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CURRENT BIOGRAPHY YEARBOOK

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CURRENT BIOGRAPHY YEARBOOK

1964

EDITED BY

CHARLES MORITZ

NEW YORK
THE H. W. WILSON COMPANY

GRANT MacEWAN
COMMUNITY COLLEGE
LEARNING RESOURCE CENTRE

TWENTY-FIFTH ANNUAL CUMULATION—1964

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PREFACE

The publication of CURRENT BIOGRAPHY YEARBOOK 1964 marks the twenty-fifth anniversary of this annual dictionary of contemporary biography. The war years of the 1940's in which it began have given way to the uneasy peace of the 1960's, and the military leaders who crowded its early pages have been succeeded by the civil rights leaders and cosmonauts of today, but the objectives of CURRENT BIOGRAPHY remain fundamentally the same. Its policy still aims at providing the reference librarian or any researcher with concise, accurate, objective, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY 1964 continues the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies, sketches have been made as objective and accurate as possible. Immediately after their publication in monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. Sketches have also been revised before inclusion in the yearbook, to take account of major changes in the careers of biographees. With the exception of occasional interviews, the questionnaire remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual awarding of Pulitzer and Nobel prizes has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Necrology* (of persons whose biographies have appeared in previous volumes); *Classification by Profession; Cumulated Index,* 1961-1964. The 1940-1950 index can be found in the 1950 yearbook, and the 1951-1960 index, in the 1960 yearbook.

For their help in preparing CURRENT BIOGRAPHY YEARBOOK 1964 I should like to thank associate editors Miss Evelyn Lohr, Mr. Henry S. Sloan, and Mr. Kieran Dugan.

CHARLES MORITZ

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Armstrong-Jones, Antony (Charles Robert) means that he is usually referred to as Antony Armstrong-Jones. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References,* found in the rear of this volume.)

KEY TO REFERENCE ABBREVIATIONS

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post,* volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted,* found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

KEY TO PRONUNCIATION

ā	āle
â	câre
ă	ădd
ă	*ă*ccount
ä	ärm
ȧ	ȧsk
ȧ	sof*ȧ*
ē	ēve
ĕ	ĕnd
ẽ	makẽr
g	go
ī	īce
ĭ	ĭll
K	German ch as in *ich* (ĭK)
N	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôN).
ō	ōld
ô	ôrb
ŏ	ŏdd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû); German ö, oe, as in *schön* (shûn), *Goethe* (gû'tĕ)
ŭ	tŭb
ŭ	circ*ŭ*s
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mẽ-nü'); German ü, as in *grün*
zh	azure
' =	main accent
" =	secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	European Defense Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
ICA	International Cooperation Administration
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) The British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters

LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire
MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Co-operation
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

CURRENT BIOGRAPHY
YEARBOOK
1964

ADZHUBEI, ALEKSEI I(VANOVICH) (åd-zho͞o-bā′ å-lĕk′sē) 1924- Soviet journalist
Address: Pushkinskaya Pl. 5, Moscow, U.S.S.R.

> BULLETIN: In mid-October 1964, following the ouster of Nikita S. Khrushchev, Aleksei I. Adzhubei was dismissed as editor in chief of *Izvestia*. Later in the month he became a deputy editor of Kazakhstanskaya *Pravda*.

A leading spokesman for the post-revolutionary generation of Russian intellectuals, Aleksei I. Adzhubei is the editor in chief of *Izvestia*, the official government newspaper of the Soviet Union. As the son-in-law and trusted adviser of Soviet Premier Nikita S. Khrushchev, he holds one of the most influential positions in the U.S.S.R. Beginning his career as a newspaperman during his student days, he revolutionized Soviet journalism by injecting more life and color into its drab and monotonous publications, enhancing their popular appeal. He served as editor in chief of the Communist party youth organ, *Komsomolskaya Pravda*, from 1958 until May 1959, when he took charge of *Izvestia*. He is a champion of competitive co-existence with Western nations.

Aleksei Ivanovich Adzhubei was born in 1924 in the ancient city of Samarkand in Soviet Central Asia. His family name is presumably derived from the common Tartar name Hadji Bey. He grew up in Moscow, and he recalls his sympathy for anti-Fascist causes—particularly the Spanish Loyalist cause—during his boyhood. After the Germans invaded Russia, Adzhubei served in the Soviet army. He entered the University of Moscow after the war and studied in the graduate faculty of journalism there. While attending the university he was active in the All-Union Komsomol, the Communist party youth organization. He worked in the editorial offices of its central organ, *Komsomolskaya Pravda*, and also served as a student correspondent. In the last years of the regime of Joseph Stalin he strongly criticized Soviet journalistic techniques. During his student days Adzhubei courted Rada, the daughter of Khrushchev.

In 1953, after completing his university studies, Adzhubei became an editor and foreign correspondent with *Komsomolskaya Pravda*. He visited the United States in 1955 as a member of a group of journalists, where he was greatly impressed by the techniques of American journalism. Later he served for a time as editor of the literature and art section of the newspaper. As the editor in chief of *Komsomolskaya Pravda* in 1958-59 Adzhubei did much to enliven the youth organ by trimming long-winded political speeches, sending reporters to homes, factories, and villages for firsthand accounts of the human interest side of the news, and by featuring exposés of erring officials. It was largely due to Adzhubei's efforts that the circulation of *Komsomolskaya Pravda* rose within a relatively short time from 1,500,000 to 3,500,000. In 1958 Adzhubei visited Argentina and Chile, and in the following year he attended the Baghdad and Cairo conferences of Asian youth. He served as a member of the bureau of the Komsomol Central Committee from April 1958 to October 1959. Since 1959 he has been a deputy in the Supreme

Wide World
ALEKSEI I. ADZHUBEI

ADZHUBEI, ALEKSEI I.—*Continued*

Soviet of the U.S.S.R., representing Kropotkin district in Krasnodar province.

In May 1959 Adzhubei succeeded Konstantin A. Gubin as editor in chief of *Izvestia* (Information), the official Soviet government organ, which at the time had a circulation of about 1,800,000. It is second in importance only to *Pravda*, the official Communist party newspaper, with a circulation of some 5,560,000. The appointment coincided with a wave of public criticism, led by some of the younger Soviet editors and writers, of the monotony and rigidity of the Soviet press. In September 1959 Adzhubei accompanied Khrushchev on a visit to the United States. Commenting on the trip in an article in *Izvestia* afterwards, Adzhubei spoke favorably of the American people but maintained that the Premier had been unduly isolated during his visit. In another article, written a few weeks later, Adzhubei depicted capitalism as decadent and declining in vigor and predicted that Socialism would soon "proclaim to the world its final and ultimate triumph."

Within six months after becoming editor in chief, Adzhubei had wrought considerable changes in *Izvestia*. He expanded it from four to six pages, brightened up its format, introduced more eye-catching headlines, and included livelier photographs and cartoons. He added a "home and family" section, made foreign and domestic news summaries more lucid, presented full texts of statements by non-Communist leaders from abroad, and introduced human interest and "true confession" type stories, reports on road safety, and exposés of consumer shortages. As Thomas P. Whitney noted in the Washington *Post* (February 7, 1960), Adzhubei, as Khrushchev's son-in-law, "probably has a freer hand than any other Soviet editor in running his paper as he sees fit."

In May 1960 Adzhubei advanced the publication time of *Izvestia* from 4 A.M. to 7 P.M., thus making it the only major evening paper in Moscow, and enabling it to publish important news items and reports several hours before *Pravda*. Despite these major changes in the composition of *Izvestia* (in contrast to that of *Pravda*, which remained practically unchanged since the days of Stalin), the government organ continued to adhere to the orthodox Communist propaganda line. Adzhubei himself has said that a livelier and more popular newspaper makes for a more effective vehicle of propaganda. A further step toward improving Soviet press facilities was taken in early 1961 with the establishment of a second news agency, Novosti, in addition to the existing agency, Tass, for the purpose of facilitating the exchange of news between the U.S.S.R. and other nations. Adzhubei is a charter member of the new agency.

Adzhubei was a member of the Soviet delegation at the Paris conference of heads of governments in May 1960. The following month he served as one of Khrushchev's advisers on the trip to Vienna, where the Soviet Premier met with President John F. Kennedy. In June 1961 Adzhubei visited the United States and took part in a televised debate with the White House press secretary, Pierre Salinger, on topics ranging from the issues of the cold war to freedom of the press. Later he had an informal talk with President Kennedy, who gave him a message to be conveyed to Khrushchev. When the twenty-second Communist party congress, in the fall of 1961, expanded the party's Central Committee to include more representatives of the arts and sciences, Adzhubei was named to full membership.

Visiting the United States again in November 1961, Adzhubei had an exclusive interview with President Kennedy—the first formal Presidential interview ever granted to a Soviet editor. First proposed by Pierre Salinger and approved by Khrushchev, the meeting took place at the President's home in Hyannis Port, Massachusetts on November 25, 1961. It took the form of a dialogue, giving Adzhubei the opportunity to editorialize on the President's comments. The 7,700-word interview centered around the question of improving relations between the United States and the U.S.S.R., and it touched upon problems involving Cuba, Eastern Europe, and Germany, as well as trade relations and disarmament. Answering Kennedy's charge that the Soviet Union sought to communize the world, Adzhubei declared: "We are against any export of the revolution, but we also are against any export of counterrevolution." He added: "Let the people decide what way of development they want to choose."

Although Tass published a heavily edited version of the meeting between Kennedy and Adzhubei, the interview was reproduced almost verbatim in the November 28 edition of *Izvestia*, thus giving the people of the Soviet Union for the first time the opportunity to read a detailed statement of policy by an American President. The interview was published in the full run of *Izvestia*'s circulation of about 5,000,000 or 6,000,000, including eighteen regional editions in various parts of the country, and it was rapidly sold out. Copies circulated in remote areas of eastern Siberia and Outer Mongolia.

In January 1962 Adzhubei again visited the United States, where he had a three-hour luncheon meeting with President Kennedy and exchanged banter with newsmen. Of the ideological conflict between the U.S.S.R. and Communist China he said that it was a mere family quarrel between members of the Socialist camp. Although he criticized United States policies toward Cuba and Germany he predicted that the crisis in Laos might soon be solved. "Our countries can do great things for the world," he told reporters. "Our social systems are different. But that should not hold us back from coming to agreement on the basis of state relations." He then embarked on a tour of Latin America, which included a ten-day visit to Brazil. When Pierre Salinger visited the Soviet Union in May 1962 Adzhubei served as his host.

Adzhubei's private—though unofficial—eighteen-minute audience with Pope John XXIII marked the first time in history that a Roman Catholic pontiff personally received a Communist dignitary, and indicated a definite improvement of relations between the Kremlin and the Vatican. Adzhubei's trip to Rome had been officially designated as a lecture tour. On March 7, 1963 he was one of a group of seventy journalists attending a general audience at which the Pope received the 1963 peace prize from the Italian-Swiss Balzan Foundation. After obtaining permission for the private audience Adzhubei told reporters: "I am a confirmed atheist. The Pope is a man of religion. What I shall say to the Pope is that I have the same confidence in peace that he has." Later he expressed "profound respect" for the Pope and described him as a man of "true and great simplicity." He also indicated that he favored the establishment of diplomatic relations between the Vatican and the Soviet Union.

Visiting France in the spring of 1964 as a guest of the French-U.S.S.R. Friendship Society, Adzhubei praised the policies of President Charles de Gaulle but was unable to obtain an interview with the French President. At a luncheon of the Diplomatic Press Association in Paris, Adzhubei answered charges of Soviet anti-Semitism by citing a number of Russian Jews prominent in the arts and sciences. With reference to the Soviet-Chinese dispute, he said at the banquet: "Each national Communist party is free to choose its own policy. But the scientific foundation of Communism demands unity, and I hope unity will be restored. But we will never give up defending our political conceptions, even against our friends." In late July 1964 Adzhubei visited Chancellor Erhard of West Germany to lay the groundwork for a projected meeting between Erhard and Khrushchev.

Adzhubei is the editor of *Sovietskaya Pechat*, the organ of the Union of Soviet Journalists. His book *Serebryanaya koshka* (Silver Cat), published in 1956, is an account of his first trip to the United States. His second book, *Kueka i modern-meshchane* (Kueka and the Modern Philistines), was published in 1958. In April 1960 he and eleven other editors received Lenin prizes for their collaboration in the writing of the book *Litsom k litsu s Amerikoy* (Face to Face with America), published in 1959, a journalistic account of Khrushchev's visit to America. He was awarded a silver medal by the World Peace Council in 1959. Adzhubei is now on the committee that awards the Lenin prizes. He is also a member of the U.S.S.R. Council of Ministers.

Aleksei I. Adzhubei and his wife, Rada Nikitichna, have three sons, Nikita, Aleksei, and Ivan. Mrs. Adzubei, who accompanies her husband on most of his trips, works on the editorial staff of a scientific periodical. A tall, stocky, barrel-chested man with blue eyes and wavy blond hair, Adzhubei has been described as a junior executive or organization man type, and he is said to resemble his father-in-law in physical appearance as well as in speech and mannerisms. He is known as a spirited conversationalist with an acute sense of humor.

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ALA, HUSSEIN Dec. 1882-July 13, 1964 Pro-Western Iranian statesman; Premier of Iran (1951 and 1955-57); Foreign Minister (1950-51); Ambassador to the United States (1945-50); successfully argued before the United Nations his country's complaint against Soviet occupation of Azerbaijan in northern Iran (1946). See *Current Biography* (May) 1951.

Obituary

N Y Times p33 Jl 14 '64

ALEXANDER, FRANZ (GABRIEL) Jan. 22, 1891-Mar. 8, 1964 Psychiatrist; psychoanalyst; director of the Chicago Institute for Psychoanalysis (1932-56); head of the psychiatric department and Psychiatric and Psychosomatic Research Institute at Mount Sinai Hospital, Los Angeles (since 1956); a pioneer in psychosomatics. See *Current Biography* (September) 1960.

Obituary

N Y Times p29 Mr 9 '64

ALLEN, ARTHUR A(UGUSTUS) Dec. 28, 1885-Jan. 17, 1964 Ornithologist; member of the faculty of Cornell University (since 1910) and founder of its ornithology laboratory (1911); author of books and articles on birds. See *Current Biography* (January) 1961.

Obituary

N Y Times p23 Ja 18 '64

ALLEN, GRACIE July 26, 1905-Aug. 27, 1964 Comedienne; from 1922 until her retirement in 1958 played inane partner to real-life husband George Burns in an act that met with continuous success in vaudeville, radio, motion pictures, and television. See *Current Biography* (March) 1951.

Obituary

N Y Times p1+ Ag 29 '64

ANDERSON, MARY Aug. 27, 1872-Jan. 29, 1964 United States government employee; head of the women's bureau of the Department of Labor (1920-44); an exponent of economic equality for women. See *Current Biography* (September) 1940.

Obituary

N Y Times p29 Ja 30 '64

ANKA, PAUL (ALBERT) July 30, 1941- Singer; composer

Address: b. Spanka Music Co., Suite 1101, 119 W. 57th St., New York 19

Canadian-born Paul Anka is something of a show business phenomenon. Since his recording of his own composition "Diana" became an overnight sensation in 1957, when he was only fifteen, he has become the youngest multimillion dollar entertainer and entrepreneur in the music industry. He has displayed his showmanship and self-assurance on television, in nightclubs, and in

PAUL ANKA

four motion pictures, and he has made so many world tours that he has been billed as "an international institution." More than 30,000,000 of his records have been sold, and some of his hits have reached sales of over 1,000,000 copies each.

Paul Anka has not only become entrenched in the affections of the juke-box set, but has also scored a hit with adults on his nightclub appearances. Some critics dismiss Anka's voice as mediocre, but most of them recognize his skill in belting out jump numbers, in crooning ballads, or in delivering his own compositions with a strongly accented beat. So astutely has his huge income been handled by his manager, Irvin Feld, that Anka could retire at any time. Still in his early twenties, he considers retirement highly unlikely and contemplates his future with confidence. Anka added Broadway to his fields of endeavor in July 1964, when he temporarily replaced Steve Lawrence in the musical comedy *What Makes Sammy Run?*

Paul Albert Anka was born on July 30, 1941 in Ottawa, Canada to Andrew and Camilia (Tannis) Anka. He has a younger sister, Miriam, and a younger brother, Andrew. His parents emigrated from Syria and settled in Ottawa, where they opened a sandwich shop. Its success led them to open a larger and more pretentious restaurant, the Locanda, often patronized by show people, much to Paul Anka's delight. At the local public schools he was an indifferent student except in English composition and poetry writing. Short, stocky, and swarthy, he suffered from the teasing of his classmates who labelled him a "black Syrian."

As a small boy, Anka imitated singers like Johnny Ray and often gave impromptu performances for housewives, paper boys, or garbage collectors. He changed his early ambition to become an actor or a writer when he entered his teens and learned to pick out melodies on the piano and taught himself to play a guitar. Neglecting his school work, he frequented theaters and nightclubs and watched professional singers at work and absorbed their techniques. After hearing some rock 'n' roll hits Anka decided that he could write music that would be as good, if not better, with appeal to other teen-agers. He began to grind out songs enthusiastically, using the melodies of old Arabic chants his parents had brought with them from Syria, and applying rhyming schemes he found in Shakespeare.

To promote his songs, Anka joined two classmates in a vocal trio, the Bobbysoxers, which sang at dances, and for three nights at the Central Canada Exhibition in 1955. Later that year he won an amateur contest at Ottawa's Fairmount Club that brought him a week's engagement at the club, and more important, a chance to mingle with seasoned entertainers. He made other appearances at clubs and on local television programs.

Anxious to get his music published, just after his fifteenth birthday, in August 1956, Anka used his earnings to finance a trip to Los Angeles, where his uncle, Maurice Anka, worked as a nightclub entertainer. There he hoped to market the latest of his tunes, "Blauwildesbestfontein," named after a South African city in John Buchan's novel, *Prester John,* which Anka had read in school. The RPM recording company in Los Angeles bought the song but the recorded version failed to sell. The aspiring composer worked as a movie usher for a month to earn his fare back to Ottawa, where he enrolled in the tenth grade at Fisher Park High School. He continued to write songs and to sing them whenever he got a chance until the following spring when the desire for a hit record again overwhelmed him.

During his spring vacation in April 1957 Paul Anka borrowed $100 from his father, packed up his songs—including one he had just written for an eighteen-year-old girl friend, Diana Ayoub—and headed for New York City and its music publishers. He got a chance to play his repertoire for Don Costa and other executives of ABC-Paramount, a new recording company, who were so impressed that they telephoned Anka's father in Ottawa to fly down immediately and sign a contract. In the meantime, Anka was asked to put the final words to his song "Diana," which was to be his first release. He worked until the small hours to finish it, then slept until the afternoon, when he recorded the song himself without any rehearsal. The record, which has since sold more than 8,500,000 copies, launched fifteen-year-old Anka on his career.

With its simple lyrics and bouncy beat, "Diana" soon became a smash hit with teenagers, and within a few months it was among the top ten records listed in *Variety, Cash Box,* and *Billboard.* Anka joined a cross-country rock 'n' roll troupe that played ninety-one shows in as many towns, and he sang his hit for Ed Sullivan, Perry Como, and Patti Page on television. When "Diana" was released in Europe and Asia it proved so popular that on his first singing tour abroad Anka was mobbed by teen-agers in every country he visited. "Diana" ranks second only to Bing Crosby's "White Christmas" as the all-time best-selling record of the music industry. Over 30,000,000 of Anka's records have been sold, and the singer has been awarded twenty-four Golden Records, each one representing a title that has sold more than 1,000,000 discs.

Unlike many young singers who make their reputations with one record and soon fade, Anka started out to be a songwriter and only turned to singing to publicize his music. He has written more than 225 songs, many of which have been recorded by other popular stars. He wrote music for each of the four motion pictures in which he appeared and the theme for *The Johnny Carson Show* on NBC-TV. He has also written music for nightclub revues and is planning a Broadway musical around American students in France, in which he intends to star.

Paul Anka has objected to being classified as a rock 'n' roll singer and composer. "I do pop music," he has explained, "I sing ballads. It all has a beat but you can't classify it as rock 'n' roll." He writes his love songs in popular rhythms, he has said, so that teen-agers will understand them and respond to them. Capable of composing as many as six songs in a single day, Anka only needs for inspiration a piano or ukulele and ideas for lyrics. Those ideas may come to him at any time during the day, but he says that he does most of his composing between three and six in the morning.

As his song writing expanded, Paul Anka formed two music-publishing companies, Spanka and Flanka, which are managed for him by his father, Andrew Anka. These companies and twenty branch offices overseas publish all Anka's music and that of other writers under contract. When his agreement with ABC-Paramount expired in 1961, Anka switched to the RCA Victor label, and the same time he formed Camy Productions to manufacture and package the records released by RCA Victor. In March 1963, Anka paid $250,000 to regain all his master tapes, copyrights, and reissue rights to all his material from ABC-Paramount. His new records will not have to compete with older releases on a different label and after December, 31, 1964 RCA Victor will be the only company dealing in Paul Anka records.

Irvin Feld, a Washington, D.C. promoter, met Anka in March 1957, when Anka was trying to get backstage during a show at the Ottawa Arena. While Feld was trying to hustle the fifteen-year-old amateur out of the arena, Anka persuaded him to take down his name and address. "Someday I'm going to be a star on this show and I'll write my own hit songs," he told Feld as he left. When he heard "Diana" a few months later, the promoter remembered Anka and gave him a contract for the cross-country rock 'n' roll tour. Anka's delivery of "Diana" was the high spot of the show, and he acquired a number of techniques to improve his performances by watching the rest of the troupe. At the end of the tour Anka talked Feld into becoming his manager.

The first step in Feld's campaign was to present a more attractive image of Anka to teen-agers. He persuaded Anka to lose weight, get his hair cut, and have his nose remodeled during a sinus operation. Feld then released "Diana" and other Anka hits in countries abroad and scheduled a worldwide singing tour that took Anka to Europe, Australia, and Japan. Everywhere that Anka sang crowds of young people mobbed him, tore his clothes, and expressed their delight at the international flavor of his music. News of his success reached the United States, and when Anka returned in 1958 he was besieged with television, movie, and theater offers. By repeating this pattern of world tours followed by appearances in American theaters, Feld built up a large Anka following in both areas. During Anka's 1961 singing tour in Puerto Rico, police had to use a helicopter to spirit the singer out of a department store when he was overwhelmed by a crowd of frenzied admirers.

The next move in Feld's campaign was the transformation of his client into an attraction for adult audiences in preparation for Anka's debut in American nightclubs. The singer recorded an album of familiar songs, *My Heart Sings,* designed to appeal to older listeners, while Feld obtained bookings for him in the nightclubs across the United States. He also appeared on ABC-TV's *Coke Time* in the summer of 1960, but his proprojected series for NBC-TV, *The Raven,* was cancelled early in the fall of 1960.

Just before his eighteenth birthday Anka began a series of nightclub engagements. He performed at the Sahara in Las Vegas in March 1960, on the same bill with Sophie Tucker, went on to successful engagements in other big clubs, and became the youngest star ever booked at the Copacabana when he opened a three-week stay there in June 1960. The diversity of Anka's program, planned to appeal to adult audiences, won approval from many critics, who praised his delivery of his own lively compositions, but found his voice weaker in old standards like "Stardust."

Anka divides his time between international tours, nightclub dates, television and movie commitments, and management of his music publishing interests. In 1962 he made a worldwide tour for RCA Victor Records, appearing on foreign television programs and cutting records in several languages. In 1963 he undertook a twelve-country European tour that included an eight-day visit to Poland at the request of the Polish government. The response was so unprecedented that he has already been invited to make a return trip.

Recognizing Paul Anka's vogue with teen-agers, Hollywood producers have given him roles in films tailored for his own generation. He played in *Girls Town* (MGM, 1959); *The Private Lives of Adam and Eve* (Universal-International, 1960); and in *Look in any Window* (Allied Artists, 1960.) Neither the films nor his acting received any plaudits from critics. "They were poor movies," Anka admitted to Ren Grevatt in an interview for *Show Business Illustrated* (March 1962), "but they gave me a chance to expose some of my songs. I wrote the title songs for all of them, and 'Lonely Boy,' which was used in *Girls Town,* was a money maker. I wasn't really interested in movies then. But I can promise you in the next couple of years I'll have some winners because I'm thinking that way now. I've got the experience. All I need is the story."

Anka revealed a hint of his promise in the role of a Bronx youth fighting with the American Rangers on D-Day, in the Darryl Zanuck film *The Longest Day* (Twentieth Century-Fox, 1962). He scaled French cliffs under simulated battle conditions side by side with hardened American troops and suffered a mashed fingernail in this part of the campaign, but emerged a victor in his effort to get Zanuck to use an Anka composition as theme music for the entire film.

(Continued next page)

ANKA, PAUL—*Continued*

For his nightclub and hotel performances Anka averages $20,000 to $25,000 a week, and he had a gross income of $1,500,000 in 1962. He is incorporated as Paul Anka Productions for the express purpose of marketing himself as an entertainer. Until recently, Feld gave Anka an allowance and invested the rest of his earnings in real estate, apartments, radio stations, and other profitable enterprises. In 1960 Anka bought a home in Tenafly, New Jersey, where he lived for a time with his parents and younger brother and sister.

Because of the frenetic schedule he had to follow to promote his career, Paul Anka led a lonely life when not in front of an audience. His manager and press agents were assiduously building the Anka image and even his "romances" were calculated for their publicity value. The complicated machinations behind the Paul Anka success story were made the subject of a film short, *Lonely Boy*, which was voted Canadian Film of the Year in May 1963 and which has won seven international awards.

Paul Anka met the fashion model Anne de Zogheb, the daughter of Count and Countess Charles de Zogheb of Paris and Alexandria, Egypt, in Puerto Rico in 1961. They were married on February 16, 1963 in the chapel of Orly Airport, Paris, and flew to Switzerland for their honeymoon. Anka is five feet six inches tall, weighs 135 pounds, and has black hair and blue eyes. In his rare moments of leisure he enjoys swimming and water skiing. He is a member of the Friars Club and belongs to the Syrian Orthodox Church.

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ANNIS, EDWARD R(OLAND) Mar. 27, 1913-
Surgeon; organization official

Address: h. 2121 Biscayne Blvd., Miami, Fla.; b. 4425 Banyan Lane, Miami, Fla.

When Dr. Edward R. Annis, a Florida surgeon, was chosen as president-elect of the American Medical Association, defeating the nominee put forth by the organization's top officials, the election upset a tradition that an AMA president must first have served in the organization's executive. During the eighteen months preceeding the election, which took place in June 1962, Dr. Annis had made more than five hundred public speeches in some one hundred cities and had appeared on nationwide television in several speeches and debates. His forceful and dramatic presentation of the AMA's position on controversial social issues, and particularly on the King-Anderson bill for Social Security-financed medical care for the aged, had made him a public figure. In June 1963 he became the 117th AMA president for a one-year term, succeeding Dr. George M. Fister of Ogden, Utah.

Edward Roland Annis was born on March 27, 1913 in Detroit, Michigan and is of English-Irish ancestry. He was named after his father, who had died before he was born. His mother, whose maiden name was Ethel Mary Graham, later married Joseph A. Payne, a Detroit attorney, and the boy was raised by his mother and stepfather. Other children of the marriage are Thomas W. Payne, Miss Ruth Payne, Mrs. Sherman Gough, Mrs. Lee Gilbert, and Mrs. Louis Stajdel. From boyhood, inspired by the kindness and understanding of the family doctor, he wanted a career in medicine.

Brought up a Roman Catholic, Edward Annis attended Annunciation High School in Detroit, where he became interested in debating. "I was too little to make the football or baseball or basketball team," he has recalled, "so I went into debating." He graduated in 1929, after having served as president of his class. He then entered the University of Detroit, a Roman Catholic institution conducted by the Jesuit Fathers. As he had in high school, he excelled in public speaking, winning both the debate medal and the oratorical medal. He also served as student assistant instructor of biology in his junior and senior years. He obtained his B.S. degree in 1933.

For his professional training Annis chose the University of Marquette School of Medicine in Milwaukee, Wisconsin. While in medical school, he was made a member of Delta Sigma Rho, a national honorary forensic fraternity, and Kappa Alpha, a local honorary medical fraternity, and was elected president of the Phi Chi medical fraternity and of the Marquette University Interfraternity Council. He earned his M.D. degree in 1938, and deciding to specialize in surgery, he undertook postgraduate study in semiannual concentrated courses over a period of ten years at the Cook County Graduate School of Surgery in Chicago, Illinois.

Meanwhile, in 1938, Dr. Annis had moved to Tallahassee, Florida, where he practised until 1946. In Tallahassee he participated extensively in community activities, many of them related to medicine. He was president of the Junior Chamber of Commerce for two years and chairman of its public health committee for three years and also served as chairman of the public health committee of the Florida State Junior Chamber of Commerce and of the United States Junior Chamber of Commerce. From 1941 to 1943 he was chairman of the hospital committee of the Tallahassee Chamber of Commerce, of which he was also a director for part of that time. He was a member, as well, of the board of directors of the local chapter of the American Red Cross and the Tallahassee Tuberculosis Association. During the war years he was twice rejected for military service because of deafness in the left ear resulting from a childhood injury.

When Dr. Annis moved to Miami in 1946, he continued to play a prominent role in local civic and other activities. He has served for several years as a director of the family service and senior citizens division of the Welfare Planning Council of Miami. He is chairman of the Governor's Citizens Medical Committee on Health and since 1959 has been a member of the Dade County Metropolitan Government Hospital Advisory Board. Meanwhile, he became in 1953 chief of the department of general surgery at Mercy Hospital in Miami, where he is now attending surgeon. He is also attending surgeon at

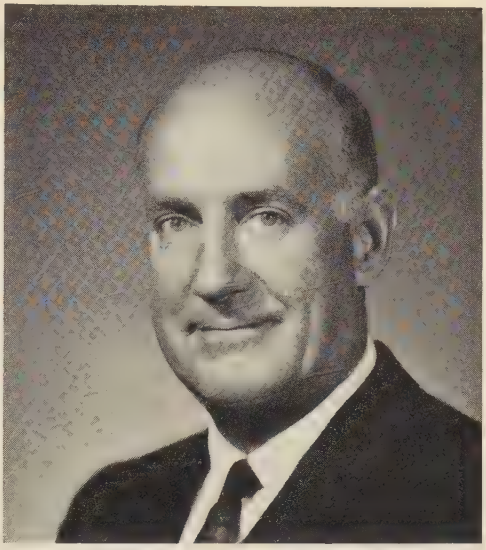
Miami's North Shore Hospital and is affiliated with several other hospitals as visiting surgeon.

It was in December 1959 that Dr. Annis joined the American Medical Association's speakers bureau. He had been testifying, as chairman of the Florida Medical Association's legislative committee, against the King-Anderson bill, and his testimony, which included an impromptu debate with former Governor of New York W. Averell Harriman, so much impressed an AMA official that Annis was signed up immediately for the speakers bureau. His debating abilities were soon being used for a far-reaching purpose. In January 1961 he met Senator Hubert Humphrey on a nationwide NBC-TV program to discuss the subject "Should Medical Care for the Aged Be Linked to Social Security?" and in the following month he debated the same issue with labor leader Walter Reuther on two CBS-TV nationwide programs. Earlier, in the summer of 1960, at the Democratic National Convention, to which he was an alternate delegate, he opposed before the platform committee all medical care plans tied in with Social Security.

Probably the most dramatic speech Annis has given took place on May 21, 1962. The previous night, President John F. Kennedy had addressed 17,000 persons at a televised Madison Square Garden rally supporting the King-Anderson medicare bill. The AMA then sponsored a nationwide telecast in which Dr. Annis addressed 18,000 empty seats in the arena, to emphasize the AMA view that it could not reach an audience approaching the size the President could command. In this speech Dr. Annis presented the AMA criticisms of Social Security-financed medicare. He called the bill a "cruel hoax and delusion" that would "heartlessly ignore millions who need coverage." He argued that it would wastefully cover millions who do not need it; would create a huge and unpredictable tax burden; would "undercut and destroy" voluntary health insurance plans, such as Blue Cross; and would "intervene" between the doctor and his patient and serve as "the forerunner of a different system of medicine for all Americans."

Although Dr. Annis has said that the 189,000-member AMA represents 76 percent of all doctors in the United States, some prominent physicians do not support the AMA positions on social issues. Dr. Russel V. Lee, for instance, co-founder of the Palo Alto Clinic in California and medical consultant to the United States Agency for International Development, maintained during a panel discussion in which Annis took part that the AMA needs to be reorganized and reoriented. The AMA, however, does favor some national governmental programs in the health field. Dr. Annis denied in November 1962 that the organization is a "bastion of conservatism" and cited support for governmental roles in the fields of mental health and hospital, nursing home, and medical school construction, and for the Kerrs-Mills federal-state program of medical care for the aged.

In October 1963 Dr. Annis became president of the World Medical Association, made up of fifty-six national organizations that work together to promote world peace and to help all peoples achieve a higher level of health. He is also a fellow and president-elect of the United States section of the International College of Surgeons, a fellow of the Southeastern Surgical Society and the International Academy of Proctology, and a member of the Florida Association of General Surgeons and other professional organizations. He has a business affiliation with the Boulevard National Bank, of which he is a director.



Fabian Bachrach

DR. EDWARD R. ANNIS

Among Dr. Annis' many honors are the Distinguished Service Award of the Florida Junior Chamber of Commerce (1947 and 1948), the Brotherhood Award of the National Conference of Christians and Jews (1958), the A. H. Robins Company Award of the Florida State Medical Association for outstanding community service by a physician (1961), and the Distinguished Service Award of Creighton University (1963). Both the University of San Diego and the University of Detroit awarded him honorary D.Sc. degrees in 1963.

On June 16, 1941 Edward R. Annis married Betty McCue Starck. Their eight children, Joseph, Brian, Paul, Barbara, Margie, Kathy, Timothy and Roberta, range in age from five to twenty-one years. The family schedule includes a large breakfast at 6:30 A.M., the one meal in the day that the family regularly has together. Dr. Annis usually skips lunch and has dinner around 8 P.M., while watching television. Every summer he serves as camp physician at Cloudmont Camp on Lookout Mountain in Alabama, where he enjoys his favorite sports of horseback riding, swimming, bicycling, and tennis.

According to a New York *Times* (May 22, 1962) profile, "Dr. Annis' most striking feature physically may be his pale blue eyes." He has gray hair, stands five feet nine inches tall, and weighs 167 pounds. He stopped smoking when still a student. He is said to lose his temper very rarely, although he himself has conceded, "I have been known to get a little rough with Mr. Ribicoff," a former Secretary of Health, Education, and Welfare. His political affiliation is

ANNIS, EDWARD R.—*Continued*

Democratic. He is a member of the parish of Corpus Christi in Miami and belongs to the Knights of Columbus. For over twenty years he has been active in the Kiwanis Club.

Dr. Annis has acknowledged some conflict between his medical and oratorical activities. "I'm not a cheerleader, I'm a physician," he said in his Madison Square Garden speech, but in an article that appeared the following day in the New York *Times* he estimated that his speaking activities had eroded about 50 percent of his time as a practising surgeon. "My partner and my associates meet professional needs when I'm away," he had explained a year earlier, describing at the same time what he feels his role to be: "I think, in fact, that all professions and businesses should develop spokesmen to report to the people on what they're doing and why they're doing it. If the American people knew the true story of the great progress of medicine, they would be proud of it, as we are."

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ANTONIONI, MICHELANGELO (än-tō′nyō-nē) Sept. 29, 1912- Italian motion-picture director and scenarist

Address: h. 44 Via Archimede, Rome, Italy

Despair, boredom, purposelessness, alienation, eroticism without love—these are the components of Michelangelo Antonioni's somber view of the sickness of postwar Italy. Antonioni is a controversial director and screenwriter who regards motion pictures as a form of art that should make as many demands on its audience as any other form. Using the camera in novel and subtle ways to explore the inner natures of his characters, he soft-pedals action and dialogue. The ambiguity in such films as *L'Avventura, La Notte,* and *L'Eclisse* exasperates some critics, but Antonioni's admirers credit him with a new cinematic language that may have an international influence on the motion-picture industry.

Much of the gloomy atmosphere and ascetic attitude in Michelangelo Antonioni's work has been attributed to his north Italian origin. He was born to Carlo Antonioni, a landowner, and Elisabetta (Roncagli) Antonioni on September 29, 1912 in Ferrara, a quiet border town between the regions of Emilia and Venezia. As Antonioni himself has explained, one of the characteristics that distinguish him from Federico Fellini and Vittorio De Sica derives from the influence of northern Italy's Jansenist Catholic tradition with its emphasis on guilt and retribution. His middle-class background was also a decisive factor in his outlook. As a child he was ashamed of being better educated and better dressed than playmates from less prosperous families. In boyhood he designed puppets and devised theatrical settings for them, showing an attention to architectural detail that was to be an identifying feature of his film making. During adolescence he painted in oils.

For several years, commuting from Ferrara, Antonioni attended the University of Bologna. After graduating from the university's Technical Institute, he took advanced courses that earned him a doctoral degree in economics and commerce. He and several other university students formed a theatrical company to produce their own plays and the plays of Pirandello and Ibsen. He also became the film critic for the local paper *Il Corriere Padano.* Motion pictures were at that time under the control of the Fascist government, and in his harsh treatment of the current crop of escapist melodramas and comedies, Antonioni in effect attacked Fascist ideology. His reviews were therefore subjected to considerable editorial revision.

His first experiment in motion picture making was an abortive attempt to film a documentary with a 16 mm. Bell and Howell camera set up in a mental institution. The experiment not only anticipated the neorealism that was to dominate the Italian cinema after the war, but, as Pierre Leprohon has pointed out, "It reveals what attracted Antonioni to the cinema: its value as psychological documentation, that interior realism which he was later to search for and find, beyond the limits of Italian neorealism."

In 1940 Antonioni moved to Rome. After holding a job briefly in connection with a projected international exposition that was never realized, he became a staff writer for *Cinema,* then the organ of the Fascist Entertainment Guild. Fired for editorial reasons that were a subterfuge for political ones, he suffered several months of destitution while studying at the Experimental Film Center in Rome.

His first professional motion-picture activity was the writing, on assignment from a friend, of a scenario that was never produced. His second was collaboration with Roberto Rossellini and others on the scenario of *Un Pilota Ritorna* (A Pilot Comes Back), produced in Rome in 1942. After finishing the work with Rossellini, he became assistant director and co-scenarist of *I Due Foscari* (The Two Foscari), a tragedy about the fifteenth-century Venetian noble family, directed by Enrico Fulchignoni for Scalera Films. Drafted into the Italian army, he left camp surreptitiously every night to work on the film, and returned at dawn. He later called this "a hellish period," when he was "completely stupefied with fatigue."

On the recommendation of Ubaldo Arata, cameraman for *I Due Foscari,* Michele Scalera sent Antonioni, with special leave from the army, to work in Paris with Marcel Carné as assistant director of the Italian part of *Les Visiteurs du du Soir* (The Night Visitors, 1942). Carné, resenting the occupation of southern France by Italian troops and not understanding Antonioni's political attitude, was cold toward his young assistant throughout the shooting of the film.

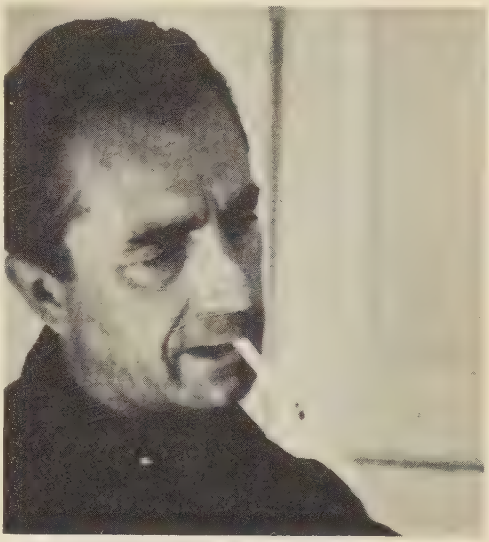
Back in his native Ferrara in 1943, he obtained the financial backing of the Luce Institute for a film of his own, *Gente del Po* (People of the Po Valley), a documentary revealing the economic misery of the fishermen along the Po River. Sent to Venice for development, much of the footage of the film disappeared or was mutilated, apparently at the behest of Fascist authorities who considered it a reflection on their regime. The usable portions were edited by Antonioni in 1947 and released by I.C.E.T.-Carpi. Peter Cowie has bracketed *Gente del Po* with Visconti's *Ossessione* (Obsession) as the "first real step of the neorealistic movement."

When the Germans assumed military rule of weakened Italy in late 1943, film making came to a halt, and Antonioni had to support himself by translating stories and scenarios. He became involved in underground activity with the Action party, barely missing arrest on two occasions. After the Allied liberation of Rome his chief activity was the writing of film criticism for *L'Italia Libera, Film d'Oggi, Rivista,* and, when it was revived after the war, *Cinema.*

As soon as the war was over, Antonioni resumed film making. Like *Gente del Po,* his short postwar documentaries belong largely to the neorealism movement. They include *N.U.* (Netezza Urbana, City Sanitation Department, 1948), an examination of the daily chores of Roman street cleaners; *L'Amorosa Menzogna* (Illusory Love, 1949), an exposé of the unglamourous lives and work of the models in *fumetti,* adult romantic photo-story magazines, in contrast with the illusions of their readers; *Superstizione* (1949), a study of the superstitions of peasants in the Marches; and *Sette Canne un Vestito* (Seven Spindles Make One Suit, 1949), a description of the manufacture of rayon at a factory in Torviscosa. His documentaries generally focused on people, but two of them gave particular attention to places: *La Villa dei Mostri* (1950), which investigated the statuary in a park surrounding a villa at Bomarzo, and *La Funivia del Faloria* (1950), which showed what it is like to ride the funicular railway from Monte Faloria to Cortina d'Ampezzo.

The first of the full-length pictures in which Antonioni applied his documentary techniques to fictional plots was *Crònaca di un Amore* (Story of a Love), filmed in Milan in 1950. Responsible for the script and direction, he tells a melancholy tale of adultery and intended murder in which plot is subordinated to the feelings of his characters—passion, guilt, hatred, and greed. It is notable for its photographic selection of scenes and objects that symbolize social contrasts and heighten emotional tensions. In 1951 it won the Grand Prix for direction at the Festival of Punta del Este.

I Vinti (The Beaten Ones, 1952) which has been called a "psychological documentary," contains three episodes based on actual happenings involving juvenile delinquents in France, England, and Italy. Antonioni filmed his picture in the cities where the events took place, using the language of the particular country. Censorship trouble in each country weakened his efforts at social commentary, and *I Vinti* is not among his undisputed successes. Using much the same investigatory, eyewitness approach, in 1952-53 Antonioni joined Fellini and other Italian directors in a projected series of omnibus films. Their first and only production was *L'Amore in Città* (Love in the City). Antonioni's contribution, a fragment called *Tenato Suicidio* (Suicide Attempt), consisted of the re-enactment of the attempts of several desolate men and women to take their own lives.



Dorothy Conway, Seattle

MICHELANGELO ANTONIONI

During 1952-53 Antonioni worked on two films about ambitious young women caught in corrupt and artificial career environments. He was co-scenarist of *Lo Sceicco Bianco (The White Sheik*), a Fellini-directed movie inspired by Antonioni's earlier documentary, *L'Amorosa Menzogna.* He directed and was co-author of *La Signora senza Camelie* (The Lady without Camelias), a treatment of the rise and fall of a movie actress that presaged the satiric bitterness of his later movies.

According to Peter Cowie, Antonioni's first really important motion picture was *Le Amiche* (The Friends, 1955). Based loosely on a novel by Cesare Pavese, *Tra Donne Sole* (Among Women Alone), the film was set in Turin in a middle-class environment. In an open letter to Antonioni in the periodical *Notizario Einaudi* (November-December 1957) Italo Calvino wrote, "You have captured this world with the dryness that characterizes your style, founded on the interplay between sad, wintry landscapes and a dialogue that is neutral, almost casual: a cinematographic style that recalls the lessons in understatement provided by so many modern writers."

Another film with a north Italian setting, *Il Grido* (*The Outcry,* 1957), was shot in the lower Po valley. In this drab, misty atmosphere Antonioni probed the grief of a laborer, played by Hollywood star Steve Cochran, who is abandoned by the woman he loves and tries in vain to find love elsewhere. With its sensuality, its mood of desolation, its motif of alienation, its symbolic depiction of the unity between personality and physical surroundings, *Il Grido* carried the seeds that were soon to flower in Antonioni's internationally debated trilogy.

In *L'Avventura* (*The Adventure,* 1960), the first of the three motion pictures that most critics consider his masterpieces, Antonioni exposed the boredom and the vacuity of the lives of a group

ANTONIONI, MICHELANGELO—*Cont.*

of pleasure-seeking upper-class Romans. The disappearance of a young woman on a luxury cruise to Sicily leads to a search during which her fiancé, played by Gabriele Ferzetti, and her closest friend, played by Monica Vitti, become involved in a love affair that for all its shabbiness is not entirely without hope. *L'Avventura* was booed at the Cannes Film Festival in 1960, and when it was released in New York the following year some reviewers complained that it ran too long and that its concentration on boredom induced boredom. Leading critics in London and Paris, however, chose it as the best import of the year, and in January 1962 a poll of seventy international critics conducted by the British Film Institute, named it the second-best motion picture ever produced, placing it immediately after Orson Welles' *Citizen Kane.*

Eroticism, which Antonioni once described as "the disease of our age," was again a subject in *La Notte* (*The Night,* 1960), an indictment of the decadence of the *haute bourgeoisie* in Milan. It starred Jeanne Moreau, Marcello Mastroianni, and Monica Vitti in a story about a couple whose marriage has ended in boredom. In 1961 it took the top award, the Golden Bear, at Berlin's international film festival.

L'Eclisse (*The Eclipse,* 1961), which completed the trilogy, was related to its predecessors, as Hollis Alpert observed in the *Saturday Review* (November 3, 1963), not in story or character, but in point of view—in concern "with contemporary decline in feeling." Against scenes in the *borsa,* or Roman stock market, in Roman middle-class apartments, and in darkening Roman streets, a girl (again Monica Vitti) leaves an old love and searches for a new one in *L'Eclisse.* "The emotions of the protagonists became so vitiated," Alpert found, "that we cannot help but wonder why we are to be concerned about them." Alberto Arbasino protested in *Il Mondo* that he considered himself artistically shortchanged by a film that "instead of representing alienation *is* alienation." *L'Eclisse,* however, found many admirers, including Peter Cowie, who commented, "Antonioni has pared his instruments down to a degree of sharpness and lucidity rarely found in the cinema. . . . *L'Eclisse* is at once the most elegant and pitiless film Antonioni has made."

During early 1964 Antonioni worked on his first color film, *Il Deserto Rosso* (The Red Desert), starring Monica Vitti and the British actor Richard Harris. Still an innovator in camera techniques, he decided upon gray as his predominant color and accordingly entirely repainted a street in Ravenna to suit the narrative purpose of the picture. The film, which probes the tortured mental state suffered by a Ravenna housewife after the shock of an automobile accident, won the Golden Lion, highest prize of the Venice Film Festival, in September 1964.

The settings in Antonioni's films are functional. He shoots on location and sometimes takes his cue for action or dialogue from the inspiration of the scene, and sometimes in the interests of spontaneity he includes in his edited film some of the natural gestures of his actors when they are caught unaware by the camera. He attaches great importance to the sound track, especially background noises. Appreciation of his work, he feels, requires audience participation. "I want the audience to work," he said in a discussion of *L'Avventura* with Eugene Archer of the New York *Times* (April 2, 1961). "I ask them to see the film from the beginning and devote their full attention to it, treating it with the same respect they would give . . . any other work of art."

Michelangelo Antonioni married Flora Lampronti in 1942. He is a tall, thin man with a sharp profile. His exterior quietness is belied by an occasional nervous twitch in his face, and there is a gravity of manner in all that he does. Even his smile looks sad, though compassionate. His favorite sport is tennis, and he is interested in painting and architecture. He has said that his film making is his only adequate means of communicating with others: "Considering the difficulty I have in speaking, I would feel as if I were nonexistent without the cinema."

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ARCHIPENKO, ALEXANDER May 30, 1887-Feb. 25, 1964 Russian-born American sculptor; introduced many of the plastic innovations in modern sculpture; pioneered in the cubist-abstract idiom in using convex and concave surfaces; emphasized space as an element of sculpture. See *Current Biography* (September) 1953.

Obituary

N Y Times p32 F 26 '64

ARDIZZONE, EDWARD (JEFFREY IRVING (är-dĭtz-ō'nā) Oct. 16, 1900- Artist; illustrator; author

Address: 130 Elgin Ave., London, W. 9, England

Widely regarded as the "doyen of English illustrators," Edward Ardizzone has been compared with Rowlandson, Leech, and Hogarth. Largely self-taught, he began his career as a clerk and studied art at evening classes until, at the age of twenty-six, he became a free-lance artist. He illustrated his first book and had his first one-man show of pictures when he was twenty-eight, and eight years later produced the first in a series of original children's books that have been admired almost as much for their prose as for their illustrations. Ardizzone saw heavy action in World World II as an official war artist and since then has steadily consolidated his reputation as a painter, children's author, and illustrator of more than 100 books. His *Tim All Alone* (1956) won the first Kate Greenaway medal of the British Library Association.

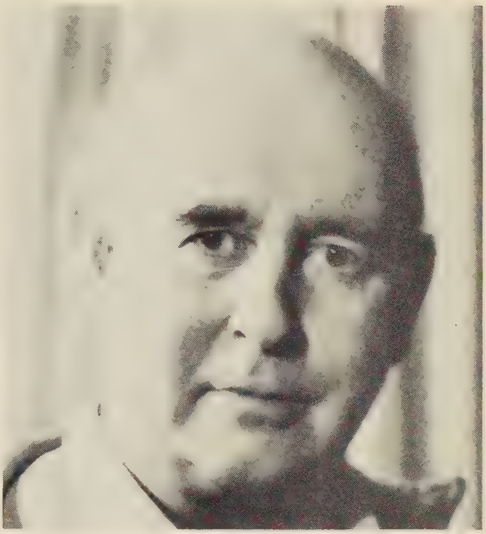
Edward Jeffrey Irving Ardizzone was born on October 16, 1900 in Haiphong, an industrial city and major port in Indo-China (now North Vietnam). His father, Auguste Ardizzone, was of French-Italian parentage and worked in the Far East as manager of the Manila offices of the Eastern Extension Telegraph Company. It is to his Scottish-born mother, the former Margaret Irving, that Ardizzone traces his interest in art, and she no doubt contributed also to his feeling for the sea. Mrs. Ardizzone was an amateur artist who had studied at Collorossi's in Paris in 1890. Her mother had been born at sea and her grandfather, Captain Kirby, was master of a sailing ship in the China trade and an excellent watercolorist. Captain Kirby's father, the Reverend Lawrence Kirby was a well-known amateur artist and a descendant of Joshua Kirby, the eighteenth-century portrait painter and a close friend of Gainsborough. Ardizzone is the oldest of five children, two of whom, Elizabeth and Michael, are now dead. Another brother, David, and another sister, Lauretta, survive.

Mrs. Ardizzone brought the children home to England when Edward Ardizzone was five. They lived in Suffolk, near the inland port of Ipswich, and for the next eight years saw little of Mr. Ardizzone, whose work kept him in the Far East. Encouraged by their mother, all the children learned early to read, to paint, and to draw. Playing truant with his cousin Arthur to visit the ships and barges at Ipswich, Edward also learned a great deal about the sea. Shortly before World War I, it was decided that Mrs. Ardizzone should rejoin her husband, then working in British North Borneo. The younger children accompanied her, but Edward, who was thirteen, remained behind to continue his education. He became a boarder at Clayesmore, a Dorset public school that emphasizes art and cultural activities to an extent unusual in such institutions.

Ardizzone was too young by a narrow margin to serve in World War I—a fact he resents less now than he did at the time. He recalled recently that all his school friends old enough to go to France were killed. From 1913 to 1917 he studied at Clayesmore and then set about the business of earning a living. He was employed successively by an automobile company, a shipping company, and an insurance company, and in 1919 went as a clerk in the London offices of his father's firm, the Eastern Telegraph Company. He remained there for seven years.

Already drawn to an artistic career, Ardizzone at first had no hope of achieving anything more than amateur status in that field. Nevertheless, he had enough enthusiasm for his avocation to spend four evenings a week at the Westminster School of Art, where he studied life drawing under the noted teacher and artist Bernard Meninsky. He devoted his weekends and vacations to painting and drawing. In 1926, when Ardizzone's father made him a present of £500, he resigned from the Eastern Telegraph Company and launched out as a full-time artist. Two years later he had his first one-man show, illustrated his first book, and got married.

His first exhibition, at the Leger Galleries in London, consisted of some forty pictures, half of them oils, half watercolors. Then, as now, his favorite subjects were the people of the public house, the beach, and the street corner. Critics greeted the show as the most interesting of the year, and Ardizzone was praised for a nearly faultless sense of composition and for his "vivid" insight. Reviewers noted that he worked in a sombre general key, which made his strong colors glow richly and contributed to a mood of "the macabre and sinister with undercurrents of mocking, half-tragic humour."


Howard Coster

EDWARD ARDIZZONE

Similar enthusiasm greeted Ardizzone's first commission as a book illustrator, the 1929 edition of Sheridan Le Fanu's *In a Glass Darkly.* David Bland, in his *History of Book Illustration,* wrote that Ardizzone's now familiar style appeared "already fully formed." In that first book, "the little drawings fit perfectly into the text, physically and temperamentally, the lively pen-drawn quality wonderfully retained by line-block reproductions." Other books followed in the early 1930's, including an edition of George Crabbe's *The Library.* Then, in 1936, Ardizzone produced the first book for which he had supplied both text and pictures. *Little Tim and the Brave Sea Captain,* wrote Marcus Crouch in *Treasure Seekers and Borrowers,* "was a major landmark in English picture-books, for its fine colour; vigorous action drawing, beautifully simple and vivid prose, and profound understanding of children and their dream fantasies."

The book, like at least two of its successors, grew out of stories that Ardizzone had invented to entertain his own children. Tim, a stowaway in this first of a series of books about his adventures, was an unpriggish and believable boy, resourceful and engagingly modest, who lived in a house by the sea. *Little Tim and the Brave Sea Captain,* like all of Tim's subsequent adventures, was illustrated with rapid wash drawings, full of action, and full of the "swing, salt and slap" of the sea. The book, published by Oxford in 1936, and later by Walck, has been repeatedly reprinted both in England and the United States. According to Marcus Crouch, it established Ardizzone "as a maker of picture books who looked back to the great tradition (he looked to Caldecott rather than Crane and still more to Dicky Doyle and Leech and Rowlandson) but still drew in a style all his own." In 1937 Oxford published *Lucy Brown and Mr. Grimes,* a quieter story

ARDIZZONE, EDWARD—*Continued*

that introduced a young heroine to stand beside Tim, and in *Tim and Lucy Go to Sea* (Oxford, 1938; Walck, 1958) the two were brought together in a rousing adventure story.

With the outbreak of World War II in 1939, Ardizzone, a member of the army reserve, enlisted in the Royal Artillery. He was soon commissioned and served for some months as a lieutenant with an antiaircraft battery. In March 1940, on the basis of his work as a painter, he was appointed an official war artist, and as such he saw the fall of France (recorded not only in his paintings and drawings but in a little picture book called *Baggage to the Enemy,* published by Transatlantic, Murray and Musson in 1941). He later drew and painted the bombing of London and then followed the hazardous fortunes of the British Eighth Army from Alamein to Tunisia. As the tide of victory swung towards the Allies, Ardizzone was given a new and equally dangerous assignment, accompanying the tanks of the Eighth Hussars to Sicily, the Anzio landing, the Normandy beaches, and on into Germany.

Between three and four hundred of Ardizzone's war pictures are now in the Imperial War Museum. They show a healthy irreverence for officialdom and a predictably keen sense of humor, but are by no means all lighthearted. An appreciation in the *Library Association Record* (May 1957) described them as especially vivid in their "management of crowds and solitary figures in devastated spaces," and all of them show what Quentin Bell has called Ardizzone's "perpetual and insatiable interest in character." The artist returned to civilian life at the end of the war with the honorary rank of captain.

Ardizzone's first postwar book was *Paul, the Hero of the Fire,* produced in 1948 for the new Penguin "Porpoise" series. It was adjudged not one of his best, though it was later reprinted by Houghton (1949), Walck (1962), and Constable (1962). But in the same year he published *Nicholas and the Fast-Moving Diesel* (Eyre, Oxford, Walck), a picture book in his best manner, full of the improbable incidents and richly detailed drawings that so delight children. Ardizzone returned to the "Tim" series in 1949 with *Tim to the Rescue* (Oxford, Walck). It described what happened when Tim's brother Ginger borrowed the third mate's potent hair restorer, and was praised for its "unobtrusively exquisite prose" and pictures "full of humor and action."

The "Tim" saga has continued with *Tim and Charlotte* (1951), *Tim in Danger* (1953), *Tim All Alone* (1956), and *Tim's Friend Towser* (1962), all published by Oxford in England and Walck in the United States. They have, according to Marcus Crouch, showed "none of the weakened inspiration common in sequels, only an increased certainty of draughtsmanship and a richer appreciation of people." *Tim All Alone,* about Tim's efforts to locate his family after returning from vacation to find the house closed and everyone gone, won the first Kate Greenaway medal of the Library Association. Other Ardizzone children's books published since the war have included *Johnny the Clockmaker* (1960) and *Peter the Wanderer* (1963).

Meanwhile, Ardizzone illustrated over 100 books by other authors. Those he produced during World War II, including H. E. Bates's *My Uncle Silas,* Maurice Gorham's *The Local,* and the *Poems* of François Villon, were, according to David Bland, darker and less delicate than his earliest work, showing the "broadening effect" of lithography. With *The Pilgrim's Progress* (1941), however, Ardizzone returned to pen drawing with what Bland called "unabated vivacity, catching in a few lines the basic human types." Although Ardizzone has worked in many media, it is his line drawings that have been most admired.

The Pilgrim's Progress was one of the books that Ardizzone most enjoyed illustrating. Others have included works by Walter de la Mare (whose *Peacock Pie* he illustrated in 1946); Eleanor Farjeon (for whose *Little Bookroom* he provided "miraculously fitting illustrations" in 1955); James Reeves; and Robert Graves. Ardizzone has also illustrated works by Dickens, Thackeray, Trollope, Surtees, Cervantes, Twain, Eleanor Estes, and scores of other writers. He is the coauthor as well as the illustrator of *Prefabulous Animiles* (with James Reeves, 1957) and of a collection of nursery rhymes called *Ding Dong Bell* (with Percy M. Young, 1957).

Ardizzone's pictures have been exhibited at the New York World's Fair (1939-40), in Paris, and in London. His work is represented in the collections of the Tate Gallery, the Contemporary Arts Society, and public galleries in Sheffield, Leeds, and Liverpool. From 1954 to 1962 he served as a part-time tutor in the engraving school of the Royal College of Art, and some years ago he spent seven months in southern India, helping to run a UNESCO seminar. He is a member and a past president of the Double Crown Club, an associate of the Royal Academy (1962), an honorary associate of the Royal College of Art, and a fellow of the Society of Industrial Artists.

Edward Ardizzone was married on April 4, 1928 to the former Catherine Josephine Anderson. They have three children, Christianna, Philip, and Nicholas. The gray-eyed and white-haired artist is five feet ten and a half inches tall and weighs 196 pounds. He is a Roman Catholic. According to John Ryder in *Artists of a Certain Line,* Ardizzone is "recognised everywhere by the snuffbox and the jovial . . . appearance."

Quentin Bell, writing in *The Studio* (May, 1955), said of Ardizzone that he is "the best [illustrator], I think, that we have in the country, and a worthy scion of that great British family that is rooted in Hogarth . . . Ardizzone looks at life with tenderness, sensuous enjoyment and considerable amusement [and] every stroke of the brush is applied with the deliberate purpose of creating an individual." Bell went on: "He draws like a painter, indicating masses with great scribbled areas of shadow which are punctuated by swiftly stated accents [and he] delights in the flow and collision of rotund curvilinear forms across his picture space."

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ASTAIRE, FRED May 10, 1899- Dancer; actor
Address: b. c/o Artists Agency, 9229 Sunset Blvd., Los Angeles 69, Calif.; h. 1155 San Ysidro Dr., Beverly Hills, Calif.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

After more than half a century as vaudeville hoofer, Broadway and Hollywood musical comedy star, dramatic actor, and television performer, host, and producer, Fred Astaire has earned a closetful of awards, overwhelming popularity, and a good deal of money for himself and his employers. He has also earned the affection and respect of his associates in the two worlds of show business and high society in which he moves. The American novelist John O'Hara in an article in *Show* magazine (October 1962) reported that he had never been able to find anyone who entertained anything but admiration and affection for the veteran song-and-dance man. O'Hara attributed this to Astaire's integrity, talent, and "a quality amounting almost to an instinct for style, taste, class."

Fred Astaire was born Fred Austerlitz on May 10, 1899 in Omaha, Nebraska, the son of Frederic E. and Ann (Gelius) Austerlitz. His father was a salesman. His mother tutored him in elementary school subjects and served as manager and promoter for Fred and his sister Adele, eighteen months older than he. Fred Astaire started to dance when he was four years old and his mother entered him at the ballet school where Adele was already studying. When it soon became apparent that both children were unusually talented, the Austerlitzes decided to move to New York. There Fred and Adele were enrolled in a school for singing, dancing, and dramatics operated by Ned Wayburn, the originator of modern tap dancing. Before long they were appearing in vaudeville, and as early as 1906 they had an act billed as "Juvenile Artists Presenting an Electric Musical Toe-Dancing Novelty."

By 1917 the Austerlitz children had changed their name to Astaire and were old enough to play Broadway. The vaudeville headliners were signed by the Shuberts for Sigmund Romberg's wartime revue *Over the Top*. Although the show in which they made their Broadway debut failed, the Astaires scored a hit. The next year they were featured in *The Passing Show of 1918*. There followed *Apple Blossoms* (1919); *For Goodness Sake* (1922), in which they had speaking as well as dancing roles; and *The Bunch and Judy* (1922). When the Astaires went to London in 1923 to do *For Goodness Sake* (called *Stop Flirting* in England) British critics were enthusiastic. A London *Times* reviewer wrote: "Columbus may have danced with joy at discovering America, but how would he have cavorted had he also discovered Fred and Adele Astaire!" Other musicals in which they starred on Broadway included George and Ira Gershwin's *Lady Be Good!* (1925); the Gershwins' *Funny Face* (1927), in which they introduced their famous "run-around dance"; the ill-starred Ziegfeld production of Vincent Youmans' *Smiles* (1930); and the Schwartz and Dietz smash hit revue, *The Band Wagon* (1931), which marked the farewell appearance of Fred and Adele as a dance team. When the show closed in 1932 Adele retired from the stage to marry Lord Charles Cavendish, the son of the ninth Duke of Devonshire. Paying his sister an affectionate farewell, Astaire said, "She was a great artist and inimitable, and the grandest sister anybody could have."

Wide World

FRED ASTAIRE

Adele's retirement forced Fred to find a new dancing partner. His first was Claire Luce, with whom he appeared in Cole Porter's *Gay Divorce* (1932), which ran for eight months on Broadway, and in which he introduced "Night and Day." By this time Hollywood was beckoning, and although Astaire was reluctant to make movies because he feared his dancing would appear ponderous and his face grotesque, he went into *Dancing Lady* (1933) and took a featured role opposite Ginger Rogers in *Flying Down to Rio* (1933). The Astaire-Rogers dance team electrified movie audiences with their dancing of the "Carioca" and a box-office attraction was born. With Miss Rogers as his co-star, Astaire did, *The Gay Divorcee* (1934); Jerome Kern's *Roberta* and Irving Berlin's *Top Hat* (1935); Berlin's *Follow the Fleet* (1936) and *Saving Time* (1936); *Shall We Dance?* (1937), Berlin's *Carefree* (1938); and *The Story of Vernon and Irene Castle* (1939).

When Astaire was voted the top money-making star in the *Motion Picture Herald-Fame* Polls of 1935, 1936, and 1937, his admirers paid tribute not only to the verve and bounce of Astaire's dancing of the "Continental," "Piccolino," and other dances he created for the movies but also to his gift for portraying blithe and debonair characters. Otis L. Guernsey in the New York *Herald Tribune* (July 10, 1953) once paid Astaire the ultimate compliment when he wrote that "his comedy flair is as light and graceful as his dancing." And Irving Berlin, whose tunes Astaire sang in many of his best pictures, once told John O'Hara, according to the article in *Show* magazine, "I'd rather have Fred Astaire sing my songs than anyone else."

(Continued next page)

ASTAIRE, FRED—*Continued*

Hit followed hit for Astaire, no matter whom he happened to choose for his dancing partner. He danced with Eleanor Powell in *Broadway Melody of 1940*; Paulette Goddard in *Second Chorus* (1940); Marjorie Reynolds in *Holiday Inn* (1941); Rita Hayworth in *You'll Never Get Rich* and *You Were Never Lovelier* (1942); and Joan Leslie in *The Sky's the Limit* (1943). Since the end of World War II his feminine co-stars have included Jane Powell, Vera-Ellen, Betty Hutton, Cyd Charisse, Leslie Caron, and Audrey Hepburn. During the war years he had performed with the USO, entertaining American troops abroad, and had appeared in such films as *Ziegfeld Follies* (1944) and *Yolanda and the Thief* (1945). While making *Blue Skies* (1946), Astaire announced his retirement as a performer, but inactivity bored him, and he decided to go on "just as long as people want me."

Returning to the movies, Astaire appeared in *Easter Parade* (1948), then teamed up again with Ginger Rogers in *The Barkleys of Broadway* (1949). He delighted a new generation of moviegoers with his dancing and casual style of singing. Astaire danced his way through *Three Little Words* and *Let's Dance* (1950); *Royal Wedding* (1951); *Belle of New York* (1952); *The Band Wagon* (1953) by Betty Comden and Adolph Green, which Bosley Crowther of the New York *Times* called "one of the best musicals ever made;" *Daddy Long Legs* (1955); and *Funny Face* and *Silk Stockings* (1957). Alton Cook of the New York *World-Telegram and Sun* wrote of *Silk Stockings* (July 19, 1957): "Like every other Fred Astaire movie, while the spell of seeing it still is fresh, it seems to be the best one he ever made." The movie industry honored Astaire in 1949 with a special award from the Academy of Motion Picture Arts and Sciences for "raising standards of all musicals."

Although Astaire wrote in his autobiography, *Steps in Time* (Harper, 1959), that he does not like challenges, he accepted two assignments on the verge of his sixtieth birthday that might have intimidated a man half his age. In 1958 he made his long-awaited television debut in a television special called *An Evening With Fred Astaire.* To it Astaire brought his genius as a dancer, his creativeness as a choreographer, his impeccable taste, and his passion for perfection. The show, which featured Barrie Chase as his partner, danced off with a record nine "Emmy" awards from the Academy of Television Arts and Sciences. Astaire accumulated more Emmy statuettes with television specials he did in 1959 (*Another Evening with Fred Astaire*) and in 1960 (*Astaire Time*).

Having conquered television, Astaire in 1959 accepted another challenge—this one from Stanley Kramer, producer of *On The Beach,* a film about the end of life on earth as a result of atomic Armageddon. Kramer offered Astaire the first straight role he ever played—that of the cynical atomic scientist Julian Osborn. Of his performance, Bosley Crowther wrote in the New York *Times* (December 18, 1959) that Astaire was "amazing . . . conveying in his self-effacing manner a piercing sense of the irony of his trade." In 1961 Astaire returned to the movies in *The Pleasure of His Company,* a light comedy in which, according to a *New Yorker* critic (June 17, 1961), he was "as wonderful as ever." The year 1961 saw Astaire launch still another venture—as host, narrator, and occasional star of a television dramatic anthology series on the ABC network entitled *Premiere.* In 1962 he starred in the film *The Notorious Landlady,* playing opposite Kim Novak, and was the guest of honor at a Gambol given by the New York fold of the Lambs, the showman's club to which he has belonged since 1922. He is also a member of the Racquet and Tennis Club and the Brook Club in New York. He is an Episcopalian.

Versatile in his interests, Astaire is a songwriter ("I'm Building Up to an Awful Letdown" is one of his compositions), golfer, drummer, pianist, billiard player, best-dressed man, reader of good books, sports car enthusiast, and horse owner. His thoroughbred, Triplicate, won Astaire some $250,000, including the Hollywood Gold Cup and the Golden Gate Handicap. He is chairman of the board of Choreo Records and of the Fred Astaire Dance Studios Corporation, which operates some 100 dancing schools around the United States.

One reason for the success of the gaunt and lanky dancer (he stands 5 feet 9 inches tall and is a featherweight) is that he has never made his work on stage, screen, or television a chore, but rather something he enjoyed doing. His audiences have sensed this quality at once. "The name of Astaire somehow got to be synonymous with the good, gay life," Margaret McManus once wrote in the New York *World-Telegram and Sun* (October 28, 1961). "If it wasn't quite real, it doesn't matter. It was a joyous life to humdrum lives. It served a marvelous purpose."

Astaire has always shown an independence of spirit and a reluctance to do anything that he does not want to do. "I've got no stardust left in my eyes," he told Margaret McManus in a 1961 interview. "If I'm going to stay in this business, I'll do only what interests me. Television," he added, "interests me very much." But he made it clear that it was as an actor and producer rather than a dancer that he saw his future in television.

In 1933 Astaire married Phyllis (Livingston) Potter, a society girl to whom he was "conspicuously happily married" until her death from cancer in 1954. Astaire has three children: Fred, a rancher who presented him with a grandson in 1961; Ava, a daughter who is studying painting; and Peter, a son by Mrs. Astaire's first marriage. He is reputed to be a millionaire several times over. His gaiety, spontaneity, airiness, and grace have made his many admirers, including John O'Hara, look upon Fred Astaire as the "living symbol of all that is the best of show business."

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ASTOR, NANCY WITCHER, VISCOUNTESS May 19, 1879-May 2, 1964 American-born widow of Waldorf, the second Viscount Astor; colorful and often controversial society hostess at Clivedon, the Astor estate on the Thames; first woman to sit in Britain's House of Commons (1919-1945), where she vigorously championed feminism and temperance. See *Current Biography* (November) 1940.

Obituary

N Y Times p1+ My 3 '64

AUERBACH-LEVY, WILLIAM Feb. 14, 1889-June 29, 1964 Painter and etcher; did the first theater-page caricatures to appear in any newspaper, for the New York *World* (1925-31); became one of the most popular newspaper and magazine caricaturists in the United States. See *Current Biography* (February) 1948.

Obituary

N Y Times p33 Je 30 '64

AYER, A(LFRED) J(ULES) Oct. 29, 1910- British philosopher; university professor; author

Address: b. New College, Oxford University, Oxfordshire, England; h. 13 Conway Street, London, W.1, England

A. J. AYER

Recently described as "the most representative and influential philosopher" in England, A. J. Ayer is a reassuring example of the principle that today's Establishment is recruited from yesterday's revolutionaries. Ayer is Wykeham Professor of Logic in the University of Oxford, where twenty-five years ago he was an *enfant terrible*, the infidel prophet of an intellectual revolution. That revolution has now largely succeeded. According to an article in the London *Observer* (September 15, 1957), the movement that Ayer pioneered in England "ranges widely between the ideas of Bertrand Russell and those of Wittgenstein." It derives "from a conviction that many philosophical problems of the past are rooted in a vague or muddled use of language and tend to disappear if they are examined severely from this point of view. The revolutionaries therefore believe in analysing strictly the use and abuse of words."

Ayer's revolutionary manifesto was *Language, Truth and Logic*, published when he was twenty-six, which expounded in pure and dogmatic form the logical positivist views of the Vienna Circle. The book had great influence. Few philosophers, including Ayer himself, would now accept its thesis completely, but neopositivist methodology remains a characteristic element in the analytic empiricism that now dominates British and American thought. The "immense value of Ayer's contribution to the recent clearing of philosophical decks" has been recognized by many learned societies and institutions, including the British Academy, of which Ayer became a fellow in 1952. It is said that Bertrand Russell looks on A. J. Ayer as his successor to the position of doyen of British philosophy.

Alfred Jules Ayer was born in London on October 29, 1910, the only child of Jules Louis Cyprien Ayer and the former Reine Citroen. His father, a timber merchant of French-Swiss extraction, became a British subject shortly before his son's birth. His mother was of Dutch-Jewish parentage. A brilliant child, Ayer in 1923 won a King's Scholarship to Eton, probably the best known of English public schools. There he distinguished himself academically but was by no means a "swot." On occasion he played both soccer and Rugby football for the school and won his colors (equivalent of the American "letter") in the famous Eton Wall Game. He has kept his interest in competitive sports.

Graduating from Eton in 1929, Ayer went on another scholarship to Christ Church College, Oxford University, where he read classics. He secured his B.A. degree with first class honors in 1932. After graduation he stayed on as a lecturer in philosophy at Christ Church, becoming a research fellow in 1934 and receiving his M.A. degree in 1936. The same year saw the publication of his first book, *Language, Truth and Logic* (Oxford; Gollancz, 1936).

In 1932 Ayer had spent some months in Vienna and attended meetings of the so-called *Wiener Kreis*—the Vienna Circle. He had been greatly impressed, and it was the neopositivist doctrines of this school of Austrian philosophers and scientists that he expounded in *Language, Truth and Logic*. Logical positivism or neopositivism at its most doctrinaire maintained that statements that could not be verified by experience—that were not *demonstrably* true—were automatically meaningless. By this definition, all religious and metaphysical propositions were nonsense, and the business of philosophy was not the construction of all-embracing ideal systems, but the clarification of empirical truths by the methods of linguistic analysis.

These views were not totally revolutionary, since philosophy had always been concerned with problems of language and meaning. Logical positivism contained elements that would have been perfectly acceptable to such earlier British empiricists as David Hume and John Stuart Mill, and that overlapped at some points with the new empiricism of Bertrand Russell and the Cambridge philosophers G. E. Moore and Ludwig Wittgenstein. But Ayer's own university had remained a stronghold of idealism, and his denigration of traditional philosophy, expressed in deliberately provocative terms, caused a great stir in academic circles. That an iconoclastic book by a man of twenty-six was not simply dismissed by the traditionalists, but strongly criticized, was a tribute to the force and cogency of Ayer's arguments. *Language, Truth and Logic* was adopted as a kind of manifesto by many younger philosophers and, outside the academic world, was welcomed for its lucidity and grace of style. "It seems true . . . to say," wrote the Jesuit Frederick Copleston in his *Contemporary Philosophy*, "that the neopositivism of the Vienna Circle was infused into the analytic movement in modern British philosophy largely through the influence of Professor Ayer."

World War II began in 1939, and in 1940 Ayer became a guardsman (enlisted man) in the Welsh Guards. He was commissioned the same year and later transferred to military intelligence, where he served with the Special Operations Executive. Ayer ended the war as an attaché of the British Embassy in Paris, returning to civilian life in 1945 with the rank of captain. Meanwhile, his second book had appeared. *The Foundations of Empirical Knowledge* (Macmillan, 1940) dealt primarily with the philosophy of perception. The book was praised for the clarity of thought and expression with which Ayer presented his highly technical arguments, and reviewers also noted a development in his intellectual orientation—a moving away from the aggressive negativism of his first book. A similar trend was evident in the second edition of *Language, Truth and Logic* (Gollancz, 1946; Dover, 1951).

Ayer had retained his Christ Church fellowship until 1944. In that year he was elected a fellow of Wadham College, Oxford, and on his release from the army in 1945 he was appointed dean of Wadham. The following year he went to London University as Grote Professor of the Philosophy of Mind and Logic. Since the end of World War II the neopositivist or empirical views embraced by Ayer have come to dominate English—and to a great extent—American philosophy. Ironically, Ayer, who twenty years earlier had been viewed with disapproval by orthodox Oxford philosophers, was in 1959 elevated to the pinnacle of the philosophic Establishment as Oxford's Wykeham Professor of Logic.

The books and articles that Ayer had published since the end of World War II have tended to buttress the opinions of those reviewers who had detected a certain relaxation in the philosopher's once rigid logical positivism. *Philosophical Essays* (Macmillan; St. Martins, 1954) contained twelve papers: four on logic and metaphysics, three on moral philosophy, and five on the theory of knowledge. T. V. Smith, writing in the New York *Times* (January 2, 1955), found in them an "affirmative" approach and a "constructive" spirit. *The Problem of Knowledge* (Macmillan, 1956; St. Martins, 1957) was described in the *New Republic* (April 22, 1957) as "a bracing excursion into the rigors of epistemology." The reviewer suggested that "the fact that Mr. Ayer so often contradicts his own earlier doctrines is a sign, not of confusion nor of a weary 'maturity,' but of a passionate intellectual honesty persisting long after the mental fireworks of his youth have sputtered out." Ayer's most recent book is *The Concept of a Person* (Macmillan; St. Martins, 1963), which a writer in the *Observer* (October 6, 1963) called a collection "of very professional essays indeed on some of the topics that most excite philosophers today."

Ayer is also the editor of *Logical Positivism* (Free Press; G. Allen, 1959) and, with Raymond Winch, of *British Empirical Philosophers* (Routledge, 1952). He contributes to such learned journals as *Mind, Analysis,* and the *Proceedings of the Aristotelian Society,* and is editor in chief of the International Library of Philosophy and Scientific Method. Father Copleston, writing in his *Contemporary Philosophy* in 1956, found in Ayer's publications evidence that the philosopher has modified his once inflexible application of the principle of verifiability and that, if he ever intended to deny the importance of moral values, he no longer does so. "And, in general," Copleston wrote, "the recent publications of Professor Ayer seem to me to reveal him more and more as an analytic philosopher of the empirical tradition than as a determined exponent of what is called 'logical positivism.' "

In 1948-49 Ayer was visiting professor of philosophy at New York University, returning in 1961-62 to lecture in the same capacity at City College of the City of New York. At that time he also spoke on philosophy to a group of New Frontier intellectuals at the Washington home of Arthur Schlesinger, Jr. Some years ago he visited China with a British cultural delegation whose other members included Sir Hugh Casson, Rex Warner, and Stanley Spenser.

Ayer's analytical philosophy, denying the value of all comprehensive ideal systems, is as unattractive to dedicated Marxists as it is to metaphysicians and theologians, and he has been characterized in the U.S.S.R. as an "imperialist bison." It was therefore an event of great import when, in March 1962, at the invitation of the dean of the faculty of philosophy he lectured at Moscow University. Thought to be the first non-Marxist philosopher ever to have lectured in a Soviet university, Ayer reportedly had great impact. Although his arguments struck at the very roots of dialectical materialism, he was received with intense interest and scrupulous politeness. He came away, he said in a New York *Herald Tribune* article (April 15, 1962), believing that Soviet philosophers "have worked so long with a set of rather vague concepts that they have not mastered the technique of precise analysis."

A J. Ayer is a member of the Labour party and has contested two local elections as his party's candidate for the Westminster City Council. An *Observer* profile (September 15, 1957) described him as "a radical in the old and best sense of the word—a natural iconoclast and a man of deep though by no means ostentatious compassion." One expression of that compassion is his presidency of Britain's Homosexual Law Reform Society. He was named a fellow of the British Academy in 1952 and an honorary member of the American Academy of Arts and Sciences in 1963. He is a fellow of New College, Oxford, an honorary fellow of Wadham, and he holds an honorary doctorate from the University of Brussels.

Professor Ayer, who has been known since childhood as "Freddy," was married on July 18, 1960 to the former Alberta Constance Chapman Wells. Mrs. Ayer, an American, had been a journalist. They have a son, Nicholas, and Ayer also has two children, Valerie and Julian, by his 1932 marriage to Grace Lees. That marriage terminated in divorce in 1941. The philosopher is dark-haired and brown-eyed, is five feet eight inches tall, and weighs 160 pounds. The *Observer* profile described him as "physically lithe," with a "pale, mobile face," and as a man with "immense personal charm," who conceals behind "apparent assurance" a "real modesty and inner nervousness." Perhaps one symptom of that nervousness is his constant manipulation of a thin silver watch chain, which he winds and unwinds about one hand as he searches for a word or a thought. His recreations include chess, bridge, and tennis. As a member of the BBC's television "Brains Trust" he astounded viewers with his informed interest in such unintellectual pursuits as Association football, and he is an ardent fan of the Tottenham Hotspurs football club. He is fond of social pleasures and once demonstrated in a Moscow nightclub that an "imperialist bison" can do the Twist. Ayer is a member of the Traveller's Club.

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BAGNOLD, ENID (ALGERINE) (băg'nŭld) Oct. 27, 1889- British author

Address: h. 29 Hyde Park Gate, London, S.W.7, England; "North End House," Rottingdean, Sussex, England

More than most writers, Enid Bagnold has found the material for her books in the rich variety of her own long life. In the words of Arthur Calder-Marshall, she has distilled from "what she has thought and done and felt an essence which is the . . . force of life itself." *Diary Without Dates* and *The Happy Foreigner* reflected her experiences as a nursing aid and an army driver in World War I. *National Velvet* was written out of her own youthful passion for horses. *The Door of Life* was a celebration of the pain and delight of child-bearing. *Serena Blandish* and *The Loved and Envied* represented two approaches to the elegant world she had known as a debutante and as a busy London hostess. Her plays, written with a calm disregard for dramatic conventions, include one great success, *The Chalk Garden*, and several that—whatever their fate in box-office terms—have earned her comparison with Shaw and Congreve and the gratitude of critics on both sides of the Atlantic. Miss Bagnold is also known as Lady Jones.

Vane, London

ENID BAGNOLD

Enid Algerine Bagnold was born on October 27, 1889 in Rochester, Kent, England, the only daughter of Colonel Arthur Henry Bagnold, of the Royal Engineers, and of his wife, the former Ethel Alger. Her paternal grandfather was a general in the East India Company, and her brother is Brigadier Ralph Alger Bagnold, a noted desert explorer and a world authority on sand particles and dune formation who in World War II raised and commanded the Long Range Desert Group. Miss Bagnold's early years were spent in a succession of English garrison towns. When she was nine, her father was given the command of a Royal Engineers detachment in Jamaica, British West Indies, where he bought a disused coffee plantation high up in the Blue Mountains. "The impact of a tropical place on a child of nine," she wrote a few years ago, "has given me a nostalgia ever since and has been an underlying thing in my mind that I settle on, like a sort of pollen, whenever my imagination is 'feeding.' "

In 1901, when Enid Bagnold was twelve, she was sent as a boarder to Prior's Field, a select girls' school at Godalming, Surrey, run by the mother of Julian and Aldous Huxley. Leaving Prior's Field when she was seventeen, Enid Bagnold was sent to study German *en famille* in Marburg and then to finishing schools in Lausanne and Paris.

Miss Bagnold, who signified her disapproval of the Swiss school by running away from it, was never a conformist. She remembers herself as "rather fat and rather highbrow, and a bad dancer." Although she made the formal debut expected of a young woman of her background, her interests remained unorthodox. Through a friend she discovered the magazine *The New Age*, and through it the heretical views of Shaw and Wells. At the age of nineteen she went to study drawing and painting at Walter Sickert's art school in Camden Town, London. She had a show at the New English Art Club, became a suffragette, and was an artist's model as well as

BAGNOLD, ENID—*Continued*

an artist. Her friends at that time included Lovat Fraser, Katherine Mansfield, Ralph Hodgson, and Gaudier Brzeska.

"But," Miss Bagnold has said, "I was never really at home with intellectuals. I wasn't quick enough with my thoughts and I liked a more rowdy life." At twenty-four, she was precipitated suddenly into a different kind of society. Colonel Bagnold was by this time attached to Woolwich Arsenal, and the family were living on Shooter's Hill, Woolwich, an unfashionable suburb of London. In 1913 the Baroness d'Erlanger bought the elegant Palladian house next door, thinking it "amusing" to require London society to travel through the slums to reach her. Miss Bagnold found herself "taken up" by the Baroness and plunged into a dazzling international set that included such figures as Princess Murat, Paul Morand, and Prince Antoine Bibesco. Bibesco, who was Proust's friend, became a friend and mentor to Miss Bagnold also, and was a major influence on her writing.

World War I began when Miss Bagnold was twenty-five. She joined the VAD (Voluntary Aid Detachment) and was assigned to the Royal Herbert Hospital in Woolwich. Her first book was written out of this experience. *Diary Without Dates,* first published in 1917, was reprinted by Heinemann in 1933 and by Morrow in 1935. A New York *Times* reviewer (November 24, 1935) wrote that it "communicates emotion directly and poignantly; it makes one share the impact of war and suffering upon a youthful, intelligent and very receptive mind." What Miss Bagnold wrote about the harsh discipline that the hospital imposed upon suffering and death was not acceptable to the military authorities. The book was regarded as a breach of discipline, and its author was removed from her VAD post.

For a time Miss Bagnold worked at Woolwich Arsenal, making bomb fuses, and then joined the FANY—the First Aid Nursing Yeomanry. In 1918 she was sent to France to serve with the French Army as a driver and was attached to a garage staged by 100 drivers, all of them men. As the war drew to its close, this unit was swept up in the French advance, and with it Miss Bagnold shared in the wild rejoicing that accompanied Pétain's entry ino Metz. Soon after, she became the first woman to be sent as a driver to Verdun.

The war over, Miss Bagnold spent a year writing a book derived from these experiences. It was *The Happy Foreigner* (1920), a novel that set a brief love affair of delicate beauty against the mud and ruin of France at the time of the Armistice. The book was much praised for its eschewal of sentimentality and for its technical virtuosity.

In the spring of 1920 Enid Bagnold met Sir Roderick Jones, chairman and later principal proprietor of Reuter's News Agency, and the following July they were married. As Lady Jones, the author entered upon a new career as a busy London hostess who spent her evenings entertaining Europe's diplomatic hierarchy. She became a part-time writer, contriving to spend a few hours each day at her desk and finding in her books a release from the strain of her social obligations.

The first fruit of this new regimen was *Serena Blandish* (or *The Difficulty of Getting Married*), which appeared in 1924, at first pseudonymously, as by "A Lady of Quality." This device was adopted out of regard for her father's sensibilities. *Serena Blandish* was a witty *roman à clef* about a debutante's struggle to find an acceptable husband. Serena was a feminine Candide, handicapped by her natural honesty in the kind of society that Miss Bagnold had observed at Baroness d'Erlanger's. She finally settled gratefully for a bogus but wealthy count. The satire was of such quality that it was at first ascribed to Max Beerbohm. Before Miss Bagnold admitted authorship, as she did after her father's death, Joseph Wood Krutch had written, "Whoever the author of this little *jeu d'esprit* may be, he is one of the cleverest of contemporary writers." The novel was later dramatized by S. N. Behrman and staged with great success in New York and London.

Alice and Thomas and Jane (Heinemann, 1930; Knopf, 1931) was a children's book that was said to catch the "intense vigor of a child's imagery." Illustrations by the author and her eight-year-old daughter, Laurian, lent it a "quaint and lively air." It was followed by what has remained Enid Bagnold's best-known book. *National Velvet* was about a piebald horse, won in a raffle by a butcher's horse-crazy teen-age daughter. It could not possibly win the Grand National and, of course, it did, with Velvet Brown up. The book avoided whimsy, wringing from the reader an unqualified suspension of disbelief with the honesty of its characterization and the force of its fantasy. Laurian Jones, by then thirteen, provided appropriate illustrations. First published in 1935, it has been repeatedly reprinted by several publishers.

The Door of Life (Morrow; Ryerson, 1938; Grossett, 1940) again attacked a subject that few writers could have steered clear of mawkish sentimentality—the domestic crises and emotional upheavals that precede the arrival of a late-born child. Called *The Squire* in England, where it was published by Heinemann, it combined "vitality with sensitivity," "wisdom and poetic feeling." Forrest Reid in the *Spectator* (October 28, 1938) said, "In its delicacy and precision it *is* poetry. . . . This is the kind of writing that really is writing, that lifts fiction onto a plane where it need not fear comparison with any other art." *The Happy Foreigner* and *The Door of Life* were published in one volume as *A Girl's Journey* (Doubleday, 1954; Heinemann, 1956).

Miss Bagnold turned to the theater with *Lottie Dundass,* a play about a psychotic stage-struck girl who finally commits murder to win a coveted role. It opened at the Wimbledon Theatre in 1942 and was revived the following year at the Vaudeville in London's West End. It was followed in 1946 by the author's own dramatization of *National Velvet* at the Embassy and in 1951 by *Poor Judas* at the Arts Theatre Club.

In *The Loved and Envied* (Doubleday; Heinemann, 1951) Miss Bagnold returned briefly to the novel and, in a different mood, to the resplendent world she had satirized in *Serena Blandish.* The "loved and envied" is Lady MacLean, a society beauty who, now middle-aged, remembers other times in London, Jamaica, and Paris, and continues to exert great influence on those around her (including her over-shadowed daughter). Leo Lerman in the New York *Times* (December 30, 1950) called it "an intricately designed fan of a book, folding and unfolding some fifty years of life . . . not merely a novel of high life, but a charting of the death of many hearts. It is another of those reports that are being written by those who realize that their worlds are dying and know exactly why."

Enid Bagnold has written no novels since *The Loved and Envied.* The next play, *Gertie,* was her first to be seen in New York, where it failed after a four-day run in 1952. It was followed by her first great success as a playwright, staged when she was sixty-six. *The Chalk Garden,* at first refused by London producers, opened at New York's Ethel Barrymore Theater in 1955. The play puzzled many reviewers but nevertheless delighted most of them. It centered on the rescue of a cheerfully but dangerously neurotic girl from the wealthy, witty, and eccentric household that was destroying her as surely as the sterile soil of the mansion's garden destroyed flowers. The rescue was effected by a mysterious governess, who may or may not have committed murder, but who had learned painfully what no one else in that exotic ménage knew—the importance of love.

New York critics regarded *The Chalk Garden* as the most interesting play of the season and unanimously praised its wit and fine language. Some found it oddly oblique and dramatically unsatisfying, but Walter Kerr wrote in the New York *Herald Tribune* (November 6, 1955): "Our author is not at all prepared to write a solemn straightforward piece about escape or justice or the freedom to grow. She may have all of these things in mind: but she wants to come at them backwards, to reflect them in a mirror that throws off the reverse image, perhaps because she is convinced that this is the only way they can be truly seen in life." *The Chalk Garden* ran for 181 performances at the Barrymore and won the Award of Merit for drama of the American Academy of Arts and Letters. In 1956 it was staged at the Haymarket Theatre in London, and there was a New York production at the National Theater in 1957. A motion-picture version of *The Chalk Garden,* produced by Ross Hunter and starring Deborah Kerr, Hayley Mills, and John Mills, was released by Universal Pictures in 1964.

The Last Joke, produced at the Phoenix Theatre in London in 1960, was a comedy about a millionaire art collector and his connubially inclined daughter. In spite of a distinguished cast which included John Gielgud, Ralph Richardson and Anna Massey, the play struck reviewers as "aimless" and "disappointing." Miss Bagnold's most recent play was *The Chinese Prime Minister,* which opened at the Royale Theater in New York in January 1964. It was a thoughtful comedy about "the fascination and disaster of growing old," and specifically about a London actress who retires at seventy to put her mind in order against the coming of death. Uneventful, and building to no particular climax, it showed the same disregard for dramatic conventions as had *The Chalk Garden.* In this instance the special rewards of a Bagnold play—the civilized wit and Shavian interplay of ideas—did not add up to a Broadway success, although the play won warm respect from those critics who were able to enjoy the play on its own mature, unhurried, and uncompromising terms.

Lottie Dundass was published by Heinemann in 1941, and *The Chalk Garden* by Random House and Heinemann in 1956. *Theatre* (Doubleday, 1951) contained *Lottie Dundass* and *Poor Judas.* It was published in England as *Two Plays* (Heinemann, 1951). Miss Bagnold published *Sailing Ships,* a volume of verse, in 1918 and is the translator of *Alexander of Asia* by Princess Bibesco. She is now reportedly considering an autobiography.

Enid Bagnold was widowed with the death of Sir Roderick Jones in 1962. She has four children, Laurian, Timothy, Richard, and Dominick. Laurian, now the Comtesse d'Harcourt, and Sir Timothy are both authors in their own right. Miss Bagnold is five feet eight inches tall and weighs ("alas") 154 pounds. Noted in her youth as a classic beauty, she is still, according to John Keating in the New York *Times* (December 29, 1963), a "tall, handsome woman with reddish-brown hair" who retains "the sparkle and vivacity of a woman at least a generation her junior." She divides her time between her house in London and one near Brighton that once belonged to Sir Edward Burne-Jones. In a recent letter written (at the age of seventy-four) from her country house, she complained cheerfully that because of a "total lack of servants" she was "doing furnaces and chopping wood" and preparing to cook single-handed for a party of fifteen in a house with "thirty rooms and six bathrooms —all hanging in cobwebs and baths rusty." She lists her recreations as "gardening and anything I can do with my hands."

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BAKER, GEORGE T(HEODORE) Dec. 21, 1900-Nov. 4, 1963 Founder and president of National Airlines (1937-61); pioneer in the popularization of low-cost tourist air travel and jet aircraft for passenger service. See *Current Biography* (June) 1953.

Obituary

N Y Times p31 N 5 '63

BAKER, JOSEPHINE June 3, 1906- Chanteuse

Address: Les Milandes, Castelnaud-Feyrac, Dordogne, France

Among the most famous of American expatriates is the Parisian singer and dancer, Josephine Baker, who has become a legend in her own time. Miss Baker went to Paris in the 1920's as a variety show dancer and soon developed into a polished music hall star with an international reputation. Seemingly ageless, she continues to astonish critics and please admirers with her sultry voice, lithe figure, and supple movements. Her most recent visit to the

Wide World

JOSEPHINE BAKER

United States was in early 1964, when she made triumphant appearances on Broadway and on a national tour.

Josephine Baker was born in St. Louis, Missouri on June 3, 1906, the oldest child of Louis and Cary (Smith) Baker. She has a brother, Richard, and a sister, Margaret. Her youngest sister, Ellie May, is no longer living. The father was a footloose merchant of whom the family saw little, and the mother supported herself and the children in a slum hovel by taking in laundry. Mobile of face, Josephine Baker remembers elementary school primarily as a place where she was constantly being told to stop grimacing. She left school at the age of eight to augment the family income by working as kitchen helper, maid, and baby-sitter in private homes. At ten she returned to school and now found the discipline less abrasive, partly because the accounts of kings and queens in history fascinated her. Her favorite childhood games were masquerading in adult clothes and creating basement theatricals.

In early adolescence Josephine Baker went at least once a week to watch the dancers in a local vaudeville house. Still in elementary school, she began dancing part time in a chorus line herself. At fifteen or sixteen she joined a traveling troupe (some sources say it was the famous Bessie Smith's), apparently in Philadelphia, where she was then living with her grandmother. A few months later, in 1923, she was in New York, dancing in the chorus of Noble Sissle's musical comedy *Shuffle Along* at the Music Hall. Placed at the end of the line of dancers, she drew attention and applause by her flair for improvisation and mimicry. Langston Hughes, who was one of the audience, recalled in the New York *Post* of March 27, 1964 that "there was something about her rhythm, her warmth, her smile, and her impudent grace that made her stand out."

After *Shuffle Along,* Miss Baker appeared in *Chocolate Dandies* on Broadway before joining the floor show at the Plantation Club, where Ethel Waters was the featured performer. Offered $250 a week, or twice her Plantation Club salary, she accepted a major dancing part in *La Revue Nègre,* an American production that opened at the Théâtre des Champs-Elysées in Paris in October 1925. With this revue, *le jazz hot* for the first time invaded France, and Josephine was, in the eyes of audience and critics, its personification.

The first of several law suits in which Josephine Baker has been involved was that filed by the producer of *La Revue Nègre* for breach of contract when Miss Baker left the show to take higher pay and star billing with the Folies Bergère. Billed as "Dark Star" at the Folies, she created a sensation by dancing on a mirror, naked except for a curtain of rubber bananas strung around her waist. Soon banana-clad Josephine dolls were selling by the thousands to children and tourists. In December 1926, without abandoning her career as performer, Miss Baker founded her own nightclub, "Chez Josephine," on Rue Pigalle (later moving to Rue Fontaine and finally to Rue François I). By this time she was a prosperous, *soignée* woman with her own expensive eccentricities, such as walking leopards on leash down the Champs Elysées. By 1927 she had received about 40,000 love letters, nearly 2,000 of them proposing marriage. From 1928 to 1930 she made a world tour, covering twenty-five countries in Europe and America.

She came into full flower in 1930, when her manager and intimate friend, the late Pepito Abatino, talked her into integrating speech and song into her performances. Henri Varna, director of the Casino de Paris, built a show around her, and she made her formal debut as a singing and dancing comedienne with star billing at the Casino in the fall of 1930. The quivering of her voice, accompanied by her ever-flashing smile, only added to her charm. The critics were unanimous in recognizing her evolution from a "simple eccentric dancer" to "a complete artist, the perfect master of her tools."

When Josephine Baker returned to the Folies Bergère, her name blazed in neon on the marquee and color photographs of her, twenty feet high, flanked the entrance. During the 1930's she ventured outside the music hall into two other professional areas. One was motion pictures, which have always attracted her, and which she has called "the dance of images." During the summer of 1934 she appeared as the title character in *Zouzou,* the story of a laundress who becomes a music hall star. Her half-brother in the motion picture was Jean Gabin, playing his first featured role. The other area into which she ventured was light opera. She performed in *La Créole,* an operetta about a Jamaican girl, adapted for her from the music of Jacques Offenbach, which opened at the Théâtre Marigny in Paris on December 15, 1934 and had a successful run of six months. Between music hall appearances in the late 1930's she made two films, *La Sirène des Tropiques* and *Princesse Tam-Tam.* Her work in a third movie, *Fausse Alerte,* was cut short by the outbreak of World War II.

When the German army invaded Belgium in May 1940, Josephine Baker became a Red Cross volunteer, attending to the refugees who were flooding into France. After the German invasion of France in June 1940, she became involved in underground intelligence, particularly in transmitting information obtained from an attaché at the Italian Embassy to Jacques Abtey, a French army intelligence captain. In October 1940, accompanied by Abtey, she began an itinerary whose complexities are yet to be unraveled: London, back to Pau in southwest France, through Spain and Portugal to Rio de Janeiro in Brazil (where she had bookings), and back to Marseilles, France. In Marseilles she joined the municipal opera company in a revival of *La Créole* in December 1940, left surreptitiously in 1941, and arrived in Algiers, North Africa to find that she was being sued by the Marseilles opera for breach of contract. After a critical year-long bout with bronchitis, she entertained troops in North Africa and the Middle East as a sublieutenant in the women's auxiliary of the Free French forces. At one point during the war the world press carried a mistaken report of her death from a serious illness at Casablanca. For her war-time service to France she received the Legion of Honor and Rosette of the Resistance decorations.

After the liberation of Paris in August 1944 Josephine Baker returned to the French capital and entertained at the Théâtre aux Armées. During the postwar years she again regularly starred at the Folies Bergère when not on one of her frequent world tours. Occasionally she appeared on French television and, at least once, on British television. She also recorded some of the songs with which she is identified, such as "Pretty Little Baby" and "J'ai Deux Amours," although she is embarrassed by her voice when it is abstracted from the context of the visible movements of her body.

Meanwhile, another project was diverting her time and attention increasingly away from show business. That enterprise was Les Milandes, a 300-acre estate with medieval château in the Dordogne valley of southwestern France. Originally rented by her as a country retreat during the 1930's, Les Milandes was now her own property and the scene for realizing her lifelong humanitarian dreams. A lover of animals from childhood, she populated Les Milandes with dogs, cats, monkeys, parakeets, ducks, chickens, geese, turkeys, and pheasants. In the early 1950's she began adopting orphaned babies of various races, nationalities, and religious backgrounds and raising them at Les Milandes. Announcing her retirement from show business in 1956, she took up full-time residence at Les Milandes to preside over what she has called her "experiment in brotherhood" and her "rainbow family." The cost of running Les Milandes soon forced her to return to the footlights. She made her second debut in 1959 at the Olympia de Paris in *Paris, Mes Amours,* a musical loosely based on her own career, which she took on a world tour in 1960.

Her international trips have included visits to the United States on several occasions. The first two, one in the 1930's and the other in the 1940's, fell below her usual standard for success. A third, in 1951, was marred by an incident in which Miss Baker accused the Stork Club in New York of refusing to serve her because of her color and a prominent newspaper columnist, friendly to the club, countered with irrelevant invective against Miss Baker. Smarting from this experience, she told a reporter in Buenos Aires, Argentina in 1952, "The United States is not a free country.... They treat Negroes as though they were dogs." When she returned to the United States in 1955, she encountered immigration officials at Idlewild airport, who detained her for questioning about her anti-American statements.

On subsequent visits—one to participate in the civil rights march on Washington in August 1963, another for a benefit performance for civil rights at Carnegie Hall in October 1963—both she and her hosts were mellower. By early 1964, when she appeared in New York at the Brooks Atkinson Theatre, in February, and Henry Miller's Theatre, in March and April, the popular and critical response in general was free of all attitudes but nostalgia for the past that Miss Baker represents and amazement at her preservation of face, figure, voice, energy, and charm.

Miss Baker's act begins with her entrance from the wings, one hand holding a jeweled microphone, the other swinging, her knees dipping to the beat of the music. She wears gowns by Dior, Balenciaga, Balmain, or Lanvin, and makes at least seven costume changes an evening. In a throaty soprano she sings risqué or sentimental songs in French, English, Spanish, Portuguese, German, and Hebrew, interlaced with mugging, swaggering, strutting, and intimate patter. Her voice is lower pitched than it once was. "I'm getting stronger," she told a *New Yorker* interviewer as far back as 1951, "but my voice is getting weaker."

Josephine Baker married Jo Bouillon, the French orchestra leader, on June 3, 1947. Her previous marriage, to French industrialist Jean Lyon, ended in annulment (or, according to some sources, divorce) in 1940. Her adopted children, in order of age from twelve to four, are Akio (Korean), Louis (Colombian), Jarri (Finnish), Jean Claude (French), Jannot (Japanese), Moses (Israeli), Brahim (Arab), Marianne (French), Mara (Venezuelan Indian), Cokoffi (African), and Noel (French). Each child is privately tutored with consideration to his or her religious and cultural background. Miss Baker has said that the estate of Les Milandes, which includes a restaurant, a motel that suggests an African village, and a museum of objects associated with her career, belongs to the children and will be theirs when they come of age. Josephine Baker's brother and sister also live at Les Milandes, and her mother spent her last years there. In mid-1964 Miss Baker was reported to be in imminent danger of losing Les Milandes unless she could pay off debts amounting to $400,000, and in July she was hospitalized in Paris for what was described as "cardiac fatigue."

Miss Baker has been described by a writer in the *National Observer* (April 6, 1964) as "a tawny woman of grandmother's age, smothered in perfume. Her eyes are moonlets, her mouth large and pouting. Her voice—on stage and in private—is intimate, subdued, quietly emotional." As energetic and aggressive offstage as she is on, she is a compulsive conversationalist who fre-

BAKER, JOSEPHINE—*Continued*

quently thumps the table to emphasize a point. She does not smoke, and she ordinarily drinks nothing stronger than beer. She is a Roman Catholic and, since 1937, a citizen of France. Her politics, she says, is brotherhood.

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BAKER, PHIL Aug. 24, 1898-Dec. 1, 1963 Radio comedian and accordionist; master of ceremonies on CBS program *Take It Or Leave It*, on which he asked "the 64-dollar question." See *Current Biography* (November) 1946.

Obituary

N Y Times p37 D 2 '63

BALDWIN, JAMES (ARTHUR) Aug. 2, 1924- Writer

Address: b. c/o Dial Press, 461 Park Ave. S., New York 16

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1959.

The American Negro revolution claims as perhaps its most articulate spokesman the writer James Baldwin, whose essays, novels, and plays have insisted over the past dozen years that "Negroes want to be treated like men" and that the civil rights issue is not a Negro problem, but a white man's illness. Escaping from America to Paris in the late 1940's so that he would not become "merely a Negro writer," Baldwin won literary fame with his novels *Go Tell It on the Mountain* and *Giovanni's Room*. Since his homecoming in 1957 he has committed his talent with increasing devotion to the civil rights movement and has helped arouse world concern for his cause with his polemic *The Fire Next Time* and his play *Blues for Mister Charlie*, which shared with Arthur Miller's *After the Fall* the Foreign Press Association's dramatic award for the 1963-64 season.

New York's Harlem, the ghetto James Arthur Baldwin has said that he knows the way he knows his own hand, is his birthplace and was his home for the first seventeen years of his life. He was born in Harlem Hospital on August 2, 1924 to David and Berdis Emma (Jones) Baldwin, who raised him in accordance with the moral standards of their own essentially Southern rural background, in close relationship with the church. He has described his father, a clergyman from New Orleans, as a proud, bitter, and rigid man whom his children were never glad to see come home. When he died in 1943, Baldwin later wrote in his autobiographical *Notes of a Native Son*, "we had not known that he was being eaten up by paranoia, and the discovery that his cruelty, to our bodies and our minds, had been one of the symptoms of his illness was not, then, enough to enable us to forgive him." Some twenty years later, in an interview with Kenneth B. Clark, Baldwin explained, "Part of his problem was he couldn't feed his kids, but I was a kid and I didn't know that."

As the oldest in a family of nine children, James Baldwin had the responsibility of looking after his brothers and sisters. Holding a baby with one hand and a book with the other, he read and reread *Uncle Tom's Cabin* and *The Tale of Two Cities*. Pupils and teachers who remember him at school—P.S. 24 and the Frederick Douglass Junior High School—picture a small, bright, sad-looking boy. When he was fourteen years old he became a Holy Roller preacher in the Fireside Pentecostal Church in Harlem. "For three hysteria-tinged years," Fern Marja Eckman wrote in the New York *Post* (January 15, 1964), "he preached 'the Word,' reveling in a most unholy fashion over his superiority to his father as a ministerial drawing card."

Meanwhile, Baldwin attended the De Witt Clinton High School, where he was editor of the literary magazine. He spent much of his free time writing and discovered that he would rather be a writer than a preacher. After his graduation from high school in 1942, he went to work on defense projects in Belle Meade, New Jersey; and, in the racial tension generated by shifts in population to meet the demands of the World War II labor market, he suffered his first direct experience of jim crowism. Harlem, however, remained his home, more or less, until the death of his father, when he realized that to become a writer he would have to leave his family.

During the next five years Baldwin lived in Greenwich Village, earning his way as a handyman, office boy, factory worker, dishwasher, and waiter. He spent his evenings writing. The *Nation* and the *New Leader* bought his reviews of books about the Negro problem, on which he was assumed to be an expert, and *Commentary* bought an essay on Harlem. While working on the novel that was to become *Go Tell It on the Mountain*, he met Richard Wright, the author of *Native Son*, who read part of his manuscript and helped him to obtain a Eugene F. Saxton Memorial Trust Award in 1945.

Another literary award, a Rosenwald fellowship granted him in 1948, enabled Baldwin to go to Europe to develop as a writer in the more congenial atmosphere of Paris, free of the racial discrimination that in his native land had made him feel like an alien. Except for occasional visits to the United States for business reasons, in connection with the publication of his books, he spent nearly ten years in France, with sojourns in other parts of Europe. In Paris he sometimes lived on the verge of starvation and suffered loneliness, but he made friends with James Jones, Norman Mailer, and other writers. He also had time to read Henry James, whose writings gave him the sense of form that he felt he needed. If Paris was not a wholly enchanting city at all times, he at least found there the courage to complete and see published his first three books.

Go Tell It on the Mountain (Knopf, 1952; Dial, 1963), which Baldwin completed after a ten-year apprenticeship, is a partly autobiographical novel about the religious conversion of a fourteen-year-old Harlem boy, told with flashbacks that dramatize the sins and sufferings of his forebears. In his comments for the *Saturday Review* (May 16, 1953) H. C. Webster said, "Mr. Baldwin's novel is written as skillfully as many a man's fifth essay in fiction." Other critics praised it as a sensitive, poetic, brutal, realistic book, a work of distinctive dignity.

In *Notes of a Native Son* (Beacon, 1955; Dial, 1963) Baldwin brought together ten essays that had earlier appeared in *Harper's Magazine*, the *Reporter*, and other periodicals. Chiefly autobiographical, they analyze his feelings about Negro-white relationships in the United States and abroad, in subjects that range from the failings of the "protest novel" (including both Harriet Beecher Stowe and Richard Wright) to his own experiences in Harlem and in a remote village in Switzerland. "He is certainly the most perceptive Negro writing today," Dachine Rainer commented in *Commonweal* (January 13, 1956), "and, quite possibly, even granting Richard Wright and Ralph Ellison their very generous due, the most eloquent."

For his third book, a novel set in France, *Giovanni's Room* (Dial, 1956), Baldwin chose the subject of homosexuality, which involves another form of persecution of a minority group. While many readers were impressed by his narrative skill and his poetic and subtle treatment of a difficult theme, Anthony West, the critic for the *New Yorker* (November 10, 1956) had doubts: "Mr. Baldwin's story is told with solemnity, as if it went to the very core of things, although in fact it describes a passade, a riffle on the surface of life, that completely lacks the validity of actual experience."

Validity was questioned also in the *New Yorker* (August 4, 1962) review of Baldwin's next novel, *Another Country* (Dial, 1961), set in Harlem and Greenwich Village. "Many of the relationships are halting," Whitney Balliett wrote, "and not because they happen to be between Negroes and whites. They just don't make sense; they just don't ring properly." *Another Country* was described in the *Catholic World* (February 1964) as "a nightmarish round of miscegenation and sexual deviation." Baldwin's reply to criticism of *Another Country* is that Americans do not want to realize how disastrously they are living. His novel did not miss its mark. Reviewing it in the *Christian Science Monitor* (July 19, 1962), Roderick Nordell pointed out that it represented "an extreme mood of outrage against whatever demeans the black man in a predominantly white society—and thereby demeans the white."

Baldwin's thesis is that what happens to the Negro, happens also to everyone else in a society and that the victims of segregation are the white people because the myth of white supremacy prevents them from facing their own weaknesses. "What white people have to do is try to find out in their own hearts why it is necessary to have a nigger in the first place," he told Kenneth B. Clark (*The Negro Protest;* Beacon, 1963). "... I'm not a nigger, I am a man, but if you think I'm a nigger, it means you need it."

Mottke Weissman

JAMES BALDWIN

This central idea also runs through his essays. *Nobody Knows My Name: More Notes of a Native Son* (Dial, 1961) is largely a collection of magazine articles written over a period of six years. They deal with literary subjects and with his experiences and observations during the crucial period of his last months in Europe and his return to the United States in 1957. One essay describes his much-dreaded first visit to the South, when he was deeply impressed by the Negro crusade in behalf of civil rights. "I suppose," he later said in an interview for the New York *Post* (January 19, 1964), "the depth of my involvement began then." His function as a writer, he came to believe, was to act as "a kind of conduit"—to speak for inarticulate people.

The two essays of his best-selling *The Fire Next Time* (Dial, 1963) had also been published previously in magazines. One of them, which first appeared in the *New Yorker*, is an explosive summing-up of his views on the racial problem in the United States and includes a section on the Black Muslim movement. "Perhaps no other Negro writer," Geoffrey Godsell noted in the *Christian Science Monitor* (February 21, 1963) "is as successful as Mr. Baldwin in telling society just what it feels like to be a Negro in the United States." Baldwin's ability to put the white man in the shoes of the colored man had been recognized as one of the merits of his novels and was soon to be appreciated also in his plays.

Baldwin wrote his first play, *The Amen Corner*, in Paris in the early 1950's. Like much of his work, it concerns man's search for his identity, his need to discover his own being, the individuality of his salvation. It was produced at Howard University in Washington, D.C. in the 1954-55 season and then was forgotten until March

BALDWIN, JAMES—*Continued*

1964, when it was well received in a production directed by Frank Silvera at the Robertson Playhouse in Beverly Hills, California.

The following month, on April 23, 1964, Baldwin's second play, *Blues for Mister Charlie*, opened on Broadway at the ANTA Theater in an Actors Studio production staged by Burgess Meredith. The cast included the playwright's brother, David Baldwin. Dedicating his drama to the memory of the victims of racial violence in the South—to Medgar Evers and to the dead children of Birmingham—Baldwin told a story of racial murder based remotely on the killing of Emmett Till.

Again Baldwin treated racial discrimination as a disease of the white society: the "Mister Charlie" of the title is the name that the Negro has given the white man. Again some critics raised the question, previously asked from time to time regarding his novels, of a possible conflict between his function as an artist and his role as a spokesman for American Negroes. Almost all reviewers were moved by the compelling intensity of Baldwin's anger. The comment of David Boroff in the *National Observer* (April 27, 1964) reflects both the enthusiasm and reservations of many notices of *Blues for Mister Charlie:* "Mr. Baldwin has mustered all his pamphleteering skill and has written a raw, stinging denunciation of racial oppression. The play is as much a civil-rights pageant as a drama—militantly propagandistic in intent, often crudely oversimplified, but unfailingly vivid, moving, and powerful." *Blues for Mr. Charlie* closed on August 29, 1964.

For James Baldwin, writing is a slow, laborious undertaking. He had begun thinking about his play soon after his return home from Paris, when he was working as personal assistant to Elia Kazan, who was then directing the Broadway productions of *J. B.* and *Sweet Bird of Youth.* He actually wrote the play some five years later, for the most part while riding on buses and trains to and from civil rights engagements. During 1963 Baldwin, who is a member of the national advisory board of the Congress of Racial Equality, gave fifteen lectures on the West Coast and in Harlem for the benefit of CORE. In Paris in August 1963 he opened a civil rights appeal at the American Church to demonstrate support of Americans abroad for the march on Washington movement. He has conferred with Attorney General Robert F. Kennedy on the question of civil rights and has often discussed the racial conflict on radio and television. On one of his visits to Africa, in December 1963, he was a guest of honor at the celebration of Kenya's independence. He is also active on behalf of the National Committee For a Sane Nuclear Policy.

Baldwin's books have brought him many awards: a Guggenheim fellowship (1954), a *Partisan Review* fellowship (1956), a National Institute of Arts and Letters Award (1956), and a Ford Foundation grant-in-aid (1959). *Nobody Knows My Name* was selected as one of the outstanding books of 1961 by the notable books council of the American Library Association and also was honored with a certificate of recognition from the National Conference of Christians and Jews.

When Baldwin came back from Paris, he did not return to Harlem. His home is an apartment on the western edge of Greenwich Village, not far from the Hudson River. Descriptions of what the writer is really like vary with his interviewer, but few would disagree with Kenneth B. Clark, who wrote in *The Negro Protest*, "James Baldwin is a little man, physically, with tremendous emotional and intellectual power. He radiates a nervous, sensitive involvement with all aspects of his environment. . . . In his conversations he is the essence of spontaneity and one has the impression that he is incapable of communicating anything other than the total truth which he feels and thinks at that particular time." In 1964 Baldwin was working on two books of nonfiction about American life. He wrote and narrated a television documentary on his childhood that was presented over Metropolitan Broadcasting stations on June 1, 1964.

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BARZUN, JACQUES (MARTIN) (bär-zŭn')
Nov. 30, 1907- Historian; educator; author
Address: b. 110 Low Memorial Library, Columbia University, New York 27

An articulate defender of the humanist tradition, the French-born American author and educator, Jacques Barzun, is one of the most esteemed men of letters in the Western world. Barzun began his academic career as a lecturer and researcher in history at Columbia University in the 1920's, and he became a full professor in 1945. He has been dean of faculties and provost at Columbia since 1958 and Seth Low Professor of History since 1960. A prolific writer and an authority on music and art, Barzun has made significant contributions to the literature of cultural and intellectual history, and in other books he has analyzed the role of the scholar in contemporary society.

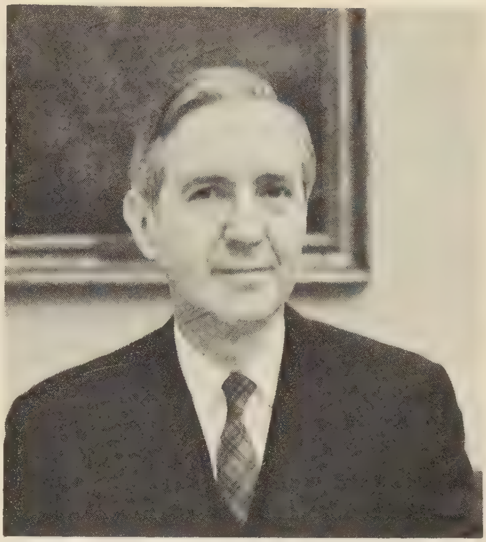
Jacques Martin Barzun was born in Créteil, France, a suburb of Paris, on November 30, 1907 to Henri Martin and Anne Rosa Barzun. His father, a noted literary scholar and author, was a member of the "Abbaye" group, which included such illustrious men of letters as Jules Romains and Georges Duhamel. At an early age Barzun came into close contact with the world of intellect and culture. His childhood home, which he recalls as "a seedbed of modernism," was visited by leading writers and artists, and he was permitted to read freely in his father's large library. He received his early education at the Lycée Janson de Sailly in Paris. Because of the shortage of teachers after the outbreak of World War I the school applied the Lancaster system, under which the older pupils taught the younger ones. Consequently, Jacques Barzun had his first teaching experience when he was only nine years old.

In 1917 Henri Martin Barzun went to the United States on an official diplomatic mission for the French government. Unlike the American intellectuals and artists who became expatriates in France after the war, he decided to make his home in the United States to escape the wave of cynicism that prevailed in intellectual circles of postwar Europe. Jacques Barzun followed his father to the United States in 1919 after a brief stay in England. In 1923, when not yet sixteen, he was admitted to Columbia University, which, under the presidency of Nicholas Murray Butler, was then in the midst of its "golden age."

At Columbia, Barzun was exposed to the ideas of such scholars as Carlton J. H. Hayes, F. J. E. Woodbridge, John Dewey, John Erskine, Mark Van Doren, Irwin Edman, and Mortimer Adler. Although he had at first considered a career in law and diplomacy, he gradually became convinced that his future lay in historical scholarship. He became much interested in the nineteenth-century Romanticists, and he was particularly inspired by the pluralism and pragmatism of the American philosopher William James. Barzun served for three years on the staff of the university daily, the *Spectator*, as drama critic. He was campus correspondent for New York City newspapers and contributed articles to magazines, including *Vanity Fair*. He also wrote the book and lyrics for a campus musical variety show. To help meet his expenses he collaborated with some friends in the operation of what he has described as a "perfectly legal and honest tutoring mill" called Ghosts, Inc., which dealt with virtually all subjects.

After graduating with a B.A. degree at the head of his class in 1927, Barzun became a lecturer in history at Columbia. Aided by two research fellowships, he also continued as an apprentice assistant on co-operative research projects that he had begun to work on as an undergraduate. In 1929 he was appointed an instructor in the history department. Columbia University awarded him the Ph.D. degree in history in 1932. His doctoral dissertation, *The French Race; Theories of Its Origins and Their Social and Political Implications Prior to the Revolution* (Columbia Univ. Press, 1932), grew out of his research on the French political theorist Montesquieu and on the old legal controversy about the hereditary rights of nobles and commoners in France. The following year he published his *Visual Outline of English History* (Longmans, 1933).

A fellowship from the American Council of Learned Societies in 1933-34 enabled Barzun to travel abroad and undertake research that led to his book *Race; A Study in Modern Superstition* (Harcourt, 1937), a study of the development of the idea of race over the past 150 years, and a criticism of both commonly held and scholarly views on race. Although it was widely praised for its scholarship, some reviewers felt that the book was too subjective. His next book, *Of Human Freedom* (Little, 1939), is a vigorous defense of the democratic spirit and an attack on absolutism. In *Darwin, Marx, Wagner; Critique of a Heritage* (Little, 1941; revised edition, Doubleday, 1958) Barzun charges the three nineteenth-century "intellectual imperialists" with responsibility for the pseudoscientific, mechanistic system that provided roots for twentieth-century Communism and Fascism.



JACQUES BARZUN

Barzun's admiration for the nineteenth-century Romanticists inspired his book *Romanticism and the Modern Ego* (Little, 1943). In it he takes the viewpoint that the Romanticists were not sentimental escapists but idealistic individualists trying to build a better world in the post-Napoleonic era. He clears them of charges by other scholars who maintained that the Romanticists were responsible for the rise of twentieth-century Fascism. Merle Curti, in a review in the New York *Times* (December 19, 1943), described the book as "lucid and brilliant" and praised Barzun for his "almost startling knowledge of music, painting, literature, philosophy, and history." A revised edition has been published under the title *Classic, Romantic and Modern* (Little, 1961).

In *The Teacher in America* (Little, 1945) Barzun analyzes the American educational system and teaching profession with a special emphasis on higher education. Reviewing it in the *Christian Science Monitor* (February 26, 1945), M. J. Taylor wrote: "It is like an evening of grand talk with a thoroughly interesting and brilliant person. It does not necessarily arrive at solutions to problems but it vastly clears the air and leaves one deeply refreshed." A reviewer for the *New Yorker* (February 24, 1945) maintained that "everybody in the teaching profession ought to read Mr. Barzun, if only to be able to argue with him."

Meanwhile, Barzun continued to advance in the faculty ranks of the history department of Columbia, where he taught nineteenth-and twentieth-century European history. He became assistant professor in 1938, associate professor in 1942, and a full professor in 1945. He was one of the sponsors of the Colloquium, a two-year course for reading and discussion of great books, originally inspired by John Erskine. From 1941 to 1943 Barzun took part in the radio discussion program *Invitation to Learning*, over the CBS network.

(Continued next page)

BARZUN, JACQUES—*Continued*

Barzun's preoccupation with music is reflected in his two-volume work *Berlioz and the Romantic Century* (Little, 1950), a study of Hector Berlioz against the background of nineteenth-century culture. In a review in the *Atlantic Monthly* (August 1950) Charles J. Rolo praised the work for its "monumental scholarship" and its "elegant and eloquent writing" and observed that it bore "the pervasive imprint of a deeply civilized mind." He felt, however, that Barzun "tends to overstate the claims of his hero." Barzun examines American civilization in *God's Country and Mine; A Declaration of Love Spiced With a Few Harsh Words* (Little, 1953). In the New York *Times* (March 21, 1954) D. W. Brogan noted that Barzun, "as a defender or a critic of American life, . . . is no respecter of persons, traditions or the most generally accepted platitudes. He has no sacred cows and his book will startle, infuriate, enlighten and rejoice different types of readers."

In *Energies of Art: Studies of Authors, Classic and Modern* (Harper, 1956) Barzun reviews the historical past in order to isolate the traditions from which "modernism" has evolved and defends the role of the critic. In *Music in American Life* (Doubleday, 1956), a study sponsored by the committee on musicology of the American Council of Learned Societies, he examines the contemporary American musical scene from various angles. Of his own musical tastes Barzun writes in this book: "Dilettante if you like, I look for delight and find it variously in the music of all periods, classes, or lands, not excluding the new musics of John Cage, Harry Partch, and Edgar Varèse." In collaboration with Henry Franklin Graff, Barzun wrote *The Modern Researcher* (Harcourt, 1957), a guidebook on the preparation of research reports in various subject fields.

His controversial *The House of Intellect* (Harper, 1959) takes the modern intellectual to task for being "captivated by art, overawed by science, and seduced by philanthropy." Barzun calls for the safeguarding of "the master virtues of intellect," which he defines as "concentration, continuity, articulate precision, and self-awareness." Reviewing the book for the New York *Herald Tribune* (April 26, 1959), Perry Miller observed: "In defiance of genteel manners, Mr. Barzun treads deliberately on a hundred toes, and with surgical skill finds out the tenderest corns." He called the book "about the most intelligent discussion of the modern Intellect we have had in this nation for a long, long time."

Barzun's alarm over the domination and dehumanization of modern thought and experience by science is expressed in his *Science; The Glorious Entertainment* (Harper, 1964). He holds out the hope, however, that man will eventually realize that "life, which spurs desire and fills the mind, is wider than science or art or philosophy or all together." "Mind encloses science, not the other way around," he maintains.

Jacques Barzun has also edited a number of books, including *Pleasures of Music; A Reader's Choice of Great Writing About Music and Musicians From Cellini to Bernard Shaw* (Viking, 1951); Lord Byron's *Selected Letters* (Farrar, Straus, 1953); John Jay Chapman's *Selected Writings* (Farrar, Straus, 1957); *History of the Faculty of Philosophy, Columbia University* (Columbia Univ. Press, 1957); and *The Delights of Detection* (Criterion Bks., 1961), a collection of short detective stories. He translated into English Berlioz's *New Letters, 1830-1868* (Columbia Univ. Press, 1954) and his *Evenings With the Orchestra* (Knopf, 1956); as well as Gustave Flaubert's *Dictionary of Accepted Ideas* (New Directions, 1954); Denis Diderot's *Rameau's Nephew and Other Works* (Doubleday, 1956), on which he collaborated with Ralph H. Bowen; and Beaumarchais' *Figaro's Marriage* in the volume *Phaedra and Figaro* (Farrar, Straus, 1961).

From 1955 to 1958 Barzun was dean of the graduate faculties at Columbia University. Since 1958 he has served as dean of faculties and provost of the university, and since 1960 he has been Seth Low Professor of History. From 1959 to 1962 he served on the editorial board of the Mid-Century Book Society, and he now belongs to the editorial boards of the *American Scholar* and of Columbia University Press. He is a chevalier of the Legion of Honor, a Benjamin Franklin Fellow of the Royal Society of Arts, and an associate member of the Académie Delphinale at Grenoble, France. In December 1961 he was named an Extraordinary Fellow of Churchill College of Cambridge University, in England. Barzun also belongs to the National Institute of Arts and Letters, the American Academy of Arts and Sciences, the American Historical Association, and Phi Beta Kappa.

A champion of the liberal arts tradition in higher education, Barzun deplores the threat of what he calls the "gangrene of specialism," and he has warned that professional education is sentencing the liberal arts colleges to death. In a speech at Hofstra College in December 1963 he warned that "the best colleges today are being invaded, not to say dispossessed, by the advance agents of the professions, by men who want to seize upon the young recruit . . . and train him in a 'tangible skill.'" Barzun has also criticized the weakening of the traditional purpose of the university—the teaching of the knowledge of the past and the exploration of the unknown—by excessive pressures placed upon professors to enter government service. In December 1961 he was among 725 professors in the New York metropolitan area who signed an open letter to President John F. Kennedy and Governor Nelson Rockefeller, protesting the construction of fallout shelters.

Jacques Barzun became a citizen of the United States in 1933. He and his wife, the former Mariana Lowell of Boston, whom he married in August 1936, have three children, James Lowell, Roger Martin, and Isabel. Described in *Time* (June 11, 1956) as tall, slender, and willowy, and as a "brilliant, courtly, unruffable scholar," Barzun is thoroughly devoted to his work and spends much of his free time reading. His clubs are the Athenaeum, Authors', and Century.

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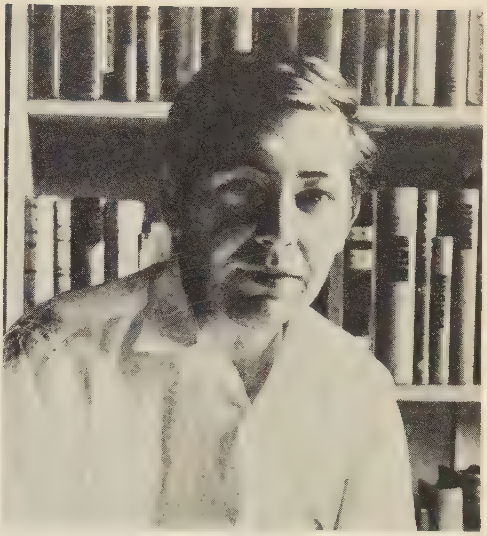
BASKIN, LEONARD Aug. 15, 1922- Artist
Address: b. Smith College, Northampton, Mass.; c/o Grace Borgenicht Gallery, 1018 Madison Ave., New York 21

Although Leonard Baskin protests that he cannot find verbal equivalents for what he is trying to say in his graphic and sculptural art, he excells the most articulate and perceptive of his admiring critics in stating the import of his work: "Our human frame, our gutted mansion, our enveloping sack of beef and ash is yet a glory. Glorious in defining our universal sodality and glorious in defining our utter uniqueness. The human figure is the image of all men and of one man. It contains all and can express all." Baskin is a humanist who has tried through sculpture, print making, drawing, and printing to communicate moral ideas at a time when American art, since World War II, has been dominated by the nondidacticism of abstract expressionism. Taking mortality as his prevailing theme, he treats "the bleeding wound," the grotesqueness of the fat man, and the corruption of the poet laureate with a Donne-like sense of involvement in mankind and acceptance of death as a part of life. Since 1953 he has been teaching at Smith College, where he now has the rank of associate professor.

Leonard Baskin was born into a moderately well-off Jewish family on August 15, 1922 in New Brunswick, New Jersey, where his father, a rabbi from Brooklyn, was at that time serving. His parents are Samuel and May (Guss) Baskin. When Leonard was seven years old, the Baskins moved to New York. Until his fifteenth year he was intensively trained in Talmudic learning at Yeshiva, an experience that Selden Rodman suggests may account for his later "susceptibility to dialectics." Commenting on Baskin's schooldays in *Art in America* (summer, 1962), Brian O'Doherty wrote, "At 14 he was a prodigy giving his father, an orthodox rabbi, irrefutable arguments against orthodoxy. He speaks very fondly of his father, who let him alone. 'My father is a great scholar, with a terrible, marvelous sense of humor.' "

From the age of thirteen or fourteen Leonard Baskin had wanted to be a sculptor, and he was still in his teens when he studied for two years, from 1937 to 1939, with Maurice Glickman in New York. His apprenticeship in the Glickman studio helped make him a winner of an Honorable Mention for the Prix de Rome in 1940. He took courses during the following year at New York University's School of Architecture and Applied Arts and then studied under a scholarship from 1941 to 1943 at Yale University's School of Fine Arts, from which, according to Rodman, he was expelled for "incorrigible insubordination."

Enlisting in the United States Navy during World War II, Baskin flew some one hundred solo hours in the Air Corps before he was disqualified as a pilot. Later he served in various parts of the world as a gunner in the Merchant Marine. A stopover in Halifax is memorialized on his right forearm in a Baskin-designed tattoo of two twined snakes and a ship's wheel. Half-covered crosswise, it turns into a hammer and sickle. Robert Spence, referring to Baskin's earlier social consciousness, in the Depression years, observed in *Art Journal* (March 1963), "His political-social outlook as he approached majority may be described as left-of-center, impatiently activist, and militantly meliorist." Spence went on to say that "in maturity, all things considered, he has not much retreated from this position, though he is of course more sophisticated, less certain that he has all the answers." He tends now, according to Spence, to shun direct, personal involvement in specific social, religious, and political causes. The didactic intent that he acknowledges in his art expresses perhaps with modifications the same social consciousness.


LEONARD BASKIN

Along with many other veterans of World War II, Baskin went back to college on the G.I. Bill. He obtained his B.A. degree in 1949 from the New School for Social Research in New York. Such an academic achievement, however, hardly reflects the scope of Baskin's education, which has been largely self-acquired through his devouring of libraries. Nor does it give any clue to the major influences on his art. In 1950 he went to Europe, studied for a year at the Académie de la Grande Chaumière in Paris and then at the Accadèmia di Belle Arti in Florence in 1951.

The effigy tomb sculpture of the Middle Ages that he discovered for himself during this trip abroad impressed him greatly, as did the sculptural work of Tino di Camaino and Giovanni Pisano that he saw later at Pisa while studying in Europe on a Guggenheim Fellowship in 1953. Among modern sculptors, he has been impressed by Rodin, Manzù, and others, but particularly by the German expressionist Ernst Barlach, who acknowledged his indebtedness to German medieval sculptors. Peter Selz in *New Images of Man* (Museum of Modern Art, 1959) pointed out the affinities in some of Baskin's work with the sculptural traditions of the Old Kingdom of Egypt and the Northern Wei dynasty of fifth-century China. Another source of inspiration is suggested by Baskin's collection of photographs of casts taken from lava imprints of bodies of men and animals of Pompeii who died in the Vesuvius eruption.

(Continued next page)

BASKIN, LEONARD—*Continued*

Baskin had been exhibiting his sculpture since 1939, but he did not have an important one-man show until 1951, when as a student in Florence he saw his work displayed at the gallery of the art journal *Numero.* On his return to the United States in 1952 he had one-man exhibitions at the Little Gallery in Princeton, New Jersey and at Mount Holyoke College in South Hadley, Massachusetts. He settled in Massachusetts in 1952, becoming an art teacher at the Worcester Museum. The following year he moved to Smith College in Northampton, where he has since been giving courses in sculpture and graphic arts.

At one point in his life, about the year 1949, Baskin gave up sculpture for print making. "I was trying to do in sculpture what was essentially graphic, things too complex in terms of their ideas," he has explained (*Time,* February 1, 1963). "I started with woodcuts, then turned to etching and discovered new areas of possibility." He had won the Louis Comfort Tiffany Foundation Fellowship for his sculpture in 1947, but his next awards were in the graphic arts: Honorable Mention of the Print Club of Philadelphia in 1952, Purchase Prize of the Library of Congress tenth national exhibition of prints in 1952, Purchase Prize of the Brooklyn Museum tenth annual exhibition of prints in 1953, and an award of the International Society of Wood Engravers exhibition in Zurich in 1953. His 1953 Guggenheim Fellowship, which contributed much to his development as a sculptor, was also awarded in print making.

Since 1953 Baskin has exhibited almost annually in one-man shows at the Grace Borgenicht Gallery in New York. Reviewing one of his early exhibitions of drawings and woodcuts, Howard Devree noted in the New York *Times* (June 2, 1954) his spiritual affinity with George Grosz and Ben Shahn, his "extraordinary technique," and his objectivity in handling subjects of social significance. In later years his Borgenicht shows were sometimes only in graphics or only in sculpture, but often included his work in both media. He gained international recognition as a graphic artist, winning the Ohara Museum Prize in the Tokyo biennial of prints at the Japanese National Museum in 1957 and the international prize for engraving at the Bienal in São Paulo, Brazil in 1961.

Meanwhile, Baskin had returned to sculpture. In 1957 he gave major one-man shows at the Worcester Art Museum and at the Borgenicht Gallery. Art critics who had thought of him as a graphic artist now called him primarily a sculptor. His technical excellence was undisputed, and reviews tended to concentrate on his handling of themes. "Baskin's art is mystical," Emily Genauer wrote in the New York *Herald Tribune* (February 3, 1957). "His concerns as we see them in his sculptures, drawings, and prints, are with the mysteries of death, pain and destiny. His approach is generally deeply compassionate, occasionally grimly angry, in a few instances sharply satiric"—a statement with which John Canaday of the New York *Times* would very likely agree, except that he finds Baskin to be a "rational humanist" rather than a mystic.

Some of Baskin's figures in wood, bronze, and limestone shown in this exhibit were also seen in the Museum of Modern Art's "New Images of Man" exhibition in the fall of 1959, which included several of his best-known pieces: the walnut *Man with a Dead Bird* (1954), the oak *Walking Man* (1955), the bronze *Seated Man* (1956), the bronze *Poet Laureate* (1955), and *The Great Dead Man* (1956). Peter Selz, who directed the exhibition, thought that Baskin's "most important work to date" was *The Great Dead Man*: "One of an extensive series of effigies of the dead in bronze, stone, and wood—it is a massive limestone figure, stiffly frontal, its solid rigidity expressing the very essence of rigor mortis."

Man with a Dead Bird exemplifies Baskin's use of birds as well as men to express his humanism and his views on life and death. The predatory owl is his favorite bird. His *Seated Man with Owl* (1959), one of his finest wood carvings, is owned by the Smith College Museum of Art, and the Smith College Library has a Baskin bronze owl. His 1960 exhibit at the Borgenicht included *Oppressed Man,* a figure of a man whose head is surmounted by an owl. Baskin's bronze *Owl* is among the works of art that decorate the new headquarters of Chase Manhattan Bank. Birds are a frequent subject of his drawings and woodcuts too, as evident, for example, in his *Man of Peace* (1952) and his *Predatory Crow* of almost a decade later.

Leonard Baskin also has a brilliant reputation as a book illustrator. Two recent books for which he had provided the drawings are *Creatures of Darkness* (Little, 1962), written by his wife, Esther Baskin, and *The Illiad of Homer* (Univ. of Chicago Press, 1962), translated with an introduction by Richmond Lattimore. The work of William Blake, of whom Baskin once made a small bronze head, inspired him to become a printer. He learned the printing trade when he was an art student at Yale University. With his wife and a friend, Richard Warren, he operates a small press in Northampton, the Gehenna Press, which produces rare books in limited editions. *Newsweek* reported in October 1962 that its publications included a collection of Baskin's wood engravings and that in preparation was a series of volumes on the drawings of Van Dyck, Rodolphe Bresdin, Thomas Eakins, and others, to be called Gehenna Essays in Art.

In both his sculpture and his work in the graphic arts Baskin is preoccupied with the theme of mortality, but he insists that in his view of death there is an affirmation of life. As John Canaday, an admirer of Baskin for many years, has explained in the New York *Times* (March 20, 1960), "Yet if death is Baskin's most frequent theme, it is inseparable from the theme of man's dignity in the face of his own mortality. Without offering hope of the spirit's winged escape from carcass to paradise, Baskin implies its triumph over death through recognition of death's omnipotence, acceptance of the body's corruption, and insistence upon life's nobility." The dignity of Baskin's sculpture itself, Canaday goes on to say, "is inherent in the solidity and reserve of forms that encompass deep, and intense, feeling."

As a humanist and a moralist with a classical approach to art, Baskin is a leading representative of antiabstractionism in American art. In his speech "On the Nature of Originality," which opened the Festival of Arts at Smith College in April 1963, he maintained that "the only meaningful originality is originality of content." Finding fault with the paintings of abstract expressionists, he argued, "These paintings do have content, but because of its simplicity and barrenness, because of its being loosed from the control of the intellect, because of its lack of order and definition, it participates more cogently in the realm of the innocuous and decorative." Baskin's own sculpture is notable for its lack of interest in decoration.

Many galleries, museums, and private collections throughout the United States contain Baskin's work, among them, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; the Detroit Institute of Arts; the Boston Museum of Fine Arts; the Seattle Museum, and the City Art Museum of St. Louis. During 1959 he had special exhibitions in several California cities, and in October 1962 the Bowdoin College Museum of Art assembled a large show of eighty-four works representing all facets of Baskin's art. He also became better known abroad in 1961, when the Museum of Modern Art arranged a comprehensive exhibit of his work, which opened in Rotterdam in May and was later seen in other European cities and in Israel. In 1962 he was elected to the National Institute of Arts and Letters.

Leonard and Esther (Tane) Baskin, whom he married on November 26, 1946, have a son, Tobias. After visiting Baskin at his home in Northampton, Brian O'Doherty described him in an article in *Art in America* (summer, 1962): "Leonard Baskin is a medium-sized man, rather slightly built for a sculptor, who usually walks with his hands in his pockets, his shoulders slightly hunched, shooting his eyes sideways at one when he wants to see the effect of his guided missiles." O'Doherty warned that Baskin enjoys a type of burlesque. In an interview for *Life* (January 24, 1964) he commented on his own appearance: "My eyes are my best feature. They're hooded, like a cobra's. I tell people I've been pulling on the lids for years to make them that way. I always wanted to grow a beard but never dared to until I got rich and successful and famous." He also said, "I'm no nature boy. Walking in the woods doesn't inspire me. . . . I'm always bedeviled by the notion that I should have profound thoughts." He would rather add to his collection of hundreds of old rare prints and thousands of books.

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BATHGATE, ANDY Aug. 28, 1932- Ice hockey player

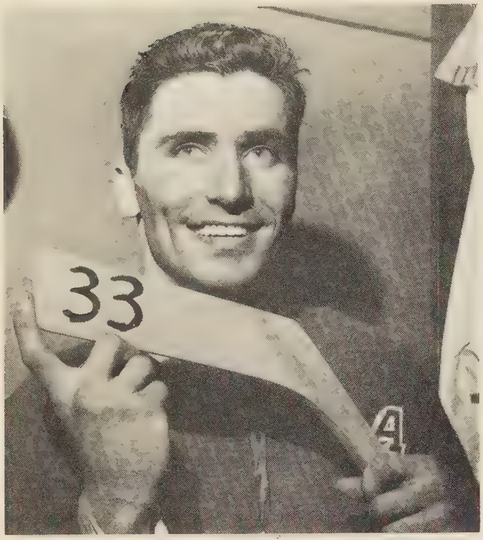
Address: b. Maple Leaf Gardens, Toronto, Canada; h. Vancouver, B.C., Canada

One of the half-dozen or so superstars now playing in the National Hockey League is Andy Bathgate, forward for the Toronto Maple Leafs since February 1964. Before joining the Leafs, Bathgate played nine full seasons with the New York Rangers, scoring 256 goals, a Ranger record, and assisting in 414, for an overall point total of 670. During his last seven years with the Rangers he accumulated 559 points, more than any other player in the National Hockey League achieved during that period. Bathgate won the Hart trophy as the league's Most Valuable Player during the 1958-59 season, and he was four times named Most Valuable Player for the Rangers by the New York Hockey Writers Association.

Andrew James Bathgate was born on August 28, 1932 in West Kildonan, a suburb of Winnipeg, Manitoba. His father, Andrew Richardson Bathgate, had immigrated to Canada from his native Scotland after World War I, and his mother was the former Alma Baker, a native of Toronto. He has two brothers, one of whom, Frank, played briefly for the Rangers, and two sisters. Bathgate began skating at the age of five and a year later was playing hockey with neighborhood youngsters. At the age of nine he was in organized hockey, and he was playing on six different teams a week and coaching a seventh team at the age of twelve. He somehow managed to find time to run a paper route and manure-hauling business on the side.

Sometimes Andy Bathgate played hockey on indoor rinks; sometimes he played it outdoors. Conditions were not always favorable. He remembers, for example, playing on an unheated *indoor* rink in Winnipeg when the temperature inside registered fifty-four degrees below zero. When not playing in an organized game, Andy and a friend would take up opposite positions on a rink seventy feet apart, and alternately shoot and play goalie. "We'd just keep shooting the puck harder and harder," Bathgate recalls. "After a while you developed something. Now all the kids are going in for curling. In heated rinks! And they're winning cars as prizes. I'm afraid there aren't many hungry hockey players coming along out there."

Born during the depths of the Depression, Andy Bathgate was himself a hungry young hockey player whose father died before he reached his teens. He therefore passed up hockey scholarships offered him by the University of Denver and the University of Colorado to seek a career as a professional hockey player. It may appear strange that Bathgate cast his lot with the Rangers, for it is in Toronto and Montreal, both of which field National Hockey League teams, that a hockey player walks as something of a hero. New York, on the other hand, is seldom the goal of a hockey player. Bathgate, however, had a reason for choosing New York that dated back to his childhood, when the Rangers took their preseason training in Winnipeg. "We used to hang around to scrounge sticks," he has said. "We'd



Wide World

ANDY BATHGATE

get chased. But Hextall was always good to us. He'd give somebody a cracked stick almost every day. After that, I always had a soft spot for the Rangers."

Bathgate joined the Ranger organization in 1949 at Guelph, Ontario, where his mother had moved after his father's death. During his first turn on the ice in his first game he took a board check and felt his left knee give way—the beginning of difficulties with his knee that still plague him. He suffers from slipped kneecaps, wears braces on both knees, and underwent surgery on his left knee in 1952, when a steel plate was fixed to the bone beneath his kneecap. Despite his initial setback in 1949 Bathgate went on to score 33 goals in thirty games and led his team to the junior hockey championship of Canada. He remained at Guelph until the start of the 1952-53 season, when the Rangers summoned him.

"They brought some of us up after losing the first five games," Bathgate told Kenneth Rudeen in an interview for *Sports Illustrated* (January 12, 1959). "I had no confidence in my leg, and I knew I wasn't ready. After eighteen games they shipped me out to the Vancouver team. They called me up again next season after I had already played seventeen games for Vancouver. All my life I had been a goal scorer, but right then the Rangers wanted me to hang back and do a lot of checking for a line that had Wally Hergesheimer and Paul Ronty as the scorers. I didn't fit in, so the Rangers sold me to Cleveland, but kept the right to buy me back. When they sent me down I seriously thought about quitting hockey. The thing that kept me in was that I knew in my heart I could play as well as some of the fellows the Rangers had up there. After that season they called me back and I stayed."

During his first complete season with the Rangers, in 1954-55, Bathgate emerged as a star hockey player. He scored 20 goals—an achievement similar to a baseball player's batting .300. In the 1955-56 season he dented the net nineteen times and added 47 assists for a point total of 66, breaking the twenty-six-year-old team record of 62, set by former Ranger Frank Boucher. That season the Rangers wound up in third place and qualified for the Stanley Cup play-offs for the first time in six years. The following season Bathgate scored 27 goals and added 50 assists, and in the 1957-58 season he notched 30 goals and 48 assists as the Rangers finished second in the standings, their highest position in sixteen years. In 1958-59 the Rangers toppled to fifth place, but through no fault of Bathgate, who scored 40 goals, a season record for the Rangers, and added 44 assists. For his overall play Bathgate was awarded the Hart trophy as the league's Most Valuable Player and was named to the National Hockey League's All-Star team.

Bathgate's performance during the 1958-59 season established him as a superstar, and he has enjoyed that status ever since. "All of the superstars are at once individualists and great team players," Al Laney of the New York *Herald Tribune* once wrote, "and what they have in common is an uncommon skill and flair for a most difficult game. To each the number of strategic, or puck-carrying possibilities is greater than to others and in a game where the unforeseen develops continually they alone try the new, the unexpected. Bathgate especially has this ability to an unusual degree."

Andy Bathgate consistently ranks among the National Hockey League's top scorers. In the 1961-62 season, for example, he and Bobby Hull of the Chicago Black Hawks finished in a tie for league scoring honors, each with 84 points. In the 1962-63 season he established a National Hockey League record by scoring goals in ten consecutive games and ended the season with 35 goals and 46 assists for 81 points.

A devoted team player, Bathgate has shifted to center when it would help teamwork, although his normal position is at right wing. He would rather set up a goal for a teammate than score one himself. "If Andy would shoot more, he could score 50 goals," Ranger coach Red Sullivan has said. "He only averaged 3 shots on net a game last season [1962-63] and he got 35 goals." Bathgate explains, "I know I should shoot more, but in the past years I always felt that while I might get 10 more goals for myself, the line might get 15 goals less and we wouldn't be as effective."

Bathgate was traded to the Toronto Maple Leafs in a seven-player deal on February 22, 1964. Finishing the 1963-64 season with the Leafs, he surpassed the previous record of 49 assists set for right wings by Gordie Howe.

Not only a fine scorer and exceptional playmaker, Bathgate is also the best technician in professional hockey today. He is a master strategist who can size up a play as it develops and almost always make the right move. Occasionally he will catch the defense relaxing and will unloose a devastating slapshot from as far out as ninety feet and, more often than not, will score with it. His slapshot, incidentally, has been clocked while traveling at 100 miles an hour. Bathgate is a rapid and agile skater who can stop, whirl to the left or right, skate backward with ease, and take a puck down the ice without apparently paying much attention to what he is doing. One of the league's highest scorers, Bernie (Boom Boom) Geoffrion of the Montreal Canadiens, has said of Bathgate, "I've got to force myself—it's easier for him to get where he wants to go." Bathgate is regarded as a clean player in contradistinction to one who will use his elbows or stick to rough up an opponent. When greatly provoked, however, Bathgate has proved himself to be one of the sturdiest brawlers in the National Hockey League. Although he has had few fights on the ice, nobody can remember his ever losing one.

His published views on fair play and sportsmanship in ice hockey once placed Bathgate in jeopardy with the powers that be in the National Hockey League. In 1959 he collaborated in writing an article with Dave Anderson, a hockey writer for the New York *Journal-American,* in which he warned that a hockey player would someday be killed unless referees enforced the rule prohibiting the technique of "spearing"—that is, the jamming by a player of his stick into an opponent's ribs or stomach. "Unchecked brutality in the National Hockey League is going to kill someone," Bathgate wrote. For his public denunciation of violence in hockey Bathgate was fined $500 by Clarence Campbell, the president of the National Hockey League. But there has not been a serious incident of "spearing" in hockey since the article appeared.

Bathgate stands six feet tall; his playing weight usually hovers around 180 pounds. Strikingly handsome, he has dark hair, blue eyes, a classically straight nose, and a firmly moulded mouth. While he is playing his face looks haggard and thin, the result of his not wearing his upper plate during a game. He has lost most of his teeth to the game of hockey. "In Canada," Bathgate explains, "you're not a hockey player until you've lost some teeth." In 1955 he married Merle Lewis, whom he met while he was playing hockey in Vancouver. With their daughter, Sandra Lynn, they make their permanent home in Vancouver. So good is Bathgate at playing golf that experts believe that he could develop into a top professional player if he devoted all his time and energy to the game. In 1963 Prentice-Hall published his book, *Andy Bathgate's Hockey Secrets.* A devout Roman Catholic, Bathgate prays for victory before each game.

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BAUER, LOUIS HOPEWELL July 18, 1888-Feb. 2, 1964 Cardiologist; secretary general of the World Medical Association (1948-61); president of the American Medical Association (1952-53); chairman of the board of United Medical Service, Inc.; a pioneer in aviation medicine. See *Current Biography* (October) 1948.

Obituary

N Y Times p27 F 3 '64

BAYNE, STEPHEN F(IELDING), JR. May 21, 1908- Bishop of the Protestant Episcopal Church

Address: b. Protestant Episcopal National Council, 281 Park Ave. S., New York 17

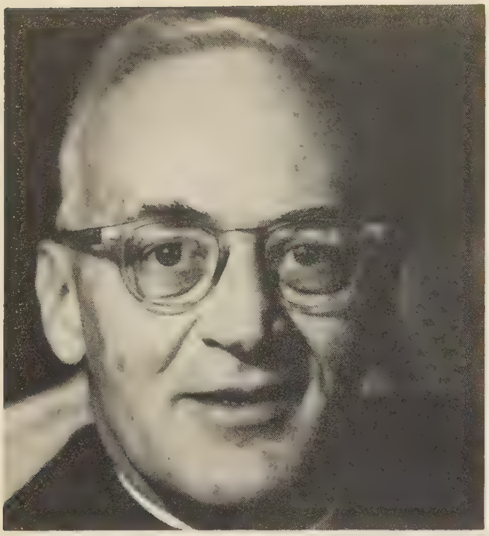
The executive officer of the Anglican Communion from January 1960 through October 1964 was the Right Rev. Stephen F. Bayne, Jr., a Bishop of the Protestant Episcopal Church in the United States of America, one of the eighteen member churches of the worldwide Communion. In July 1964 it was announced that the Right Rev. Ralph S. Dean of British Columbia would succeed Bayne in the Anglican executive post in November 1964, when Bayne was scheduled to become director of the Overseas Department of the National Council of the Protestant Episcopal Church in the United States. When he was given an honorary D.D. degree by Harvard University in 1961, Bayne was cited as "an American apostle whose faith and power are called to build communion among diverse elements of a great church."

Stephen Fielding Bayne, Jr., was born on May 21, 1908 in New York City. His father, Dr. Stephen Fielding Bayne, was a deputy superintendent of schools in New York City. Bayne's mother, the source of his appreciation of art, music, and the theater, is Edna Mabel (Ashley) Bayne. Bayne has a sister, Mrs. Verne I. Montgomery of Downer's Grove, Illinois; his brother, Edward Ashley Bayne, lives in Rome, Italy. Bayne derived an early love of the church from his father, senior warden of Manhattan's Trinity Church, and from his own boyhood service as an altar boy.

At Trinity School in New York, Stephen Bayne played football, fenced, and acted in school plays. Graduating in 1924, when he was sixteen, he entered Amherst College, Massachusetts. Many years later he told an interviewer for the *Episcopalian* (August, 1963), "I committed all the errors. I was just being a kid and had no self-discipline." Bayne has said that this period in his life helped him to understand what "later bloomers" go through when they are young. The immediate result was that Amherst suspended him for poor grades.

The nineteen-year-old Bayne went home to New York and got a job on the editorial staff of the *Wall Street Journal.* He remained with Dow, Jones & Company, Inc., its publisher, during 1927-28, at the peak of the postwar boom. Life on the hectic fringes of affluence at first excited him, then sent him gratefully back to Amherst. "Repentant," he settled down to work, majoring in English and philosophy. Perhaps because of what it taught him about himself, his year on Wall Street now seems to him the most valuable he ever spent.

By 1929, when Bayne graduated from Amherst with his B.A. degree, his vocation had become clear. He enrolled at the General Theological Seminary in New York, graduating in 1932. In the same year he became a deacon of the Episcopal diocese of the state of New York, and in 1933 he was ordained a priest at the hands of Bishop William T. Manning. For two years after his graduation, Bayne stayed on at General Theo-



Bell, Howard, Ltd., London

REV. DR. STEPHEN F. BAYNE, JR.

logical Seminary as a fellow and tutor, earning the degree of Bachelor of Sacred Theology in 1933 and the degree of Master of Sacred Theology in 1934.

Even at this early stage in his career Bayne was attracted by the idea of a college chaplaincy, but he knew that he needed parish experience first. This came in 1934, when he was sent to St. Louis, Missouri as rector of Trinity Parish. He spent five years in this slum parish during the Depression, turning part of his church into a dormitory for homeless men, working with union organizers, and immersing himself in relief projects.

From the slums of St. Louis Bayne was called to a different kind of parish, the academic community of Northampton, Massachusetts. In 1939 he became rector of St. John's Parish and enjoyed his first taste of college chaplaincy, at Smith College. Three years later he succeeded the Rev. Raymond C. Knox as the Episcopal chaplain and chairman of the department of religion at Columbia University.

Bayne was chaplain at Columbia from 1942 to 1947, but in May 1944 he took a two-year leave of absence to serve as a United States Naval Reserve chaplain, entering with the rank of lieutenant (j.g.) and leaving in February 1946 as a full lieutenant. He served first with the Naval Air Force at Fort Lauderdale, Florida and then for a year in the Pacific as a chaplain aboard the aircraft carrier USS *Salerno Bay*. He was also stationed briefly at the Bremerton Navy Yard, near Seattle, Washington, where he volunteered his services to the newly reopened St. Mark's Cathedral. In December 1946, ten months after he returned to Columbia, Bayne was elected Bishop of Washington's Olympia diocese. He was consecrated at St. Mark's Cathedral on June 11, 1947.

The diocese of Olympia includes all of the state of Washington west of the Cascade Mountains, an area of nearly 25,000 square miles. Bayne brought to his work there a conviction that religion belongs in the marketplace. He told his staff that he would "like to see more clergymen down at the Boeing plant, off in the lumber camps, at sea, building bridges." He himself was soon making some 600 speeches and sermons a year throughout the diocese. Bayne's energy, vision, and his talent for elucidation of theology produced spectacular results. Church membership in the diocese rose from 18,000 in 1947 to 40,000 in 1958.

Through his writings and his other activities Bayne's reputation spread throughout the church. He became known as a liberal impatient of his church's reputation as a wealthy clique, prepared to speak out with salty informality against racial discrimination inside and outside the church, against what he called the "beckadilloes" of corrupt union men, for the United Nations, and above all for Christian unity. Bayne, who has repeatedly said that it is the "vocation of the Anglican Communion to disappear"—to form part of a universal united Christian church—is by his own cheerful admission an "ecumaniac."

It was a measure of Bayne's rising prestige that at the 1958 Lambeth Conference of Anglican bishops he was the only American given the chairmanship of a major committee—that on the family. He submitted a report, "The Family in Contemporary Society," which was distinguished for its insight and eloquence, and unflinching in its controversial conclusions on birth control—that "the means of family planning are in large measure matters of clinical and aesthetic choice, subject to the requirement that they be admissable to the Christian conscience," and that "the procreation of children is not the only purpose of marriage."

Later the same year there was a determined attempt at the fifty-ninth Episcopal convention to nominate Bayne as the Presiding Bishop of the church. His comparative youth militated against the choice, however, and he did not encourage it. At the 1958 Lambeth Conference, resolutions sixty and sixty-one had favored the appointment of a secretary—later termed "executive officer"—for two major agencies of the Anglican Communion: the Advisory Council on Missionary Strategy and the Consultative Body on the Lambeth Conference. In April 1959 Bayne accepted the dual role, becoming in effect executive officer of the Anglican Communion. He left Seattle officially on December 31, 1959 and took over his new duties on January 1, 1960.

As Anglican executive officer, Bayne had an influence within the worldwide communion perhaps second only to that of its spiritual leader, the Archbishop of Canterbury. His role in the Advisory Council on Missionary Strategy, central planning agency of the Anglican Communion, was to assess the need for men, money, and effort all over the world and to insure the best possible use of the communion's resources. And as executive officer of the Lambeth Consultative Body, he was responsible for the general supervision and co-ordination of Anglican affairs between the decennial Lambeth conferences.

Bayne saw the Anglican executive officer's functions as primarily those of communication and interpretation. The executive office, to whose small budget of $36,400 all eighteen autonomous

Anglican churches contribute, is in London, but Bayne spent little time there. He traveled up to 150,000 miles a year, visiting Anglican churches from Scotland to Tokyo, attending conferences and seeing for himself what was needed. Nine newsletters helped him in his task of spreading mutual understanding and maintaining cohesion within the communion. Bayne was, in effect, to the Anglican communion what the Secretary General of the United Nations is to the nations of the world. An administrator who dislikes administration, he found an opportunity for pastoral work in his subsidiary role as Bishop in charge of American Episcopal churches in Europe and of the Episcopal personnel of the American armed forces stationed there.

Much of Bayne's philosophy was expressed in a radical manifesto entitled "Mutual Responsibility and Interdependence in the Body of Christ." It was presented by the Archbishop of Canterbury and other church leaders, including Bayne, at the Anglican Communion's Third World Congress, held in Toronto, Canada in August 1963. The manifesto called for a wide measure of unification among the eighteen churches of the communion under a central authority; a radically revised attitude toward foreign missions, with each national church giving as much time and money to missions abroad as to its work at home; and an end to paternalism and the assumption of white supremacy. The document, Bayne said, "represents a basic change in attitude which is nothing less than the death and rebirth of the Anglican Communion."

In 1960 Bayne told a writer for the *Guardian* (November 18, 1960) that his present post is one that nobody could fill indefinitely. In October 1963 it was announced that Bayne would resign as Anglican executive officer at the end of 1964, when he will have completed five years of service, to succeed the Right Rev. John Bentley as director of the overseas department of the National Council of the Episcopal Church. The Overseas Department is the administrative arm of the Episcopal Church concerned with all its overseas missions and also its co-operative arrangements with other churches, Anglican and non-Anglican.

Bayne, who values the mental discipline of writing, is the author of a number of books. His first was *The Optional God* (Oxford, 1953), an attack on the view that God is merely "a helpful supplement to the real dynamics of life." It was followed in 1957 by *Christian Living* (Seabury), a study of Christian ethics that was widely reviewed and generally praised for its clarity and urgency. *In the Sight of the Lord* (Harper; Faith Press, 1958) was a collection of meditations for Lent. Bayne's most recent books are *Enter With Joy* (Seabury, 1961) and *Mindful of the Love* (Oxford, 1962). His special interest in education and in ecumenical affairs has been reflected in a number of works to which he has contributed chapters and essays, and in three that he has edited: *The Faith, the Church and the University* (1959); *North India, Pakistan and Ceylon* (1960), and *Space Age Christianity* (1963).

Bayne is a member of the National Council of the Protestant Episcopal Church of America and of its faith and order commission. He represented the Episcopal Church at the Centennial Congress of the diocese of Christchurch, New Zealand (1950), at the Faith and Order conferences at Lund (1952) and Oberlin (1957), and at the Second Assembly of the World Council of Churches at Evanston in 1954. Since 1960 he has taken a prominent part in many Anglican and interfaith meetings and conferences. He has been in wide demand as a lecturer. Universities and colleges all over the world have recognized Bayne's stature as a churchman and scholar, and he holds thirteen honorary degrees. He is a member of Theta Delta Chi and an honorary fellow of St. Augustine's College, Canterbury, England.

Stephen F. Bayne, Jr., was married on June 19, 1934 to Lucie Culver Gould, a teacher. They have five children: Stephen F. 3d, Maurice, Duncan, Lydia, and Bruce. Bayne, who lists his recreations as sailing and fishing, has green eyes and gray hair, is five feet nine inches tall, and weighs 155 pounds. According to the *Guardian* (November 18, 1960), Bayne "conveys warmth and understanding both by his manner and his voice: he gives the impression of enjoying and appreciating social occasions and the people he may casually meet." His clubs include the Athenæum and the Authors in London, the Century Club in New York, the Pilgrims in London and New York, and University Club in Seattle. He is a member of the Academy of Political Science, the American Academy of Political and Social Science, the Newcomen Society, and the Sons of the Revolution, among other organizations.

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BEA, AUGUSTIN, CARDINAL (bā'ă) May 28, 1881- Roman Catholic prelate

Address: b. Secretariat for Promoting Christian Unity, Vatican City

The elder statesman of the progressive majority at the Roman Catholic Church's Vatican Council II has been German-born octogenarian Augustin Cardinal Bea, a comparatively liberal member of the church's reputedly archconservative central administration, the Curia. As head of the Secretariat for Promoting Christian Unity, Bea is Roman Catholicism's chief liaison man with the "separated brethren" in Protestantism and Orthodoxy. The Cardinal has said that he was "preformed for this job" by his previous career as a scholar and teacher of Scripture, which often brought him into touch with Protestant exegetes. During thirty-nine years at the Pontifical Institute in Rome, nineteen of them as rector, Bea contributed significantly to the liberalization of Roman Catholic interpretation of the Bible. Elevated to the cardinalate by Pope John XXIII in 1959, he is the only Jesuit among the princes of the church.

Augustin Bea, the only son of Karl and Maria Immakulata (Merk) Bea, was born on May 28, 1881 in the village of Riedböhringen, state of Baden, southwest Germany. The family name, originally the Bohemian "Behaim," had been changed by Bea's great-grandfather to accord with Swabian dialect. Augustin Bea was raised on the small farm that his father, a prosperous

Wide World

AUGUSTIN CARDINAL BEA

master builder, owned in Riedböhringen. Sickly from childhood, he suffered such a critical illness of the lungs during his eleventh year that the doctors attending him did not expect him to survive.

To the disappointment of Karl Bea, who wanted his son to follow him in the trade of carpentry and the running of the family farm, Augustin Bea showed signs of a religious vocation as well as of a scholarly bent. He wanted to enter the Society of Jesus, an order that seemed to him congenial to both of his inclinations, but the Society was then outlawed in Germany. After two years at the University of Freiburg in his native state of Baden, Bea crossed the border into Holland and joined the Jesuits at Blyenbeek on April 8, 1902. He completed the first phase of his study for the priesthood, the course in philosophy, at the Jesuit seminary in Valkenburg, Holland between 1904 and 1907. In accordance with Jesuit custom, there followed a three-year hiatus in his seminary training, during which time he taught at his order's college in Sittard, Holland, and studied classics at the University of Innsbruck, Austria. In 1910 he returned to Valkenburg for his theological training. Ordained in August 1912, he remained an advanced student of theology at Valkenburg until the following spring.

A scholar of Bea's brilliance would normally have been sent to Rome for advanced degrees in ecclesiastical subjects, but doctors advised his superiors that the Roman climate would aggravate his chronic lung condition. The obstacle proved a salutary one in the light of his eventual work at Rome, since it prolonged his contact with the scientific method of the German universities, particularly as it was applied by Protestant, Jewish, and secular Biblical scholars. Studying Oriental philology at the University of Berlin during the summer of 1913, he became a member of an informal circle that included Orientalists Eduard Meyer and Joseph Markwart and Old Testament experts Karl Barth and Hermann Strack.

In late 1913 Bea began his final year of tertianship, a period of spiritual formation combined with parochial activities that is required before admittance to permanent profession in the Society of Jesus. After he completed this period, Bea, himself rejected by the German army for reasons of health, was assigned to organize a convalescent center at Aachen for Jesuits who had been conscripted into the army and wounded in combat. Although Jesuit operations were still officially banned by Berlin, the compliance of local authorities enabled him to accomplish the project. He supervised the center during most of World War I.

Leaving Aachen in 1917, he taught Old Testament exegesis at the Jesuit seminary in Valkenburg, Holland and, from 1919, served as prefect of studies as well. When a Jesuit German province with headquarters in Munich was revived in 1921, Bea was named first provincial. Under his direction the infant province soon boasted a retreat house for clergy and laity, an enlarged headquarters, and numerous Jesuit churches, schools, and other foundations. In 1923 he made a tour of inspection of missions in Brazil, Bombay, and Poona that came under his jurisdiction.

Father Bea was sent to Rome in 1924 to teach Biblical theology at the Pontifical Gregorian University and at the Biblical Institute, and to rebuild and direct the Jesuit house of studies. He was relieved of direction of the Jesuit house in 1928, upon his appointment to the Chair of Old Testament Studies at the Biblical Institute. In 1929 he took leave of his Roman duties to supervise the rebuilding of Jesuit-run Sophia University in Tokyo, Japan.

When he returned to Rome in 1930, Bea was free of any major assignments except for the Biblical Institute, where he became rector at the same time that he resumed his professorship in Sacred Scripture. As rector, he was also overseer of the Jesuit Biblical school in Jerusalem, a function that he executed gladly. He visited the school each spring, using the official trip as an opportunity for participating in some of the school's archeological expeditions. The rectorship also carried with it editorship of *Biblica*, the review of scriptural studies published by the Institute.

At the Biblical Institute, Bea helped a rising generation of priest-scholars to approach the modern scientific illumination of scripture without falling into reactionary fundamentalism on the one hand or secular skepticism on the other. He exerted increasing influence with the actual administrative leadership of the church and was one of the advisers to Pope Pius XI in the writing of the papal constitution *Deus Scientiarum Dominus* (1931), which called for the introduction of modern university standards, subjects, and methods into seminaries. In 1935 Father Bea became the first Catholic guest ever invited to a Protestant-conducted congress when the organizers of the first International Congress of Biblical Studies asked him to attend. At the congress, held at the University of Göttingen, he formed friendships with several Protestant professors of scripture.

Bea's influence increased with the ascension of Pope Pius XII, an old friend. He persuaded Pius XII to issue, and helped him to compose, *Divino afflante Spiritu* (1943), an encyclical that broadened the scope of scriptural interpretation considered permissible among Roman Catholic exegetes. Pius appointed him his personal confessor in 1945, and every Saturday night for the rest of the Pontiff's life Father Bea went to the private papal chapel to administer the sacrament of penance to the supreme head of the church.

A consultor to the Congregation of Seminaries from 1936, Bea took on more substantial roles in the Curia, the Roman Catholic Church's central bureaucracy, under Pope Pius XII. In 1949 he became a consultor to the powerful Holy Office, the congregation concerned with maintaining orthodoxy in Catholic faith and morals, and in 1950 Pius XII appointed him a consultor to the Congregation of Rites, the Vatican bureau that deals with questions of liturgy and canonization. As a German steeped in scientific method, Bea represented a fresh point of view in a Curia dominated by Italians with rigid scholastic training.

Although he left the rectorship of the Biblical Institute in 1949 because of his increased Curia duties, Bea continued to teach at the Institute throughout the 1950's. Fellow professors remember him as a hard worker with a rigorous schedule, and according to one, he would sit at his desk for four or five hours at a stretch without looking up from his books. Throughout his forty-two years of teaching he prepared or revised his lectures daily, refusing to see visitors for an hour and a half before a class.

John XXIII, who had been elected Pope on October 28, 1958, announced in early 1959 that he was going to call all Roman Catholic bishops into council to decide what changes the church must undergo within itself if it was to hope to rise to the challenges facing it. Not the least of the challenges was the scandal of Christian disunity, and in preparation for the council Pope John established a Secretariat for Promoting Christian Unity. Cardinal Bea was nominated to the cardinalate by John on November 16, 1959, and he was consecrated a bishop as well two years later. On June 5, 1960 he was named to head the new Secretariat. During the following two years he made direct contact with Protestant and Orthodox leaders, asking their opinions of the projected council and finding out if they would accept invitations to come to the council as observers. In pursuing this task during the summer of 1962, Bea became the first cardinal in four centuries to visit Lambeth Palace, residence of the Anglican Archbishop of Canterbury.

Vatican Council II opened on October 11, 1962. Early in the first session of the council, Cardinal Bea emerged, in the opinion of most of the assembled bishops, as Pope John's personal spokesman in the debates. He provided liberal balance to the conservatism of Cardinal Ottaviani in the schema (or council document) on the sources of Christian revelation, long an area of dispute between Protestant and Roman Catholic theologians, which the two drew up during the session. On January 13, 1963, after the end of the first session, Bea anticipated Pope John's encyclical *Pacem in Terris* when he gave a speech in Rome outlining a document he would present to the second session of the council affirming absolutely the right of all men to religious liberty and freedom of conscience. During the second session in the fall of 1963, he presented the schema on the church's attitude toward Jews, to be considered by the council fathers in 1964 during the third session. This document, correcting a popular theological heresy of long standing in some Catholic quarters, reportedly stated that the sinfulness of mankind as a whole necessitated the suffering and death of Christ and that the Jewish people were not to be singled out as guilty of deicide.

Between sessions Cardinal Bea lectured internationally, explaining the aims and hopes of the council. In March 1963, during an American lecture tour he was the principal speaker in a precedent-breaking Roman Catholic-Protestant colloquium sponsored by the Divinity School at Harvard University. In his first talk in Cambridge he said he knew that the movement toward Christian unity "will be long and hard," but that reason for optimism could be found in "Scripture . . . the common ground of all Christians." In his third and final lecture he implied that the Secretariat for Promoting Unity would continue as a permanent body after the closing of the council. While heading the Secretariat he retains his membership in the Curia congregations of the Holy Office, of Rites, and of Seminaries.

Cardinal Bea is the author of several books on scriptural theology and exegesis. A translator of many sections of the Old Testament, he supervised the translation of the Psalms for the revised Roman Psalter published in 1946. He is also the author of approximately 140 articles appearing in learned journals and encyclopedias.

Delicate in appearance, Augustin Cardinal Bea has a gaunt, lined face that usually bears a shy smile. A tall man, he looks shorter than he really is because his shoulders and neck are stooped. Methodical in his daily routine, he seldom takes any recreation outside of a weekly walk. He is prudent in his dealings and diplomatic in his manner. One of his staff has said that he is always willing to listen to advice or complaints, and that he does not stand on etiquette. Bea converses in Latin, Italian, and French as well as in his native German, and since 1960 has been speaking English without an interpreter. He also knows Greek, Hebrew, and Aramaic. His work with the Secretariat for Promoting Christian Unity has swelled his correspondence to 2,000 letters a year, which he answers himself, and has broadened his circle of friends to include such Protestant clergymen as Willem Visser 't Hooft, general secretary of the World Council of Churches, Franklin Clark Fry, president of the Lutheran Church in America, and Most Reverend Geoffrey Fisher, retired Archbishop of Canterbury.

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BEARD, JAMES (ANDREWS) May 5, 1903-
Food expert and consultant
Address: 119 W. 10th St., New York 11

Perhaps America's foremost authority on food and drink, James Beard holds particular distinction as a pioneering expert in modern outdoor cooking. His *Cook It Outdoors* (Barrows, 1941), one of a dozen cookbooks he has written, was the first book ever published on the subject. Much in demand as a lecturer on the culinary arts, Beard has been conducting a cooking school in New York and offering a consultation service to American restaurateurs since the mid-1950's.

James Andrews Beard was born in Portland, Oregon on May 5, 1903, the only child of Jonathan A. Beard, assistant appraiser of the port of Portland, and British-born Mary Elizabeth (Jones) Beard, former owner of the Gladstone Hotel in Portland. Beard's earliest gastronomic adventure was the eating of a raw onion, skin and all, before the age of one. The earliest taste delight he can actually remember was the chicken jelly that constituted his sole diet during an attack of malaria at age three.

Beard's supersensitive palate and his talent for cooking were nurtured by his parents, particularly his mother. Mrs. Beard had a knowledge of international cuisine unusual for the time, and a knack for showing others how to prepare it. Assisted by a Chinese chef, she ran the family kitchen as if she were still in the hotel business. The larder was well stocked with carefully selected produce of local farms, as well as with such imported luxuries as French peas and mushrooms, oriental chutney, and Cross and Blackwell's chowchow. Fruits and vegetables were canned seasonally, beginning with white asparagus in the early summer. Accompanying his mother to the ethnically diverse public market along Yamhill Street in Portland, Beard began to acquire his knowledge of marketing early. Frequently eating out with his mother and father, he also became while still a child a shrewder judge of good restaurants than most people become in a lifetime. The family spent a week or two in San Francisco each year, and by early adolescence Beard was an expert on the finer restaurants of the city that "for some reason . . . has always meant squab" to Beard.

The greatest influence on his professional life, except for his later experiences in Paris, was the family's annual summer-long vacation at their beach house at Gearhart, eighteen miles below the mouth of the Columbia River on the Oregon coast. There the menu consisted largely of the wild strawberries and blue huckleberries the family picked, the Dungeness crabs, razor clams, and Olympia oysters provided by the Pacific, and the salmon and crawfish they caught in the rivers. Beard watched and absorbed the wonders performed by his mother on the small, primitive wood stove at the summer house. The aspect of life at Gearhart most valuable to his future, however, was the picnicking. His mother would often cook breakfast or supper for the Beards and a score of friends and neighbors over a driftwood fire on the beach. The outdoors has ever since been Beard's favorite milieu for eating, and the techniques he uses in outdoor grilling and cooking are those he learned from his mother on the beach at Gearhart.

Another art that held a prominent place in the Beard household was music. James Beard had an exceptionally promising voice as a child and might have become a professional singer if a throat ailment had not intervened. His first choice of an alternative career was acting. During his student years at Washington High School and Reed College in Portland and at the University of Washington in Seattle he became increasingly involved in dramatics. He studied at Carnegie Institute of Technology in Pittsburgh, which had the first university school of dramatics in the United States, and was active in the amateur theatrical group that was the forerunner of the present Civic Theater in Portland.

In 1922, when he was nineteen, Beard sailed from Portland to England aboard the British freighter *Highland Heather*. During a stopover at St. Thomas in the West Indies, making his first acquaintance with a semitropical marketplace, he discovered his affinity for market people and for the first time intuited the ambiance and culture of a place through its food. In England, Helen Dircks, then publicist for the Palladium, introduced Beard to the Soho restaurants frequented by theater people, and in 1923 he went to Paris and sampled its restaurants for the first time.

Returning to the United States, Beard played for two years in some of the revivals, including *Cyrano de Bergerac* and *Othello*, that Walter Hampden was staging at Hampden's Theatre in New York. In the late 1920's he acted in radio dramas broadcast from San Francisco by an early West Coast network. This work led to his first paying job in connection with food—that of announcer of radio food commercials for the network.

In the early 1930's Beard gave private lessons in the culinary arts as an adjunct to an interior decorating service then being offered in Portland by kitchen designer Agnes Crowther. Beard would go to the homes of Miss Crowther's clients and teach them how to prepare and serve a complete dinner, international in flavor, and what wines to serve on various occasions.

In 1937, discouraged by the apparent lack of professional opportunity for him on the West Coast, Beard went to New York, determined to establish himself in the food world. For several months he tried, and failed, to find a position that he regarded as adequate to his talents, partly supporting himself in the meantime by making the rounds of his friends, cooking for them in exchange for his supper. In 1938 he taught English, French, and social studies for a short time at a country day school in New Jersey.

At the end of 1938 Beard and the late William Rhode, later editor of *Gourmet* magazine, opened Hors d'Oeuvre, Inc., a catering business on East Sixty-sixth Street in Manhattan. Beard, who has always detested the traditional cocktail party nibbles that he calls "doots," created several substantial hors d'oeuvre, including small artichokes filled with *foie gras* or caviar, hunks of cucumber filled with highly spiced lobster or crabmeat mixtures, and, the favorite of his customers, an onion ring incorporating brioche and parsley. Eventually Hors d'Oeuvre, Inc. accepted all kinds of commissions, including the preparation of salads and the cooking of roasts. The enterprise thrived until Rhode, not accustomed to sharing publicity, learned of Beard's soon-to-be published first book, *Hors d'Oeuvre and Canapés* (Barrows, 1940). Finding the spirit of bitter rivalry intolerable, Beard left the business and it soon disintegrated.

After vainly trying to enlist in various branches of the armed forces in the months following the entry of the United States into World War II, Beard was conscripted into the Army in September 1942 and assigned to Fort Dix, New Jersey. Although he had reports that he was being considered for service in the Hotel Management Division of the Quartermaster Corps, he was enrolled in the Army Air Corps, sent to Miami for basic training and from there to cryptographic school at Pawling, New York. Learning that his prospect for the duration of the war was a dull cryptographic job in the Pentagon, he took advantage of a new Army ruling applying to men over thirty-eight and obtained his release from the Army in March 1943.

After his discharge from the Army, Beard helped to run a dairy and vegetable farm in Reading, Pennsylvania until the fall of 1943. Before the end of the year he joined the United Seamen's Service, a recreational and welfare organization serving merchant seamen in the way the USO served members of the armed forces. He successively directed USS clubs in several locations throughout the world: Puerto Rico, Rio de Janeiro, Cristobal, Naples, and Marseille. He stayed at each club until its facilities, and particularly its cuisine, were organized to his satisfaction. Beard remained with the United Seamen's Service until January 1946. In the meantime, his third book, *Fowl and Game Cookery* (Barrows, 1944), had been published.

After leaving the USS, Beard was featured for two years on the first commercial food program to be televised in the United States. The program, originally called *Elsie Presents* to identify it with the initial sponsor, the Borden Company, was produced by Pat Kennedy (now Mrs. Peter Lawford) and broadcast over the NBC network. Preceded by a half hour of shopping hints and other matters of domestic interest, Beard conducted a final half hour that was largely a cooking demonstration. He later appeared as a guest on many television shows in the United States, France, and England.

Since the late 1940's Beard has been much in demand as a lecturer and demonstrator before women's clubs and other groups across the United States. Some of his personal appearances have been in behalf of producers of food or drink, such as the French cognac and champagne industries. Some have been benefits. During the 1960's, for example, he has been giving a short, money-raising course in fine cooking in museums throughout the United States and Canada. One of the major clients of the consultation service that Beard offers to American restaurateurs has been Restaurant Associates, the owners of the Four Seasons and other elite dining places in New York City.

Beard began to organize his cooking school in 1955, with the encouragement and help of André Surmain, now owner of the Lutèce Restaurant in New York. In 1956 his friend Ruth Norman became manager of the school, and the Restaurant Associates opened the facilities of their experimental kitchen in the Lexington Hotel in New York to Beard's classes. During 1957 and 1958, through the good offices of Helen McCully, food editor of *McCall's* magazine, the school used the fully equipped kitchen at *McCall's*.

Douglas Glass, London

JAMES BEARD

From the mid-1940's to 1959 Beard lived in a one-room New York apartment, where he dispensed food to as many as twenty guests at a time from a kitchen the size of a closet. In 1959 he bought the four-story building in Greenwich Village that now serves as his home and permanent school. In the center of the kitchen, on the second floor, the stoves and other working area components form a horseshoe over which Formica covers fit to make a buffet from which the students may eat the food they have prepared. In January 1960 Beard began to offer two courses in the new quarters. A basic course of six lessons covered the theory and practice of crêpes and sauces, soufflés, omelets, bread making, oven cookery, quick main dishes, and the preparation of a buffet and complete dinner party. An advanced course consisted of five lessons, each devoted to the preparation of a French, Italian, or other national meal. Most of Beard's students are people in business, the arts, or professions who regard cooking as a creative activity and are already skilled at it. Under Beard's guidance they themselves do the classroom cooking, and at the end of class they eat and discuss the results.

Beard often travels to Europe, keeping up-to-date on the restaurants there. His favorite cuisine is that found in such Mediterranean coastal areas as Catalonia, where he delights in the fish cookery, and southern France, where he spends his summers, sampling regional and local specialties. In general he has noted a decline in the standards of French restaurants since World War II, which he attributes to the corrupting effect of an increased tourist clientele and to a steady decline in the number of chefs outside of the food proc-

BEARD, JAMES—*Continued*

essing industries. The restaurants best able to resist this trend, he has found, are those rooted in family integrity. The greatest restaurant in France, in his opinion, is L'Auberge de Père Bise at Talloires, which is owned and operated by Marius Bise and his family. In July 1964 Beard announced that in 1965 he planned to take about twenty people to France for a three-week seminar on cooking and marketing, either in Provence or near Chartres.

The cookbooks published by Beard include *The Fireside Cookbook* (Simon and Schuster, 1949); *James Beard's Fish Cookery* (Little, 1954); *The Complete Book of Barbecue and Rotisserie Cooking* (Bobbs, 1954); *The Complete Cookbook for Entertaining* (Bobbs, 1954); *Jim Beard's New Barbecue Cookbook* (Random House, 1958); and *James Beard's Treasury of Outdoor Cooking* (Golden Press, 1960). With Alexander Watt he wrote *Paris Cuisine* (Little, 1952); with Helen Evans Brown, *The Complete Book of Outdoor Cookery* (Doubleday, 1955); and with Sam Aaron, *How to Eat Better for Less Money* (Appleton, 1956). *The James Beard Cookbook,* originally published as a Dell best-selling paperback in 1958, was issued in an equally best-selling hardcover edition by Dutton in 1961. Beard writes a monthly column, "Corkscrew," for *House and Garden* and has contributed to such other magazines as *Vogue, Woman's Day,* and *Harper's Bazaar.*

James Andrews Beard is a portly, bald, good-humored man six feet three inches tall and weighing 275 pounds. He has green eyes. His favorite recreations are music, swimming, and the theater. He jots down the recipes he discovers in his world travels in what he has called "the world's worst longhand." Not surprisingly, he has an extraordinary, almost Proustian memory for tastes. A bachelor, he has never minded dining alone at home, and he makes a relaxed ceremony out of each such occasion. "The menus I plan for myself," he wrote in his autobiographical *Delights* and *Prejudices* (Atheneum, 1964), "would shock people with an Edwardian background, the seven-course-dinner set—and the nutrition experts as well."

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BEAVERBROOK, WILLIAM MAXWELL AITKEN, 1ST BARON May 25, 1879-June 9, 1964 Canadian-born British newspaper publisher and politician; championed the dying cause of Empire in his London *Daily Express, Sunday Express, Evening Standard,* and Glasgow *Evening Citizen*; served as Minister of Information during World War I and Minister of Aircraft Production during World War II; was always a stormy back-room power in British Tory governments. See *Current Biography* (July) 1940.

Obituary

N Y Times p1+ Je 10 '64

BEHAN, BRENDAN (FRANCIS) Feb. 9, 1923-Mar. 20, 1964 Irish author; wrote the plays *The Quare Fellow* (1954) and *The Hostage* (1958), the autobiographical *Borstal Boy* (1958), and other works. See *Current Biography* (March) 1961.

Obituary

N Y Times p25 Mr 21 '64

BERLIN, SIR ISAIAH June 6, 1909- Philosopher; university professor; author

Address: b. All Souls College, Oxford University, Oxfordshire, England

An internationally noted philosopher, educator, author, and diplomat, Sir Isaiah Berlin is Chichele Professor of Social and Political Theory at the University of Oxford. Berlin began his career in 1932 as a lecturer in philosophy at New College, Oxford and has been at Oxford University ever since, except for the years during World War II when he served in diplomatic posts in New York, Washington, D.C., and Moscow. He lectured at New College until 1950, spent seven years as a research fellow of All Souls College, and entered his present post in 1957. The breadth of Berlin's almost legendary erudition is suggested by his books on philosophy, political theory, intellectual history, and biography. His most important writings include *Karl Marx; His Life and Environment* (1939), *The Hedgehog and the Fox* (1953), *Historical Inevitability* (1955), *The Age of Enlightenment* (1956), and *Two Concepts of Liberty* (1958). He has written and lectured extensively on various aspects of Russian intellectual history, including the work of Alexander Herzen. Sir Isaiah received his C.B.E. in 1945 and was knighted in 1957.

Isaiah Berlin was born on June 6, 1909 in Riga, the capital of Latvia, then part of the Russian Empire. He is the only child of Mendel Berlin, a timber merchant, and of the former Marie Volshonock. He spent much of his early life in Russia, and in 1920 he emigrated with his parents from the Soviet Union to England, where his family had had business connections for over 100 years. Mendel Berlin was sufficiently successful to be able to send his son to St. Paul's, a noted public school in the Hammersmith borough of London.

Some persons who know him believe that Isaiah Berlin can absorb information by a process of "subconscious osmosis," without ever opening the cover of a book. He appears to have possessed this talent for effortless scholarship from the beginning. From St. Paul's a scholarship took him on to Corpus Christi College, Oxford University. Already interested in philosophy and the history of thought—particularly political thought—at an early age, he rapidly distinguished himself at Oxford. In 1931 he shared the John Locke Scholarship in Mental Philosophy with another student. He graduated in the same year with a brilliant degree, earning first class honors in humane letters and in Modern Greats—philosophy, politics, and economics. His M.A. followed in 1935.

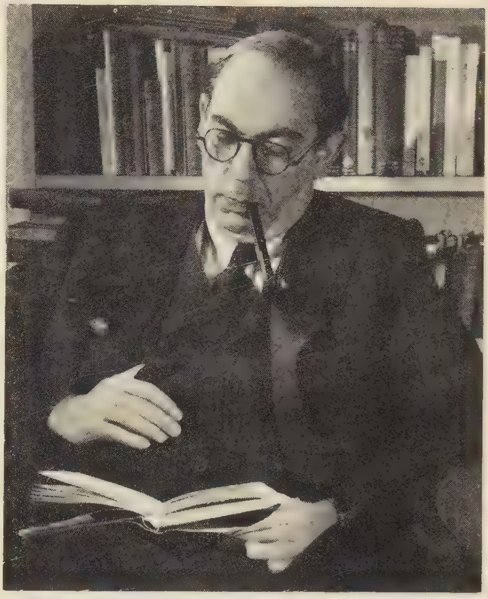
Meanwhile, in 1932, Berlin had begun his career as a lecturer in philosophy at New College, Oxford, and a fellow (by examination) of All Souls College. He maintained this dichotomous role until 1938, when he was elected a fellow of New College and continued there as fellow and lecturer, until 1950. His first book, *Karl Marx; His Life and Environment,* a volume in the *Home University Library of Modern Knowledge,* was published by Thornton Butterworth Ltd. in 1939. Although Berlin did not conceal his disagreement with his subject's view of society, the book was widely praised for its objectivity, scholarship, and grace of style. A reviewer for the London *Times Literary Supplement* (October 1, 1939) described it as "a vividly condensed study of the background of ideas and personalities against which Marx's labours grew to maturity, a summary of the theory and the diverse implications of historical materialism and a review of Marx's historic achievement." Oxford University Press published revised editions of the book in 1959 and 1963.

In 1941 Berlin left Oxford to work as a specialist at the New York office of the British Information Services. In the following year he was transferred to the British Embassy in Washington, D.C. as first secretary. Berlin held that post until early in 1946, although for the last few months of 1945 he was temporarily assigned to the British Embassy in Moscow. His dispatches were widely admired as models of their kind, and attracted the attention of Sir Winston Churchill himself. Mr. "I. Berlin" was accordingly invited to a luncheon at 10 Downing Street. The conversation between the Prime Minister and his guest had baffling aspects, which were explained afterwards by the discovery that the guest was the noted American songwriter Irving Berlin, who had received the invitation by mistake.

In recognition of his wartime services Isaiah Berlin was named a Commander of the Order of the British Empire in 1945. He returned to his New College lectureship in the following year. In 1949 he became sub-warden of his college, and a year later he went to All Souls College, also at Oxford, as a research fellow. His translation of Turgenev's *First Love* (Pantheon Bks.; H. Hamilton, 1950) was followed by *The Hedgehog and the Fox; An Essay on Tolstoy's View of History,* which appeared first in volume II of the *Oxford Slavonic Papers* in 1951 and was published in book form in 1953 by George Weidenfeld & Nicholson in England and by Simon & Schuster, Inc., in the United States.

The book's title referred to two elements in the character of Leo Tolstoy: his introverted despair and his irrational destructiveness. Berlin elucidated his view of Tolstoy's complex personality through an analysis of his historical theories, previously largely ignored by critics. A reviewer in the *Atlantic Monthly* (April 1954) expressed the critical consensus when he wrote that Berlin's "stunning command of the resources of scholarship, his sensitivity to literature and to character, and his eloquence as a writer, give this essay the luster of a virtuoso performance."

Isaiah Berlin's Auguste Comte Memorial Trust Lecture, which he presented at the London School of Economics in 1953, was published as a book under the title *Historical Inevitability* (Oxford, 1955). It is a critique of those doctrines that deny the possibility of individual free will by asserting that each man's life is shaped by theoretically predictable forces of one kind or another. Berlin did not claim that determinism is a fallacy but maintained that it is irrelevant to the study of history. Only an omniscient observer, he said in effect, would be equipped to discern a meaningful pattern in the whole sweep of history. Berlin went on to explain the dangerous appeal of determinism, providing, as it does, a release "from all those moral burdens which men in less enlightened days used to carry with so much labour and anguish." Conceding that the social sciences have shown human choice to be "a good deal more limited than we used to suppose," he insists that a real area of human freedom remains.



Douglas Glass, London

SIR ISAIAH BERLIN

Although *Historical Inevitability* has been attacked by the determinists, it is profoundly admired by others. It seems certain of its place as a major contribution to the philosophy of history. Berlin's next book, *The Age of Enlightenment* (Houghton; T. Allen, 1956), is a selection of writings by eighteenth century philosophers, shaped by Berlin into a debate on the British empiricists. Nearly half of the book is devoted to the philosophers John Locke and David Hume, the rest to their disciples and critics. Charles Frankel, reviewing *The Age of Enlightenment* in the book section of the New York *Herald Tribune* (July 29, 1956), said of Berlin: "He has one of the liveliest and most stimulating minds among contemporary philosophers . . . , his views are invariably arresting and provocative, and he says what he has to say with wit, style, and an enviable command of the tools of professional philosophy."

(Continued next page)

BERLIN, SIR ISAIAH—*Continued*

In 1957 Berlin succeeded G. D. H. Cole as Chichele Professor of Social and Political Theory in the University of Oxford. In the same year he received his knighthood and was elected a fellow of the British Academy. His inaugural lecture as Chichele Professor, published as *Two Concepts of Liberty* (Oxford, 1958), pursued in a different context the discussion of free will that Berlin had introduced in *Historical Inevitability.* Sir Isaiah distinguished between a positive concept of liberty, which leads to control of the irrational by the rational elements in man, and a negative concept, which would define freedom as a relative absence of coercion. Historically, he suggested, the first has always been a dangerous repository of illusion and ambiguity; the second is more valid. Berlin believes that there are absolute values and that some of them (for example, charity and justice) are irreconcilable. Yet he holds that "the necessity of choosing between absolute claims" is "an inescapable characteristic of the human condition."

Comparing the book with John Stuart Mill's seminal essay *On Liberty,* a reviewer in the London *Times Literary Supplement* (February 20, 1959) wrote: "In its indirect, hypothetical way, *Two Concepts of Liberty* is as forceful and as emotional a plea for individuality and independence and human variety as its predecessor of a hundred years ago; or more so, perhaps, for Professor Berlin, inspired by a more tragic view of life than Mill's, stresses the incompatibility of the great humanitarian ideals, and yet clearly sides with those who place liberty always first." Dr. Reinhold Niebuhr, while not wholly accepting the book's arguments, has called it "one of the most important of recent statements of a fundamental position."

Berlin's 1957 Herbert Samuel Lecture, *Chaim Weizmann* (Farrar, Straus; Weidenfeld, 1958), is an appraisal of the scientist and statesman who became the first President of Israel, and it reflects Berlin's long friendship with Weizmann. The book was praised in the *Atlantic Monthly* (May 1959) for its "sensitive and forceful" prose; a reviewer for the New York *Times* (April 26, 1959) called it an "interesting contribution toward the description of a very elusive phenomenon—the charisma of leadership." The 1957 Lucien Wolf Memorial Lecture, delivered by Berlin, was published under the title *Life and Opinions of Moses Hess* by W. Heffer for Jewish Historical Society of England in 1959. Hess, a remarkable German-Jewish revolutionary of the nineteenth century, was a pioneer of the idea that became Zionism and, through his influence on Marx and Engels, a major force in the development of Communism. Berlin's *History and Theory; The Concept of Scientific History* was published by Mouton & Company in 1960 as the first in the series Studies in the Philosophy of History. Another of his essays, *Does Political Theory Still Exist?* (Basil Blackwell, 1962), was reproduced in English translation from the *Revue Française de Science Politique* (June 1961).

Several other of Sir Isaiah's lectures and articles have been published in book or pamphlet form, and he is a frequent contributor to such journals as *Mind, Foreign Affairs, Encounter, Twentieth Century,* and *Spectator.* Widely traveled, Sir Isaiah made the first of several visits to Harvard University in 1949, and he has since lectured on philosophy, politics, and Russian intellectual history in a number of American and English universities. He was the Mary Flexner Lecturer at Bryn Mawr in 1952; Northcliffe Lecturer at University College, London in 1954; and Alexander White Professor at the University of Chicago in 1955. He has appeared on American television, and his famous radio talks in England have been described as "rapid, vivid, torrential cascades of rich, spontaneous, tumbling ideas and images."

Berlin is a member of the board of the Royal Opera House, Covent Garden, and of the board of award of the Commonwealth Fellowships of the Harkness Trust. On the strength of his writing on "pure" philosophy he was elected president of the Aristotelian Society for 1963-64. He is one of the governors of the Hebrew University of Jerusalem. He has also served as a council member of the Anglo-Jewish Association and is a member and a former vice-president of the Oxford Jewish Community. His clubs are the Reform, the Athenaeum, and Brooks's.

In 1956 Isaiah Berlin married Aline Elizabeth Yvonne de Gunzburg, daughter of Baron Pierre de Gunzburg of Paris. They have no children. Berlin is five feet eight and one half inches tall, weighs 171 pounds, and has dark eyes and black hair. The author of a profile in the London *Sunday Times* (March 31, 1957) wrote of Berlin: "No one in Oxford, or perhaps elsewhere, combines such vast erudition with such irrepressible gaiety. As a conversationalist alone he is almost legendary, and equally voluble in several languages." According to the same source, Sir Isaiah is addicted to music, travel, and the pleasures of society.

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BINDER, THEODOR (bĭn'dẽr) July 24, 1919-
Physician; social worker

Address: Hospital Amazónico Albert Schweitzer, Apartado 78, Pucallpa, Peru; b. c/o Binder Schweitzer Amazonian Hospital Foundation, 120 Wall St., New York 5

To thousands of Indians and mestizos of the Amazonian headwaters in the Peruvian jungles, the German-born physician Dr. Theodor Binder is known as Yatun Papa (everybody's father) and Amigo Doctor (my friend, the doctor). Dedicated to the principles of Dr. Albert Schweitzer, he built the Hospital Amazónico Albert Schweitzer in a clearing in the jungle near Pucallpa to bring medical care and instruction to the natives of an almost uninhabitable area of South America. He has been director of the hospital since its completion in 1960 and director of the affiliated Instituto Tropical Amazónico since 1963.

Theodor Binder was born in Lörrach, Baden, Germany on July 24, 1919 to Johannes and Louise (Pfunder) Binder. There were seven other children in the family: his five sisters (Hanna, Martha, Ruth, Maria, and Lydia) and his two brothers (Hans and Samuel-Dieter), both of whom died in World War II. Binder's boyhood reading of the novels of James Fenimore Cooper awakened an early concern for the welfare of the American Indian; and through his father, a director of a home and school for children and a specialist in education for emotionally disturbed children, he became interested in social work.

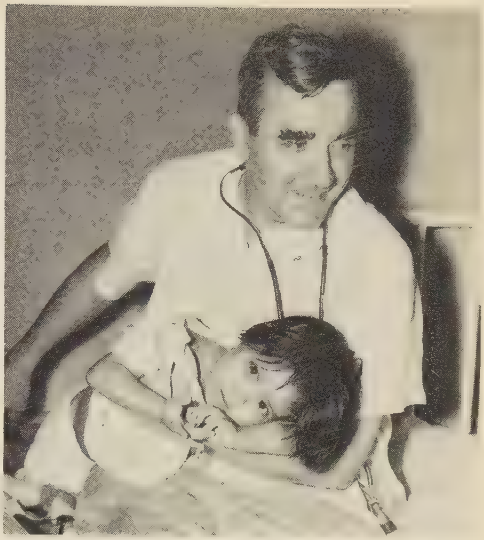
The humanitarian undertakings of Johannes Binder in connection with orphanages in Baden had a part in bringing about a meeting between his eleven-year-old son, Theodor, and Dr. Albert Schweitzer. In the early 1930's, when Schweitzer was on a visit from the Congo to Germany, he became interested in Binder's activities. Hearing the doctor talk about his hospital in Lambaréné, French Equatorial Africa, inspired Theodor with the determination to be a doctor also. Meanwhile, at Hebelgymnasium Lörrach, he spent his free time in the Schweitzer pursuits of reading philosophy and playing the organ. Then, as in later years, he was also an enthusiastic student of ornithology.

In 1938 Binder graduated from secondary school and entered Freiburg University. With the outbreak of World War II the following year, he was conscripted into the German Army. After serving in occupied France with the Medical Corps, he was sent to the Russian front, where he was wounded in 1941 and was invalided home. In Germany he resumed his medical studies, became an aide in a tuberculosis sanitarium, and took part in the resistance movement against Hitler. On November 30, 1943 he married Carmen Koch, a laboratory assistant, who encouraged him in his work and anti-Nazi activities and who was later, in Peru, to prove herself an indispensable helpmate.

Toward the end of the war Binder was forewarned of possible liquidation because both his name and his wife's name had appeared on the Nazi arrest list. They escaped at once to Switzerland, where Binder made use of his medical skill in refugee camps and eventually enrolled at the Swiss Tropical Institute of the University of Basel. He obtained a diploma in tropical medicine in May 1947 and an M.D. degree in February 1948. In Basel he also studied anthropology with Dr. Hans Dietschy at the Museum of Ethnography and philosophy with Karl Jaspers and Martin Heidegger.

While employed during 1948 as chief of clinic of the Swiss Tropical Institute, Dr. Binder met a Peruvian diplomat who told him that his knowledge of tropical medicine was much needed in Peru. Under a two-year contract with the Ministry of Public Health of the Peruvian government, he immigrated to Peru, and as a public health officer from 1948 to March 1950 he helped a group of German nuns at Oxapampa to build and organize a hospital.

In 1950 Binder moved to Lima, obtained a revalidation of his M.D. degree and Peruvian citizenship, and began to establish a lucrative private practice in the Lima suburb of Miraflores. He resumed his medical studies by taking a post as an unpaid assistant from 1951 to 1956 at the Universidad Nacional Mayor de San Marcos in Lima. He also worked in the Leprosy Service in Lima in 1952-53, and for three periods between 1956 and 1962 he studied at the clinic of Professor Kalk in Kassel, Germany.


E. Anderson

DR. THEODOR BINDER

"I was happy in Lima," Dr. Binder said in an interview with Dona Z. Meilach for an article in *Américas* (September 1960), "but something was gnawing at my heart and soul. I turned again to studying the work and philosophy of Dr. Schweitzer, whose impact upon the world was so great. I knew then what I wanted to do." In 1955 he and Schweitzer met in Germany, and when Schweitzer learned of Binder's desire to establish a hospital in Peru similar to the one in Lambaréné, he gave his approval to having the mission named Hospital Amazónico Albert Schweitzer. Some years later, in 1959, Binder realized a lifelong dream when he visited Schweitzer in Lambaréné.

Dr. Binder had often traveled with his wife into the Peruvian jungles to administer to the Indians. He had learned their language and had become welcome among many tribes. In 1956 he gave up his practice in Lima, sold his house, and bought some twenty-five acres of land on a hill overlooking Lake Yarinachocha, about eight miles from Pucallpa. The town, about 300 miles north of Lima, is a center of jungle life. Realizing that it would take several years to build his hospital, he opened a temporary clinic in Pucallpa, where he and his small staff treated on the average of over sixty patients a day. Meanwhile, in August 1957, Binder broke ground for his twenty-eight bed hospital. But first his designer and supervisor of construction, a Danish engineer, Mrs. Berthe Similev, had to teach the building trades to her Indian workers. On January 14, 1960, Albert Schweitzer's eighty-fifth birthday, the hospital was inaugurated, and on the following May 29 it was actually opened for patients.

(Continued next page)

BINDER, THEODOR—*Continued*

Hospital Amazónico Albert Schweitzer, with a medical staff in 1963 of two doctors, four nurses, and three laboratory assistants, treated about 200 outpatients four days a week and offered medical service to some 50,000 Indians and mestizos. The magnitude of Dr. Binder's effort to bring health to the jungle is suggested by statistics showing that the infant mortality rate among Amazonian Indians is 50 percent and that eight out of ten children die before they reach adolescence. More than 80 percent of the Indians suffer from tuberculosis. Amoebic dysentery plagues a similar number, and many others are afflicted by leprosy, cancer, heart disease, venereal disease, fungus diseases, and malaria.

To alleviate suffering from these and other maladies is only one of Dr. Binder's objectives. He has set up an educational program of preventive medicine that provides teaching in hygiene and nutrition and has instituted a nurses' training course to enable informed Indian men and women to work among the jungle inhabitants in a co-operative effort between the hospital and the tribal witch doctors. In the three-fold solution to his hospital's problem Binder also includes an attempt to contribute to the economic welfare of the people who receive his medical aid. Because his patients are mainly woodworkers and primitive farmers, he has encouraged the sale and export of their handicrafts and has launched agricultural projects to help the Indians in developing the food productivity that will meet their nutritional needs. Prolonging a man's life, he believes, entails the responsibility of enabling him fully to utilize his added years.

Because Dr. Binder's patients have no money and can give him only occasional token payments of a chicken, a bracelet, or a piece of pottery in return for his medical care, he has had to devote considerable time to fund raising, away from Pucallpa. In 1959 he and his wife, Carmen, visited the United States and Europe in a campaign for financial aid sponsored by the Binder Fund of the Albert Schweitzer Educational Foundation in Chicago and a similar organization in Germany. At that time they needed help in buying X-ray and other equipment to open their hospital and in developing plans to build a leprosarium, a maternity center, and a tuberculosis ward. Binder returned to the United States in 1960 to help form a corporation that would meet his then current operating expenses of little more than $25,000 a year and would aid in carrying out his plans for expansion. On another fund-raising trip to the United States in 1961 he showed a film of his hospital, *A Clearing in the Jungle,* made by Erica Anderson.

During his visit to New York in the fall of 1960 Dr. Binder said in reference to arguments of United States Presidential candidates about prestige abroad: "Your candidates speak nicely about co-working of the United States with Latin America. This [the hospital] is one possibility. We tell everybody who comes to the hospital where things come from. We think it provides better understanding of the friendship of the people of the United States." An enemy of totalitarianism since his firsthand experiences under the Nazi regime, Binder has been an influential anti-Communist force in Peru, as Milton Eisenhower recognized in *The Wine Is Bitter* (Doubleday, 1963). He credited Binder's hospital with having "one of the most amazing outpost clinics in the world." "The crucial point in my evaluation of Dr. Binder is economic and social, not medical," Eisenhower wrote. "Because they trust him, the Indians confide in him. . . . The Indians tell Dr. Binder that revolution—violent revolution—is the only answer, and they assure him that Fidel Castro's agents will help them to win as he helped the poor to win in Cuba. . . . He tells them that this totalitarian society, like all the others, sucks the essence from liberty and leaves it a shell. He tells them that Communism admittedly destroys truth, individualism, altruism."

Theodor Binder, who has written several medical and philosophical articles, became a corresponding member of the Austrian Medical Society for Psychotherapy in 1955 and an honorary member of the German Child Protection Association in 1963. He is fluent in German, English, Spanish, and several Indian dialects. He lives simply, and his recreations include beekeeping, music, and reading poetry and philosophy. He is tall, weighs about 168 pounds, and has brown eyes and gray hair. His son, Michael, is now a student in Germany.

Although Binder seeks financial help from many quarters, he remains independent of national, racial, and religious organization affiliations. His observation of the readiness of churchgoers to accept Hitler had led him to repudiate association with a religious denomination, and he has never combined missionary teaching with medical treatment. In philosophical outlook his counterpart to Schweitzer's "reverence for life" is "compassion for all life" and "the will to help."

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BLACK, HUGO L(A FAYETTE) Feb. 27, 1886- Associate Justice of the Supreme Court of the United States

Address: b. Supreme Court Bldg., Washington, D.C.; h. 619 S. Lee St., Alexandria, Va.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

For more than twenty-five years Hugo L. Black has been a leader of the liberal and activist wing of the United States Supreme Court. Now the senior member in length of service, he was appointed to the court by President Franklin D. Roosevelt in 1937, when he was serving his second term as United States Senator from Alabama. Justice Black, a controversial figure and a crusader in underdog causes, is noted for his courageous dissents from majority opinion and for his insistence that the freedoms guaranteed in the Bill of Rights are absolutes and should not be qualified. "I am for the First Amendment from the first word to the last," he has said. "I believe it means what it says—and it says: Government shall not abridge freedom of the press or speech; it shall let anybody talk in this country."

The youngest in a family of eight, Hugo La Fayette Black was born on a farm in Harlan, Clay County, Alabama on February 27, 1886. He is mainly of Scotch-Irish ancestry. His father William La Fayette Black, was a storekeeper and a farmer, and his mother, Martha Ardellah (Toland) Black, who is said to have enjoyed reading and valued education throughout her life, was the local postmistress. The oldest of their sons, Robert Lee Black, became a schoolteacher and author, and another son became a doctor.

In 1889 the Black family, which was fairly well-off by rural standards, moved to nearby Ashland, the administrative seat of Clay County, so that the younger children would have educational opportunities. Hugo Black attended an academy called Ashland College. To please his mother and his physician brother, he entered Birmingham Medical College at seventeen. His interest, however, had already centered on law, and the following year he enrolled in the University of Alabama Law School at Tuscaloosa. Here he took the two-year course, and in 1906, at the age of twenty, obtained his LL.B. degree and his admission to the Alabama bar.

For about a year Black practised in Ashland. In September 1907, when the store building in which he had his office was destroyed by fire, he moved to Birmingham. There he won his first verdict in the damage suit of a Negro convict who had been "leased" to a steel concern that kept him at work for fifteen days after the expiration of his sentence. His handling of the case so impressed the circuit court judge that he helped to secure Black's appointment as the police judge of the city of Birmingham, which he held for eighteen months in 1910-11. He had also impressed the steel company's counsel, who was later named to the federal bench and who in 1914 gave Black much support in his campaign for election as solicitor (prosecuting attorney) of Jefferson County, in which Birmingham is located. A native of a part of Alabama with a small percentage of Negroes, Black was noted as a judge for his leniency toward colored defendants. As county solicitor in 1915 he personally drafted the report, approved by the grand jury, charging that police officers of Bessemer, a suburb of Birmingham, had been repeatedly guilty of using the third degree.

After about two and a half years as county solicitor, Black resigned to volunteer for the Army, the United States having become a belligerent in World War I. He joined the second Officers' Training Corps at Fort Oglethorpe, Georgia on August 3, 1917, and after receiving a captain's commission, he served in the 81st Field Artillery and as adjutant in the 19th Artillery Brigade. Demobilized in 1919, Black resumed private law practice in Birmingham, and during the next six years, alone or in partnership, was highly successful both in his work as attorney for the United Mine Workers and other unions and in injury suits, in which he was famous for the high damages he won for his clients.

Wide World

HUGO L. BLACK

Mindful perhaps of what he may have considered the local *sine qua non* of a career in politics, Black joined the Birmingham chapter of the Ku Klux Klan in September 1923. He resigned in the summer of 1925, when he announced that he would be a candidate in the following year for the United States Senate seat long occupied by Oscar W. Underwood. Campaigning on such basic issues as aid to veterans, farm relief, enforcement of prohibition, and immigration restrictions, as well as retention by the government of the Muscle Shoals Dam, Black won over four other candidates in the 1926 Democratic primary and was elected to the Senate in November. In 1928 and 1930 he supported the efforts of Senator George W. Norris of Nebraska to reserve Muscle Shoals for public use, although Norris believed it should be used for distribution of public power while Black wanted it to be devoted to a public fertilizer-production program. Neither President Coolidge nor President Hoover signed the Norris measure, which was the forerunner of the act creating the Tennessee Valley Authority that was approved by President Franklin D. Roosevelt in 1933.

Black was elected to a second term in the Senate in November 1932. During the next four years he supported President Roosevelt on all the major measures of the New Deal with the exception of the National Recovery Act, which he opposed because it provided for price fixing. He also backed the President's unsuccessful move to liberalize the Supreme Court by increasing the number of justices. Bills introduced by Black to establish a thirty-hour workweek passed the Senate in 1933, but did not become law. His 1937 bill to establish a forty-hour workweek and a scale of minimum wages also failed of enactment after passage by the Senate, but many of its

BLACK, HUGO L.—*Continued*

provisions were incorporated in the National Recovery Act and the Fair Labor Standards Act of 1938.

As chairman of a special Senate committee on ocean and air mail subsidies in 1934 and later as head of a full-scale Senate Lobby Investigating Committee, Black made a distinguished record in his concern for the public interest. In the summer of 1937, therefore, when the resignation of Associate Justice William Van Devanter gave President Roosevelt his first opportunity to make an appointment to the Supreme Court, he nominated Senator Black. Described at the time as "an intellectual leftist liberal from below the Mason and Dixon line," he was considered an anomaly in Congress, but the Senate confirmed his appointment on August 17, 1937 by a vote of 63 to 16.

Less than a month later Ray Sprigle of the Pittsburgh *Post-Gazette* publicized the fact of Black's one-time membership in the Ku Klux Klan, which had been hinted at but not pursued during the Senate confirmation hearing. In the storm that followed, Black was denounced as a "racist" and, by General Hugh Johnson, as "a born witch-burner—narrow, prejudiced and class-conscious." Faced with widespread demands for his resignation, Justice Black went on the radio on October 1 to explain his position. "I did join the Klan," he admitted in his brief address. "I later resigned. I never rejoined. . . . Before becoming a Senator I dropped the Klan. I have had nothing whatever to do with it since that time."

By no means the "witch-burner" of Hugh Johnson's phrase, Associate Justice Black proved himself a zealous champion of individual liberty. In 1940 he wrote the highly regarded majority opinion of the court in the *Chambers vs. Florida* case, nullifying the murder conviction of four Negroes based on confessions obtained by methods prohibited by the due-process clause of the Fourteenth Amendment. In the *Smith vs. Texas* case, appealed in the same year, Black wrote the majority opinion that a Negro defendant had not received a fair trial because no real attempt had been made to seat Negroes on the jury. A firm believer that the guarantees contained in the First Amendment and Fifth Amendment to the Constitution are absolutes admitting no qualification, he found himself chronically in disagreement with Justice Felix Frankfurter, who rejected this concept. As early as February 1941 Black vigorously dissented from Frankfurter's majority opinion upholding the rights of state courts to prohibit picketing. In a notable case, *Marsh vs. Alabama* (1946), involving Black's home state, the jurist wrote the majority opinion that the Jehovah's Witnesses could not be enjoined from the free distribution of their religious literature.

Another important decision with which Black is associated concerned a 1947 case involving a New Jersey township. His majority opinion held that while taxpayers' money might be used to transport pupils to parochial schools, no aid to parochial schools of a more direct kind was permissible under the First Amendment. In a celebrated dissenting opinion in 1951 Black argued that the Smith Act, making it a crime to advocate overthrow of the government, was unconstitutional, and two years later he dissented from the majority of the court in vacating a stay of execution in the Rosenberg spy case. Meanwhile, in 1952, he had written the court's majority opinion invalidating President Truman's seizure of the steel industry. In 1957 Black wrote a concurring opinion that the conviction of five California Communist leaders under the Smith Act should be reversed and that new trials should be ordered for nine others. He again disagreed in 1959 with a majority opinion by Felix Frankfurter, who maintained that successive federal and state trials of the same man for the same act do not constitute double jeopardy.

Writing in the June 1962 issue of the *New York University Law Review*, Justice Black went so far as to state that he personally had "no doubt" that under the First Amendment there "should be no libel or defamation law in the United States Government, just absolutely none." It was, he said, his view "without deviation, without exception, without any ifs, buts or whereases, that freedom of speech means that you shall not do something to people either for the views they have or the views they express or the words they speak or write." In his now-famous majority opinion in the New York Regents' Prayer Case handed down on June 25, 1962, Justice Black stated that "we think that the constitutional prohibition against laws respecting an establishment of religion must at least mean that in this country it is no part of the business of government to compose official prayers for any group of the American people to recite as part of a religious program carried on by government."

A Supreme Court decision of historical importance, delivered by Black on February 17, 1964, ruled that "as nearly as is practicable one man's vote in a Congressional election is to be worth as much as another's." This majority opinion, which implied that all Congressional districts should have about the same population, struck at the districting practices of rural-controlled legislatures in several states. On March 9, 1964, in a decision hailed in the New York *Times* as a "constitutional landmark" for freedom of speech and the press, the court ruled unanimously that a public official could not recover libel damage for comments on his official conduct unless he could prove that the criticism was made in malice. In a separate opinion Black wrote that the court should have gone further and upheld absolute privilege of comment regardless of malice.

Black's career through his first twelve years on the Supreme Court is covered in *Mr. Justice Black: The Man and His Opinions* (Knopf, 1949) by John P. Frank and in *Hugo L. Black; A Study in the Judicial Process* (Johns Hopkins Press, 1950) by Charlotte Williams. His differences with Felix Frankfurter are treated by Wallace Mendelson in *Justices Black and Frankfurter: Conflict in the Court* (Univ. of Chicago Press, 1961). Irving Dilliard is the editor of *One Man's Stand for Freedom* (Knopf, 1963), a collection of Black's opinions in civil liberties.

Extreme as some of his views may seem to his critics, the integrity of Hugo Black has rarely been questioned, although in 1946 Associate Justice Robert Jackson charged that by participating in decisions involving a former law partner, Black was bringing the court into "disrepute." His supporters maintained, however, that the partnership in question had been dissolved nineteen years earlier. In an article in the New York *Times Magazine* (February 26, 1961) Anthony Lewis summed up Hugo Black as "a Jeffersonian, an old-fashioned agrarian radical" who "sympathizes with the underdog" and "is suspicious of unbridled power in either official or private hands. . . . He is no zealot who excludes from his life anything not connected with his cause. On the contrary, he enjoys small talk, he plays an avid game of bridge, and gets on easily with almost anyone. He is the only member of the Court who walks down the line in the public cafeteria joking with the waitresses." Lewis also commented on Black's love of children, his generosity as a host, and the unusually large scope of his book knowledge.

Justice Hugo L. Black is a Baptist, a Freemason (Shriner), and an Odd Fellow, as well as a member of the Knights of Pythias, of which he is a past grand chancellor for Alabama. He has been married twice, first on February 23, 1921 to Josephine Patterson Foster, daughter of Dr. Sterling Foster of Birmingham, and for the second time, on September 11, 1957, to another Alabaman, his secretary, Mrs. Elizabeth Seay DeMeritte. By his first wife, who died in December 1951, Hugo Black has two sons, Hugo, Jr., and Sterling Foster, both lawyers, and one daughter, Martha Josephine, who is married to a New Jersey psychiatrist, Dr. M. L. Pesaresi. Justice Black's outdoor recreation is tennis, which he plays regularly on his own court behind his Alexandria home.

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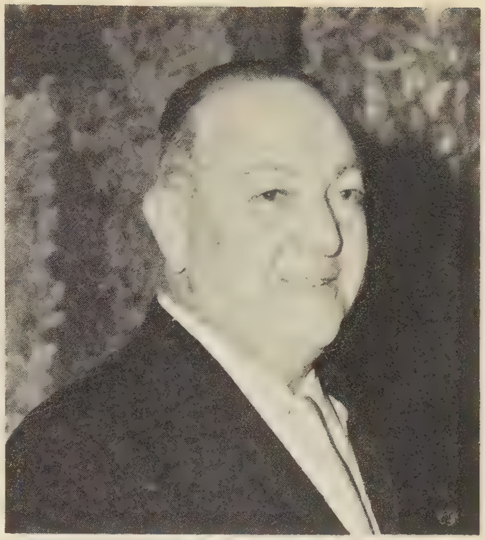
BLACK, WILLIAM 1904(?)- Business executive; philanthropist

Address: b. Chock Full O'Nuts, 425 Lexington Ave., New York 17; h. Bon Repos, Premium Point, New Rochelle, N.Y.

When William Black spoke at the groundbreaking ceremonies, in February 1962, for a new medical research building at Columbia University that his $5,000,000 donation had made possible, he introduced himself as "a poor boy from Brooklyn." From modest beginnings Black worked his way up to become chairman of the board and chief executive officer of the Chock Full O'Nuts corporation, which now chalks up yearly sales of over $40,000,000. Shortly after graduating from Columbia University in 1926 he invested his total capital of $250 in a small retail business in shelled nuts, which he eventually parlayed into a chain of lunch-counter restaurants featuring wholesome food at low prices. The corporation also is a leading producer of high-quality coffee and other products. A noted philanthropist, Black is the founder and president of the Parkinson's Disease Foundation, and he has donated several million dollars to medical research. "I didn't set out to be a millionaire," he has recalled. "It just happened."



Wide World

WILLIAM BLACK

William Black was born about 1904 in Brooklyn, New York, where he attended Bushwick High School. The family was in straitened circumstances, and after the death of his father Bill Black had to go to work to contribute to the family income. While studying engineering at Columbia University he worked as much as fifteen hours a day during summers, unloading produce trucks and as a checker, at the Washington Market in downtown Manhattan. "While my classmates were riding around in cars," he recalls, "I walked the streets looking for the biggest piece of bread pudding for a nickel." After graduating from Columbia with a B.S. degree in 1926 he looked for a job in engineering but could find no suitable opening in that profession.

Having decided to go into business for himself, Black eventually found a suitable business location—a six-by-twenty-foot space under a stairway in the basement of a building at Broadway and 43d Street, in New York's theatrical district. Although the landlord had not originally intended to rent the space, Black was permitted to lease it on the condition that he would not sell any product carried in the drug store that was in the same building at street level. Keeping this in mind, and the fact that

BLACK, WILLIAM—*Continued*

his capital was limited to $250 and that he needed a product attractive to theatergoers, Black decided to sell shelled nuts.

The venture was an immediate success, and within six years Black had a chain of eighteen of such stores, called "Chock Full O'Nuts," all in Manhattan. With the Depression, however, such "luxury items" as shelled nuts were not in great demand, and sales declined. Consequently, Black decided to accommodate his business to public needs, and by 1933 he had converted all of his stores into quick-order luncheonettes, offering a five-cent cup of coffee and a five-cent nutted cheese sandwich on whole wheat raisin bread. Later he added soup and pie to the menu. The chain grew steadily, and by 1959 the Chock Full O'Nuts corporation was operating twenty-eight counter-type restaurants, still offering nutted cheese sandwiches, along with other kinds, for twenty-five cents each; coffee, milk, and orange drinks for ten cents; pie for twenty cents; and doughnuts at ten cents for two. By late 1963 there were about thirty-five Chock Full O'Nuts restaurants in the New York metropolitan area, and others in New Jersey and Pennsylvania.

Chock Full O'Nuts restaurants are known for their cleanliness and no-tipping policies as well as for their reasonable prices. There are no separate kitchens in the restaurants; all food is prepared and dishes are washed in the presence of the customers. Black has collaborated in the company's advertising and is particularly proud of his slogan: "Where Hands Never Touch the Food You Eat." He often visits his restaurants at night to check on their condition and cleanliness, and he has been followed into his stores more than once by investigating policemen. His view that tipping is degrading and un-American is impressed on all new employees.

In a major expansion move, in October 1953 the Chock Full O'Nuts corporation began marketing its own vacuum-packed blend of coffee. By 1956 Chock Full O'Nuts coffee was one of the leading brands sold in New York, and by early 1962 it was being sold in seventeen states and parts of Canada, bringing in $15,573,000 a year, and accounting for more than half of the company's total sales. Black, who coined the slogan "heavenly coffee," is proud of this product, which costs more than other standard brands. The advertising campaign urged consumers, "Don't spend the extra money for this coffee . . . unless you're just plain crazy about good coffee."

In December 1960 Black announced that his corporation planned to market frozen whole wheat doughnuts, and that for this purpose the world's largest doughnut plant would be built by the company in New Jersey. After this new venture went into effect, Black sent letters to each of his stockholders, offering to donate $100 to any medical charity they designated if they disliked the doughnuts after sampling them. Although Chock Full O'Nuts had originally resisted the trend toward instant coffee, in February 1961 the company introduced a new instant coffee, claiming that although it was the best on the market it was not as good as regular coffee and was designed for those who were too hurried or too lazy to brew the real thing.

Chock Full O'Nuts was a private corporation until 1958, when Black decided to sell 400,000 of his 720,000 shares at $15 a share. He still retains control of the company. Another change took place in 1961 when Black, who had been president of the corporation since its inception, was succeeded by Samuel Ostrove, who had been vice-president and director. Black then became chairman of the board and chief executive officer. (Ostrove was succeeded as president on December 5, 1963 by Burt Watson.) Sales for the 1962-63 fiscal year amounted to about $42,200,000.

Chock Full O'Nuts is noted for its generous employment policies. John G. Fuller observes in his book *The Money Changers* (Dial Press, 1962) that Black's "capacity to understand the motives of the average employee has enabled his company's stock to blossom and grow." Employee benefits include sickness insurance, Blue Cross and Blue Shield medical plans, life insurance, liberal pension plans and vacations, birthdays off with full pay, and interest-free loans. Employees receive Christmas bonuses amounting to 10 percent of the company's income before taxes, and managers of the shops receive bonuses of 2 percent, and assistant managers of 1 percent, of the net sales of their establishments. There are also special bonuses of $5 a month for employees with perfect attendance records. Employees are permitted to eat as much as they want on the job and to take home reasonable amounts of food free of charge. A substantial portion of Chock Full O'Nuts is owned by employees who were permitted to buy it for $13.80 a share when Black first released it.

About 80 percent of the approximately 1,200 employees of Chock Full O'Nuts are Negro. Jackie Robinson, the former Negro baseball star, was its vice-president in charge of personnel from early 1957 to February 1964, when he resigned to devote himself to political activity and was succeeded by his assistant, Herbert Samuel, also a Negro. Picketing and complaints against alleged discrimination against white persons led Black to publish a newspaper advertisement in August 1963 explaining that the company had no discriminatory hiring policy but that few white persons applied for jobs with Chock Full O'Nuts.

A complaint of *de facto* segregation against whites was lodged by a United Mine Workers local with the New York City Commission on Human Relations, which announced in October 1963 that it had found "no probable cause" for the charge. The commission and the company agreed, however, that there was a racial imbalance that must be corrected. The same union also lodged a complaint in 1963 before the National Labor Relations Board, charging that the Chock Full O'Nuts corporation interfered with its employees' right to join a union. A board examiner ruled that the charges had not been sustained. In November 1963 the union announced that it had signed a labor contract with the company after an organizing attempt that had lasted eighteen months.

Black's large scale philanthropic activities began in 1957, after his chief company auditor, a lifelong friend, had contracted Parkinson's disease. The Parkinson's Disease Foundation, which seeks to promote research on the disease, was set up on October 23, 1957 with an initial grant of $100,000 by Black, who serves as its president. Since its establishment he has contributed generously to the foundation. In March 1960 he organized a symposium on Parkinson's disease, bringing together specialists from many countries. By June 1962 the foundation had made research grants totaling $500,000 and had granted a number of fellowships to medical students and postgraduate researchers.

On January 4, 1960 Black gave Columbia University $5,000,000 toward the construction of an eighteen-story medical research building. Dr. Grayson Kirk, the president of Columbia, said at the time that this was the largest contribution ever made by a living person to the university. Black said he hoped his gift would help solve the riddle of Parkinson's disease and other mysterious afflictions of mankind. In February 1964 Black's donation was supplemented by a grant of some $3,000,000 by the United States Public Health Service toward the establishment of a worldwide research center on Parkinson's disease. The major research laboratories for the center are to be located in the new building, which will be named the William Black Medical Research Building. Other projects made possible by Black's contributions include a new wing to the New Rochelle Hospital, which he donated in early 1961, and a fourteen-story building for a nursing school at Lenox Hill Hospital in New York City, for which he gave $1,000,000 in September of that year. He serves as a director of the New Rochelle Hospital.

Black presented his somewhat unconventional views on philanthropy in his speech at the ground-breaking ceremony for the research building at Columbia, in February 1962. He criticized other philanthropists who spend millions for what he regards as unessential projects when, he said, "we don't have the facilities to take care of all human suffering." Black has urged wealthy men to give away the bulk of their money for worthwhile causes while they are still alive, both to experience the joy of giving, and because inherited wealth is likely to create problems for the surviving wife and children. "My children won't be badly off," he has said, "but I'm not going to leave them millions."

William Black was married for twenty-one years to Lillian Mandl Black. After their divorce he married, in 1951, the singer Jean Martin, whom he met while she was auditioning for a show that he was considering sponsoring. Later, she sang Chock Full O'Nuts coffee commercials. They were divorced in 1962, and on March 27, 1962, Black married Page Norton, a radio and television singer. He has three daughters. Black lives in a twenty-eight-room mansion on a three-and-a-half-acre estate in New Rochelle, New York that he bought from Tommy Manville. A short, chunky, and energetic man, Black begins his business day about noon and works until late in the evening. He is the only executive in his company without a private secretary, and he communicates by means of handwritten memos. He retains his earlier interest in engineering and enjoys helping to plan the construction and layout of new establishments. He has no hobbies and keeps his mind constantly on his business. "I'm not doing this for money," he says. "I have fun at work."

The high principles that prevail in William Black's dealings with his employees and in his philanthropic activities occasionally come into direct conflict with his own interests. In 1955 he charged that Latin American coffee growers were holding back supplies to force prices up. He urged Americans to stop drinking coffee in protest, despite the fact that selling coffee is an important part of his business. "I'm an odd guy," he admits. "My mind follows screwy lines."

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BLALOCK, ALFRED Apr. 5, 1899-Sept. 15, 1964 Professor of surgery and chief surgeon at Johns Hopkins Hospital (1941-64), where he performed the world's first "blue baby" (anoxemia) operation (1944); surgeon and teacher at Vanderbilt University Hospital (1925-41). See *Current Biography* (September) 1946.

Obituary

N Y Times p31 S 16 '64

BLITZSTEIN, MARC Mar. 2, 1905-Jan. 22, 1964 Composer; works include the prolabor operetta *The Cradle Will Rock*, the symphony *The Airborne*, and the opera *Regina*; adapted and translated the Kurt Weill-Bertolt Brecht *Threepenny Opera*. See *Current Biography* (July) 1940.

Obituary

N Y Times p1+ Ja 24 '64

BONESTEEL, CHARLES H(ARTWELL) Apr. 9, 1885-June 5, 1964 United States Army major general; commander of first United States forces to land in Iceland (1941); supreme commander of all Allied forces in Iceland (1942-43). See *Current Biography* (June) 1942.

Obituary

N Y Times p23 Je 6 '64

BOONE, RICHARD (ALLEN) June 18, 1917-
Actor; director

Address: b. c/o Milton M. Grossman Agency,
8730 Sunset Blvd., Los Angeles 69, Calif.

Richard Boone is a tall and craggy-faced actor and director whose independence of spirit seems as unconventional as some of the characters he has portrayed in his enormously successful television career. After two years as Dr. Konrad Styner in *Medic*, a forerunner of the currently popular televised hospital dramas, Boone left the show to avoid being typecast. He then spent

RICHARD BOONE

six years as the poetry-quoting but hardbitten Paladin, the hero of the television western *Have Gun, Will Travel.* Again he sought a new and wider scope for his talents, this time on his own program, *The Richard Boone Show,* a television repertory series for which he acted as host in 1963-64. An actor whose temperament is matched only by his talent and integrity, Boone takes himself and his work seriously. "I just don't accept the precept that the public is a big babbling idiot," he once told John C. Waugh of the *Christian Science Monitor* (May 25, 1963). "If you give the people good exciting shows, they will watch."

Richard Allen Boone was born in Los Angeles, California on June 18, 1917, the second of three children of Kirk and Cecile (Beckerman) Boone. His father, a successful corporation lawyer, was distantly related to Daniel Boone. Richard Boone attended the San Diego Army and Navy Academy from 1929 to 1932, working summers as a member of the crew of a fishing boat. He enrolled at Stanford University in 1934.

Boone's career at Stanford gave an early indication of both his combative nature and his flair for drama. He went out for the university boxing team and won the amateur light-heavyweight boxing championship in 1936 and 1937. In a Theta Xi fraternity prank Boone and his fraternity brothers created a life-sized dummy out of rags and bottles, smeared it with ketchup, and left it in front of the frat house to be hit by the first car that approached. After the faked accident Boone ran to the street and shrieked, "You've killed my brother!" at the innocent driver. The prank resulted in his expulsion from Stanford when the driver of the car turned out to be Mrs. Herbert Hoover, who had sprained her ankle in the excitement.

Boone then went to work as a roustabout and truck driver in the Southern California oil fields. He married Jane Hopper, a painter, and the couple joined the artists' colony at Carmel, California, where Boone tried painting and, later, short-story writing. His creative efforts were a failure, however, and after four years his marriage ended in divorce.

Soon after America entered World War II Boone joined the United States Navy. He saw three and one-half years of service aboard the aircraft carriers USS *Intrepid,* USS *Enterprise,* and USS *Hancock* in the South Pacific as an aerial gunner in a torpedo-plane squadron. Returning to civilian life, Boone enrolled in the Neighborhood Playhouse in New York in 1946 to study drama under the GI Bill with Sanford Meisner. He also studied at the Actors' Studio with Elia Kazan, studied modern dance with Martha Graham, and joined Nina Fonaroff's dance company. He appeared on Broadway as a soldier in Judith Anderson's *Medea* in 1947-48, as a minor Scottish nobleman in Michael Redgrave's *Macbeth* in 1948, and as Mr. Stephens in *The Man* in 1950. In the road-company production of John Patrick's *Hasty Heart* he played Yank.

While at the Actors' Studio in 1950, Boone was asked by a student actress about to take a screen test for Twentieth Century-Fox to read a few lines from *The Glass Menagerie* by Tennessee Williams as she took the test. Although Boone's face did not appear on camera, his voice so impressed the veteran Hollywood director Lewis Milestone that he brought Boone to Hollywood and gave him the role of a nerve-wracked colonel in *The Halls of Montezuma* (1951). Boone's other movie credits include: *The Alamo; Away All Boats; Battle Stations; Beneath the 12-Mile Reef; Call Me Mister; City of Bad Men; Dragnet; Kangaroo; Lizzie; Man on a Tightrope; Man Without a Star; Pony Soldier; The Raid; Robber's Roost; The Robe; Siege of Red River; Star in the Dust; A Thunder of Drums; Ten Wanted Men; Vicki;* and *Way of a Gaucho.* All of them were released during the 1950's.

In 1955 Boone made his first genuine impact in *Medic,* a weekly television drama over NBC-TV, in which he played the sobersided Dr. Konrad Styner. For his work in *Medic* Boone was twice nominated for Emmy awards from the Academy of Television Arts and Sciences (television's equivalent of the Hollywood Oscar), and he received a deluge of fan mail, much of it from women asking for medical advice.

After two years as Dr. Konrad Styner, Boone looked around for a new role. The opportunity came when two ex-radio writers, Sam Rolfe and Herb Meadow, created the character of Paladin for CBS-TV, a new kind of cultured gunslinger named after the knights-errant who attended Charlemagne. Boone was offered the part when previous commitments made it impossible for Randolph Scott to accept the role. As the poetry-spouting, fast-shooting gunman, Boone made an immediate hit. Paladin's calling card, which gave the show its title, read: "Have gun, will travel. Wire Paladin, San Francisco."

Women viewers apparently found Paladin irresistible. About 70 percent of Boone's fan mail came from women and the program soon ranked among the top ten shows on the air. During the program's final year Boon directed some of the shows. Still chafing under the restrictions of playing one role year after year, he also accepted a number of free-lance roles in *Play-*

house 90 and *United States Steel Hour* productions that further enhanced his reputation and won him favorable reviews.

Encouraged by the critics, Boone accelerated his filming schedule as Paladin and accepted a call from the theatrical producer Cheryl Crawford to come to Broadway in Norman Corwin's *The Rivalry,* which opened on February 7, 1959 at the Bijou Theatre. As the Abraham Lincoln of the period of the Lincoln-Douglas debates, Boone impressed the critics in his first major role on Broadway, but the play closed after eighty-one performances, with a financial loss of some $65,000. During the play's run, in February 1959, Boone was invited to read the Gettysburg Address at the Lincoln Memorial in Washington, D.C., on the 150th anniversary of Lincoln's birth.

Boone's restiveness with the character of Paladin was an open secret in television circles. In 1959, after five years as the intellectual gunman, he announced he was quitting at the end of the season to explore new possibilities. He reversed his decision, however, when CBS offered to pay him $1,100,000, to be spread over a period of three years for tax purposes, for playing another season of thirty-nine weeks. Following his sixth year as Paladin, however, Boone discarded his six-shooter and launched *The Richard Boone Show,* a repertory theater over NBC-TV presenting original plays performed by the same group of actors every week, an experiment never before attempted on television. Clifford Odets, the noted Broadway playwright and Hollywood scenarist, was to have been the show's story editor and occasional playwright, but died suddenly before the series went on the air on September 24, 1963.

While carping at the show's poor scripts, most television critics regarded *The Richard Boone Show* warmly, as an oasis of potentially good theater in the "vast wasteland." In the fifteenth annual *Motion Picture Daily* poll it was voted "the best dramatic program on the air." NBC cancelled the show after one year (and twenty-five original productions), however, apparently because it did not attract a sufficiently large audience. Reportedly bitter over the cancellation, Boone moved with his family to Hawaii, where he planned to enter business ventures that would include some television production and acting.

Since April 27, 1951 Richard Boone has been married to the former Claire McAloon, an American ex-ballet dancer whom he met in Australia while making *Kangaroo* for director Lewis Milestone. Boone's second wife, to whom he was married briefly, was a singer, Mimi Kelly. The Boones have a son, Peter. Boone, who stands six feet two inches tall and weighs about 200 pounds, reportedly dresses in such unconventional clothing as Capri pants and white burlap jackets lined with black silk. His hobbies include art collecting and watching bullfights.

Boone has not hesitated to criticize most of television as a "waste of time" dominated by producers who believe bad shows are good business. "There's a phrase in this business, 'Let's do it for the bank,' which has poisoned a lot of good shows," he told Richard Schickel. "You have to use the power you acquire to protect the integrity of what you're doing. And to do that, you have to be prepared to go all the way."

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BREATHITT, EDWARD T(HOMPSON) (brĕth'ĭt) Nov. 26, 1924- Governor of Kentucky; lawyer

Address: b. Governor's Office, Frankfort, Kentucky; h. Governor's Mansion, Frankfort, Kentucky

One of the South's most progressive statesmen, Edward T. Breathitt took office as Kentucky's forty-seventh Governor on December 10, 1963, succeeding Bert T. Combs. Breathitt, a lawyer, rose from comparative obscurity as a legislator in the state House of Representatives to the top leadership in his party. In the spring of 1963 he waged a hard-fought campaign to wrest the Democratic gubernatorial nomination from the party's long-time leader, A. B. Chandler. He defeated the Republican candidate for the governorship, Louie B. Nunn, by a narrow margin in the November election, after a bitter battle over the explosive issue of civil rights. Previously Breathitt had served the state as personnel commissioner, and he has been a member of the Governor's Commission on Mental Health and of the Public Service Commission.

Edward Thompson Breathitt was born in Hopkinsville, Kentucky on November 26, 1924, the son of E. T. and Mary Jo (Wallace) Breathitt. His father is retired from the tobacco business, and his mother, a native of Trigg County, is the daughter of one of the state's first farmers to breed a herd of registered Hereford cattle. Edward T. Breathitt's family has a long tradition of public service in Kentucky, dating back to the antebellum period. One of his ancestors, John Breathitt, served as Governor from 1827 to 1833. Another ancestor, George Breathitt, was private secretary to President Andrew Jackson. His paternal grandfather, James Breathitt, was state attorney general from 1907 to 1911, and his uncle, James Breathitt, Jr., served as lieutenant governor in 1928.

Breathitt grew up in Hopkinsville where he attended public schools and graduated from Hopkinsville High School. At the age of eighteen he enlisted in the Army Air Force, and he served almost three years during World War II. After his discharge he entered the University of Kentucky at Lexington, where he was president of Lamp and Cross, the senior men's honorary, and of Omicron Delta Kappa, the men's leadership and scholarship honorary fraternity. After graduating with a B.S. degree in commerce he entered the university's College of Law, where he was a member of the law fraternity Phi Alpha Delta. He returned to Hopkinsville upon obtaining his LL.B. degree and joined the local law firm of Trimble, Soyars & Breathitt, in which he is still a partner. He was admitted to the Kentucky bar in 1950.

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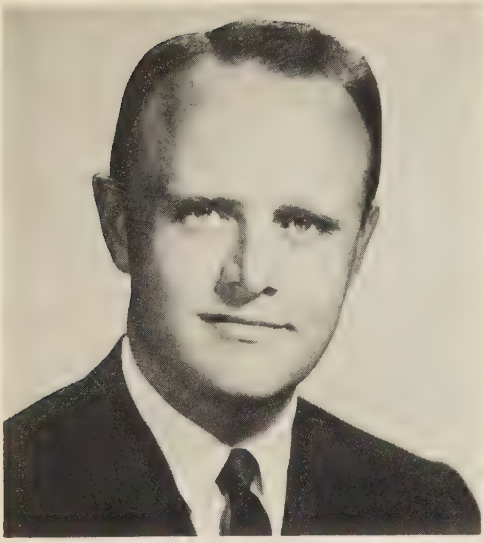

EDWARD T. BREATHITT

Determined to follow in the family tradition of public service, Breathitt entered the race for a seat in the state House of Representatives in 1951 and won. He was re-elected in 1954 and 1956. In 1952 he achieved statewide prominence when he was elected state president of the Young Democratic Clubs. In the same year he was state speakers' chairman for the Democratic Presidential nominee, Adlai E. Stevenson, and in 1954 he worked in the successful campaign of the late Alben W. Barkley for the United States Senate. A member of the Judicial Council of Kentucky from 1954 to 1956, Breathitt has also served on the Governor's Commission on Mental Health. As state personnel commissioner he helped to implement the merit system for state civil service employees. Governor Bert T. Combs appointed him to the state Public Service Commission in 1960.

Although Breathitt was then relatively unknown in Kentucky state politics, Governor Combs gave him his personal endorsement as the Democratic nominee in the 1963 gubernatorial election. (Combs himself was unable to run because Kentucky law prohibits governors from succeeding themselves.) In the Democratic primary Breathitt had a formidable opponent for the nomination in the person of the former Governor, Senator, and baseball commissioner, A. B. (Happy) Chandler. The campaign for the nomination, described by John Ed Pearce in the *Washington Post* (June 1, 1963) as "probably the bitterest campaign in Kentucky history," began as early as the summer of 1962 and intensified after the fall elections of that year.

The foremost issue of the primary campaign was the 3 percent sales tax that had been enacted by the Combs administration to obtain much-needed revenue for public works, social reforms, and education. Attacking Breathitt as the hand-picked candidate of the Combs administration, Chandler denounced the sales tax and demanded its removal from food, medicine, and clothing. Breathitt ran on a platform strongly supporting the sales tax and the school improvement program for which 67 percent of the tax revenue had been spent. He also supported Combs' program of building toll roads in areas of the state where federal funds were not available, and he promised to retain in office Combs' highway commissioner, Henry Ward, who had often been attacked by Chandler. In television broadcasts Breathitt refuted charges of wastefulness in Combs' administration and challenged Chandler to find alternative sources of revenue. His persistent campaigning on behalf of the sales tax led Chandler to accuse him of "brainwashing."

In the primary election of May 28, 1963 Breathitt defeated Chandler by a vote of 309,377 to 247,661. His landslide victory—which brought Chandler only his second defeat in fourteen political campaigns—ended a boisterous and colorful era in Kentucky politics. Breathitt carried all but Chandler's own home district, and he won easily in populous Jefferson County, despite the lack of active support from its Democratic organization. A correspondent for the New York *Times* (June 2, 1963) attributed Breathitt's victory to "his youth and the youth of a generation of voters interested more in issues than in flamboyance." (The minimum voting age in Kentucky is eighteen.) Although Kentucky is an economically depressed area, Kentuckians from all walks of life apparently felt that the sales tax was a fair price to pay for continued statewide progress. The magnitude of Breathitt's victory, which surprised some of his supporters, placed Breathitt and Combs firmly in control of the state Democratic organization.

Breathitt's GOP opponent in the race for the governorship was Louie B. Nunn, a young lawyer from Glasgow, Kentucky and former city judge, and a strong supporter of right-wing Republican Senator Barry M. Goldwater of Arizona. Nunn, who had managed the successful 1956 campaign of Thruston B. Morton and John Sherman Cooper for the United States Senate, was, like Breathitt, making his first bid for statewide office. During the campaign Breathitt sought to capitalize on the generally popular program of Governor Combs. He pledged to continue to work for improvements in education, health and welfare programs, agriculture, parks, and highways, and he emphasized the importance of attracting new industry to ease the depressed state of Kentucky's economy.

The key factor in the campaign, however, soon appeared to be white supremacist reaction against demands for racial equality. Nunn based his campaign on attacks upon national and state Democratic pledges in the field of civil rights, and he specifically attacked an executive order issued by Governor Combs on June 26, 1963, prohibiting racial discrimination in all businesses licensed by the state. The order, which had not yet been enforced by the Governor, was highly unpopular in some parts of Kentucky. Although Nunn did not actually use segregationist arguments, he attacked the order as constituting "rule by executive decree." Meanwhile, racist elements entered the campaign and distributed handbills in selected areas, linking Breathitt with the NAACP and CORE (erroneously identified in the literature as the "Committee on Racial Education"). In answer to attacks upon him Breathitt said: "My opponent has tried to promote hate and discord among our citizens, and hate and discord are exactly what can snag the wheels of Kentucky's progress. As for me, I will leave the racial issue where it belongs—in the hands of the Legislature, not the mobs."

In the election of November 5, 1963 Breathitt defeated Nunn for the governorship by the narrow margin of about 15,000 votes, with a record turnout of some 870,000 voters at the polls. Although the Republicans had won the governorship only four times since the Civil War, the 1963 gubernatorial election turned out to be the closest in twenty years. Nunn promptly called for a recount, but the results reaffirmed Breathitt's victory. While the Democrats had won in most statewide contests, the Republicans had increased their strength in a number of areas at the county and city level, and especially in urban centers outside of Louisville. Chandler had at the outset pledged his support to Breathitt after the primary, but he later changed his mind and backed the Republican candidate. This proved detrimental to the Democrats, especially in the Bluegrass country, where in some counties the Republicans now came out ahead for the first time in history. Another disappointment for the Democrats came in southwestern Kentucky's First Congressional District, a predominantly rural area with attitudes on racial issues similar to those of the Deep South. The civil rights controversy had apparently caused many voters to stay at home or to vote Republican.

Breathitt took the oath as Governor on December 10, 1963 and urged Kentuckians to go forward in the spirit of the late President John F. Kennedy. "This is not a day of exultation, of triumph, of unseemly rejoicing. This is a day of soul-searching. This is a day of dedication," he said at the state capitol in Frankfort. Soon after taking office Breathitt was confronted by the question of civil rights. Although he had gone on record as favoring legislation that would outlaw segregation in places catering to the general public, civil rights advocates who had helped to put him into office now charged that he was moving too slowly on this issue. They sought immediate passage of a public accommodations bill, stronger than federal legislation currently pending in Congress.

Governor Breathitt, who wanted first to see what kind of civil rights legislation would be passed by Congress, told the Kentucky legislature on January 7, 1964 that if Congress had not acted on civil rights before the last fifteen days of the legislature's session, he would recommend appropriate legislation. When it appeared that Congress would not enact civil rights legislation before the March 20 expiration date of the legislature, the issue was taken up by the state House of Representatives, which rejected efforts to bring the public accommodations law recommended by Breathitt before the current session of the General Assembly and voted for a watered-down resolution favoring voluntary integration of public places. Civil rights demonstrators then urged the Governor to call a special session to deal with civil rights, but he said that he would not do so unless there were reason to believe that enough legislators had changed their minds to enact an adequate public accommodations law.

As a tobacco state Governor, Breathitt acted in January 1964 to endorse federal legislation, recommended by United States Surgeon General Luther L. Terry, to provide for special government research into the problems brought out by a recent adverse Public Health Service report on the effects of smoking. He called for appropriations for research, already under way at the University of Kentucky, on the correlation between smoking and health. In the same month Breathitt took steps to bring major league baseball into Kentucky when he approved a contract between the state of Kentucky and Charles O. Finley, the owner of the Kansas City Athletics, to move the team to Louisville, subject to approval of American League club owners.

As the 1964 Democratic national convention approached, Breathitt, along with other Southern governors, was asked by a reporter for the *Christian Science Monitor* (April 11, 1964) to state his views on the Democratic platform and on a possible running mate for President Lyndon B. Johnson. He indicated his support of the President on civil rights, foreign aid, public works, and the antipoverty program, and suggested that Attorney General Robert F. Kennedy would be a good choice for the Vice-Presidency.

In 1948 Edward T. Breathitt married Frances Holleman of Mayfield, whom he met while he was a student at the University of Kentucky. The couple has four children, Mary Fran, Linda, Susan, and Edward 3d. "Ned" Breathitt is of medium height and stocky build, with a slightly receding hairline. He is described in an article in the *New Yorker* (February 29, 1964) as a man with a "smile as wide as a bluegrass plain." A member of the Christian County, Kentucky state, and American bar associations, Breathitt has been active in the Junior Chamber of Commerce, the Kiwanis, and the Elks in his home community. He has served as an attorney for the local school board and as a director of the Chamber of Commerce. He belongs to the Methodist Church and has taught Sunday school.

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BRESLIN, HOWARD (MARY) Dec. 23, 1912-May 30, 1964 Author; free-lance writer of radio scripts (1937-47); historical novelist; short story writer. See *Current Biography*, 1958.

Obituary

N Y Times p76 My 31 '64

BREWSTER, KINGMAN, JR. June 17, 1919-University president

Address: b. Woodbridge Hall, Yale University, New Haven 11, Conn.; h. 43 Hillhouse Ave., New Haven 11, Conn.

As the seventeenth president of Yale University, Kingman Brewster, Jr., faces the challenge of directing a major American university during

KINGMAN BREWSTER, JR.

a period of changing demands and pressures on twentieth-century higher education. Yale, founded in 1701, now has almost 9,000 students, 2,000 faculty members, an annual budget of $45,000,000, and a campus of 120 buildings. President Brewster, who graduated from Yale in 1941, returned there in 1960 as a leading administrative officer, after having studied and taught at the Harvard Law School. He became acting president of Yale upon the death of President A. Whitney Griswold in April 1963 and was named president the following October. His formal inauguration took place on April 11, 1964 on the Yale campus.

Kingman Brewster, Jr., was born on June 17, 1919 in Longmeadow, Massachusetts. His father, the late Kingman Brewster, was for many years a member of a Washington, D.C. law firm. His mother, the former Florence Foster Besse, is now Mrs. Edward Ballantine. He had two sisters, one of whom died in 1918. The other, Mary, is now Mrs. Robert W. Kennedy of Cambridge, Massachusetts. Kingman, Jr., was raised near Boston and attended the Belmont Hill School from 1930 to 1936, where his extracurricular activities included debating and working on the school newspaper. During his junior year he was also tutored so that he could skip the senior year and travel in England and on the Continent with his family during the sabbatical leave of his step-father, a professor.

Visiting Europe during the momentous prewar period, Brewster has said, "made things meaningful" to him when he entered Yale College in the fall of 1937. During his first year he won the Freshman Debating Prize. As a sophomore, he was a member of the Community Council, and the following year he served on the Junior Prom Committee. He refused membership in Skull and Bones, an undergraduate secret society, but belonged to the Aurelian Honor Society, Zeta Psi, the Pundits, the Political Union, the Debating Association, the America First Committee, the Elizabethan Club, and Timothy Dwight College, one of Yale's undergraduate residential colleges.

Brewster's major was the humanities, and he was awarded the Andrew D. White Prize for his senior thesis on European history. He was named the 1941 Class Orator and chosen chairman of the 1941 board of the *Yale Daily News,* the undergraduate newspaper. With Spencer Klaw, president of the *Harvard Crimson,* he wrote an article, "We Stand Here" (*Atlantic Monthly,* September 1940), in response to an open letter to American undergraduates in which Arnold Whitridge, master of Yale's Calhoun College, had expressed consternation that so many younger Americans should oppose American intervention in the war in Europe. "So committed was the young Brewster to the isolationist position," according to *Newsweek* (October 21, 1963), "that, in 1940, he testified before a Washington investigating committee in defense of his editorial stand [in the *Yale Daily News*]."

After his graduation from Yale with the B.A. degree in 1941, Brewster went to Washington, D.C., where he worked for Carl Spaeth, as special assistant co-ordinator—for economics—in the Office of Inter-American Affairs, then headed by Nelson A. Rockefeller. With the entry of the United States into World War II, he joined the Navy and became a naval aviator in 1942. He served on antisubmarine patrol in the North and South Atlantic until the end of the war in 1945, when he was released from active duty with the rank of lieutenant.

Because of his interest in public affairs, after the war Brewster decided to study law. "I had no intention of practicing," he said in an interview for the *New Yorker* (January 11, 1964). "I wanted to save the world, and I knew that if you go into politics and public affairs you always have to deal with lawyers, and you don't want them to pull the wool over your eyes, so, in self-defense, you become a lawyer, too." He returned to New England and enrolled in the Harvard Law School, where he served as treasurer and note editor of the *Harvard Law Review.* He was awarded the LL.B. degree in 1948, *magna cum laude.* In 1948-49 he worked in Paris as assistant to Milton Katz, one of his law school professors, who was a special representative with the Marshall Plan in Europe. At the end of the year he became a research associate in the department of economics and social science at the Massachusetts Institute of Technology in Cambridge.

In 1950 Brewster joined the faculty of the Harvard Law School as an assistant professor, and in 1953, at the age of thirty-four, he was promoted to the rank of full professor of law. He lectured occasionally for the department of economics at Harvard and was a member of its Graduate School of Public Administration. He served on several Harvard committees: the Committee to Report on the Behavioral Sciences (1953-54), the Committee on Graduate Studies of the Harvard Law School (1956-60), and the Committee on Legal Education (1959-60). During this period at Harvard he also served as a consultant for the United States State Department and the International Cooperation Administration, and as a participant at the Harvard Center for International Affairs and at the Center for International Studies at Massachusetts Institute of Technology.

While teaching at Harvard, Brewster was the summer neighbor at Martha's Vineyard of Yale's President Griswold, with whom he often discussed his alma mater. He made the difficult decision to give up teaching law when Griswold persuaded him that his talents were needed to handle the responsibilities of the provost's office. He resigned from Harvard in 1960 and for the next year, with the title of provost-designate at Yale, devoted his time to studying the problems of the office as well as developments in American higher education.

With the retirement of Norman S. Buck in the fall of 1961, Brewster became Yale's provost, the highest educational officer in the university after the president, supervising all faculty members and all educational budgets. President Griswold spoke of their close working relationship: "There is no kitchen cabinet. There is only a kitchen in which the Provost and I take turns at the skillet." At his own request Brewster occasionally took part in seminars at the Yale Law School, where he held the rank of professor of law. During the summer of 1961 he visited the Soviet Union with a Yale delegation and conferred with officials at the State University of Kiev. On his return to New Haven, he defended Yale students and faculty against the campus security director's attempted investigation of their political views.

On April 19, 1963 President Griswold of Yale died. Provost Brewster was thereupon named acting president of the university. In June 1963 he became a member of a national Commission on the Humanities, established by the American Council of Learned Societies, the Council of Graduate Schools in America, and the United Chapters of Phi Beta Kappa. This eighteen-member commission, composed of leading American educators, was given the responsibility of investigating the current state of the humanities in the United States; of recommending means of strengthening teaching, scholarship, and creativity in humanistic subjects; and of considering the question of public support comparable to that given the natural sciences by government agencies.

During the summer of 1963 Brewster established a three-man commission at Yale to study any complaints of racial discrimination in university employment and to make recommendations for the strengthening of employment policies in the university. In the early fall he persuaded a student organization to withdraw an invitation to Governor George C. Wallace of Alabama to speak on the campus. When his efforts at dissuasion were attacked by some as a move that might be interpreted as a limitation of academic freedom; he said that he felt that the invitation was "offensive and unwise," but that "Yale will not stand in the way" of the right of free speech on the campus.

The Yale Corporation, the sixteen-member governing board of trustees, announced on October 12, 1963 that it had selected Brewster to succeed to the presidency. He assumed office immediately. Later in the fall he interrupted a vacation in Italy to return to New Haven for the welcome-home celebrations for Yale's Professor Frederick C. Barghoorn, whose brief imprisonment in the Soviet Union had aroused indignation, particularly among scholars, around the world.

In outlining his policies as president, Brewster has said that he will try to make sure that "all disciplines and professions would be equally honored at the university," but he believes that there is "uneven distribution" of funds in favor of the sciences, and he plans to correct it. At one time he asked: "How do you decide, in rationing out the resources of a university, the relative worth of another assistant professor for the divinity school and an air conditioner for the art gallery?" He believes in "a faculty that teaches students" (as opposed to those professors who wish to devote themselves entirely to research) and has worked to promote young and promising faculty talent.

Brewster is the author of several books and articles. In 1958 McGraw-Hill Book Company published his *Antitrust and American Business Abroad*, an analysis of the effects on American antitrust policy on relations with other countries. This appraisal was an outgrowth of a request of the special committee on antitrust laws and foreign trade of the Association of the Bar of the City of New York. With Milton Katz, he wrote *The Law of International Transactions and Relations; Cases and Materials* (Stevens and Sons, 1960), published under the auspices of the London Institute of World Affairs. His articles and speeches have appeared in the *Harvard Law School Bulletin*, *Ohio State Law Journal*, *Business Lawyer*, and *Antitrust Law Symposium* (1959).

On November 30, 1942 Kingman Brewster, Jr., married Mary Louise Phillips of Providence, Rhode Island. They have five children: Constance (born in 1946), Kingman 3d (born in 1948), Deborah (born in 1950), Alden (born in 1952), and Riley (born in 1954). Brewster has served as a member of the corporation of the Belmont Hill School and as president of the board of directors of the Buckingham School. He holds membership in the Massachusetts Bar Association, the American Academy of Arts and Sciences, and the Council on Foreign Relations. His clubs include the Tavern (in Boston), the Graduates (in New Haven), and the Yale (in New York City). An excellent sailor, he is a governor and former commodore of the Vineyard Haven Yacht Club at his summer home. In September 1964 Brewster discussed the forthcoming national election in a speech before Yale's undergraduate Political Union and declared himself a supporter of the "moderate Republican" political philosophy.

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BRIND, SIR (ERIC JAMES) PATRICK May 12, 1892-Oct. 4, 1963 NATO commander in chief of naval operations, Northern Europe (1951-53); commander in chief of British naval forces, Far East (1949-51); commander in chief of Home Fleet (1940-42). See *Current Biography* (November) 1952.

Obituary

N Y Times p25 O 5 '63

BROSNAN, JIM Oct. 24, 1929- Sports writer and commentator; baseball player

Address: h. Morton Grove, Ill.

In the annals of the major leagues there have been only two players as good at writing about baseball as performing in it. One was the late James Montgomery Ward, who turned out harmless popular manuals on the game at the turn of the century. The other is Jim Brosnan, a better-than-average relief pitcher who became *persona non grata* to club owners with his irreverent behind-the-scenes chronicles, *The Long Season* (1960) and *Pennant Race* (1962). Brosnan joined the Chicago Cubs in 1954 and played successively for the St. Louis Cardinals, the Cincinnati Reds, and the Chicago White Sox. He left the Sox in February 1964 rather than submit to a contract forbidding him to publish during the baseball season. When none of the other nineteen major league baseball teams offered to pick up his contract at the waiver price of one dollar, Brosnan cheerfully turned to writing and to broadcasting weekend network sports commentaries for the American Broadcasting Company.

Jim Brosnan, the pitcher-intellectual, brings together in his career interests that divided his parents and made his childhood unhappy. One of six children (four boys and two girls), he was born James Patrick Brosnan in Cincinnati, Ohio on October 24, 1929. His father, John Brosnan, a Cincinnati Milling Machine Company worker, was preoccupied with baseball. His mother, Rose Brosnan, a nurse, introduced her children to literature and music that the father dismissed as "junk." "It was a half-broken home," Brosnan told Milton Gross in the New York *Post* (October 8, 1961). "My parents were Catholics who couldn't be divorced. It was an uncomfortable relationship."

Brosnan excelled in both lines of interest during his school years. A precocious child, he was advanced a year ahead of his class at one point. He played the trombone for a brief period but devoted himself more permanently and successfully to the piano. At Elder High School he wanted to play football, but his build (then 114 pounds on a six-foot frame) proved unsuitable and he concentrated on baseball instead. After pitching one year in high school he joined the team sponsored by the local American Legion post and helped it to reach the state championship. In the four-state regional and sectional finals he hurled two shutouts.

Brosnan's mother wanted him to be a doctor, and during high school he worked for two years as an X-ray orderly in a Cincinnati hospital. After graduation he enrolled as a premedical student at Xavier University in Cincinnati but soon decided he had no real interest in medicine and quit after one semester. Tony Lucadello, a scout for the Chicago Cubs, signed Brosnan to a $2,500 contract in September 1946. The following spring he reported to Shelby, North Carolina, where Chicago's farm teams were in training. The farm system officials noted that he was impetuous and aloof but also that he had poise, speed, an exceptional curve ball for his age, and an eagerness to learn.

On his first assignment in the Cub system Brosnan pitched twenty-five games for the Elizabethton (Tennessee) team in the Class D Appalachian League, winning seventeen of them. The following year, with the Fayetteville (Tennessee) club in the Class B Tri-State League, he earned a reputation as a brooding introvert. After a quarrel with the Fayetteville manager he left the club and returned to his home in Cincinnati. There his baseball career might have ended had it not been for the intercession of Jim Gallagher, then general manager of the Chicago Cubs. Gallagher asked Arthur Meyerhoff, a Cub stockholder and the head of an advertising agency, to take Brosnan under his wing. Meyerhoff gave Brosnan employment in his agency during the winter months and persuaded him to undergo analysis with Chicago psychiatrist George Mohr. "I babbled a lot . . . for two years," Brosnan said in his interview with Milton Gross. "I should have babbled a lot before that. I was living within myself too much."

Returning to the mound in 1949, he won nine games out of twenty starts with the Macon (Georgia) club, which gained the Class A Sally League pennant that year. In 1950 he was shunted from one to another of four minor league teams, and he did poorly with each. Inducted into the United States Army after that season, he spent his two years of service in pitching for the Fort Meade (Maryland) team.

After his discharge from the Army in 1953, Brosnan put in a humiliating season with the Springfield (Massachusetts) club in the Class AAA International League, losing all but four of the twenty-one games he pitched. At the end of the season he was certain that he was through with baseball, and he enrolled at a school for accountants in Washington, D.C. The Chicago Cubs happened to be desperate for pitchers at that time, however, and brought Brosnan up to the majors at the beginning of the 1954 season. They returned him to the minors almost immediately, and he spent most of the 1954 season with Beaumont of the Class AA Texas League and the entire 1955 season with Los Angeles of the Class AAA Pacific Coast League.

The Cubs recalled Brosnan to the National League in 1956, this time for a longer tenure. He won five of the fourteen games he pitched for the Chicago club in 1956 and five out of ten in 1957. On May 20, 1958 Chicago traded Brosnan to the St. Louis Cardinals, who were trying to reinforce their pitching staff, in return for shortstop Alvin Dark. In mid-1959 the Cardinals traded him to the Cincinnati Reds for pitcher Hal Jeffcoat.

Brosnan, who had begun to contribute articles to *Sports Illustrated* in 1958, kept a daily journal of his experiences with the Cardinals and Reds during the 1959 season and published it under the title *The Long Season* (Harper, 1960). The book was something new in baseball reporting: a frank account by an insider with a sense of the sardonic. The animosity it raised in some quarters of the profession was voiced by Joe Garagiola, whose comments after reading a prepublication excerpt from the book were quoted by Stan Isaacs in *Newsday* (March 9, 1960): "He is a kookie beatnik. . . . What kind of stuff is that to write? How is that going to look to kids? We want the kids to look up to the ball players, don't we?" Most sports commentators and other literate sections of the baseball audience, however, were surfeited with glamorous public relations pap about baseball heroes churned out for the edification of children and were grateful to Brosnan for his breach with tradition. "An honest man, Mr. Brosnan," John K. Hutchens wrote in reviewing the book for the New York *Herald Tribune* (July 8, 1960), "and if there is a little more of Ring Lardner's Jack Keefe in him than he is willing to admit, his book does leave you with the sense that this is how it is."

The publication of *The Long Season* coincided with Brosnan's sudden rise to the status of an ace among relief pitchers. He won seven and lost only two of the games he pitched for the Reds in 1960, and in forty-eight games not credited to his record he went in to relieve other pitchers. He allowed opposing batters to earn an average of only 2.36 runs per game, the third lowest earned run average that year in the National League. Billy Martin, a teammate, speculated that "Broz wanted his book to be a best seller. If it took a good year, he was going to do it." Brosnan explained the relation between his book and his new success on the mound differently. He had previously worked hard trying to outthink the batter. "Writing about pitching," he told an interviewer for *Time* (September 5, 1960), "forced me to recognize how simple it is. . . . If I ever get back to thinking instead of pitching, I'm in trouble."

His relief pitching was an important contribution to Cincinnati's victory in the National League pennant race of 1961. In that season he won ten games, was credited with saving sixteen, and compiled an ERA of 3.04. His 1961 diary, filled with pungent dialogue and tongue-in-cheek comments, became his second book, *Pennant Race* (Harper, 1962). Some reviewers thought it fell below the level of his first book, but others found it less self-consciously awkward. At any rate, the consensus was favorable, and *Pennant Race,* like *The Long Season,* became a best seller.

In his 1962 season with the Reds, Brosnan's win-loss record was 4-4 and his ERA was 3.32. When Brosnan would not agree to censorship of his writing by Cincinnati owner Bill DeWitt after that season, he was traded to the Chicago White Sox of the American League. His record of wins and losses with Chicago in 1963 was unimpressive (3-8) because the team failed to score behind him. A better index of his performance was his ERA, which was 2.84. Beyond his win-loss record he saved twelve games as a relief hurler. He struck out forty-five batters in seventy-three innings while walking eighteen. His batting average was .304 and his fielding average was 1.000.

JIM BROSNAN

Ernest Havemann, writing in *Life* (September 6, 1963), noticed something about Brosnan's style on the mound during the 1963 season that is indicative of the author-pitcher's character. Havemann thought that Brosnan delayed longer between pitches than other hurlers until he timed him and found that he took the usual seventeen and one-half seconds. "Brosnan looks slow . . . ," Havemann observed, "because he is one of the few modern pitchers who has not developed an elaborate camouflage to conceal his procrastination. He is ingenuous and without guile. Once he has the ball, he just stands there until he throws it." When Brosnan did embellish, it was by way of unorthodox speech. On one occasion, for example, he baffled an opposing batter by shouting, "Ils ne passeront pas!"

On January 16, 1964 Ed Short, general manager of the White Sox, presented Brosnan with a contract stipulating a reduction in salary from $25,000 to $24,000 and a prohibition against writing during the playing season. Brosnan refused to sign. After asking waivers from other major league clubs, the White Sox officially released him on February 25, 1964. Half in jest, Brosnan inserted a "situation sought" ad in the *Sporting News* in which he described himself as an "often effective imitator of big-league pitchers." None of the responses to his ad tempted him beyond his strength, and he settled down to full-time writing. The only offer for work beyond his writing he accepted was that of the American Broadcasting Company. In May 1964 he began broadcasting a five-minute sports commentary, written by himself, each Saturday and Sunday night over the ABC network from Chicago. The commentaries are usually barbed and often controversial.

James Patrick Brosnan and Anne Stewart Pitcher were married on June 23, 1952. They have two daughters, Jamie and Kimberlee Anne, and one son, Tim. A mutual interest in music originally drew the couple together, and the phonograph in their suburban Chicago home is never still for long. Brosnan's favorite composer is Béla Bartók, whose works he often plays on the piano. He is also interested in jazz. His wife reciprocates his wry wit by occasionally inserting a mock belligerence into their conversations. "Anne is my favorite critic," he told Al Silverman in an interview for the *Saturday Evening Post* (May 13, 1961). "She never spares my feelings in a sticky way."

Blond-haired, bespectacled Brosnan is six feet four inches tall and weighs 216 pounds. His favorite relaxation, outside of music, is reading books, from murder mysteries to works in philosophy. For physical exercise he plays handball. He is a pipe smoker. According to Eric Nesterenko, who visited him in the Cincinnati dressing room when Brosnan was playing for the Reds, he is more gregarious than his reputation suggests. Nesterenko wrote in *Maclean's* (June 1, 1963) that Brosnan was "right at home" amidst the banter of his fellow players and "obviously loves the relaxed clubby feeling of the locker room."

Brosnan pursues his new career with professional discipline. He works standing, his typewriter perched on the bar of the recreation room in his ranch-style home, all morning every day, occasionally straight through to 5:30 P.M. In the summer of 1964 Brosnan had two books in preparation. One was a book for boys about the styles of ten great pitchers; the other was a novel, reportedly about a pitcher who "beans" a batter on command and kills him.

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BROWN, JIMMY Feb. 17, 1936- Professional football player

Address: c/o Cleveland Browns Football Club, Cleveland Stadium, Cleveland, Ohio

In recent years no runner in the National Football League has matched Jimmy Brown, the fullback for the Cleveland Browns. According to some observers the greatest all-around athlete since Jim Thorpe, Brown holds a variety of NFL records, including the career rushing mark and the greatest distance gained in one season. After an outstanding athletic career at Syracuse University, Brown entered the professional ranks in 1957, when he joined the Cleveland team as fullback. Since that time he has won the ground-gaining title for six years out of seven, an unparalleled achievement. United Press International selected him the NFL's Player of the Year for 1958 and 1963. At the end of the 1963 season Brown was named to every all-star team, and he has won a number of other awards and distinctions.

Jimmy Brown was born James Nathaniel Brown on February 17, 1936 on St. Simon Island, Georgia, to Swinton and Theresa Brown. His father, who fought briefly as a professional boxer, left the family when Jimmy Brown was a young child. Brown's grandmother and great-grandmother helped to raise him until he was seven, when he joined his mother in Manhasset, Long Island, New York, where she had obtained employment as a domestic. His athletic prowess was nurtured at the Manhasset Valley elementary school, the Plandome Road Junior High School, and the Manhasset Police Boys' Club. At Manhasset High School he distinguished himself as one of the best schoolboy athletes in the history of the state of New York. He played first-string on the school's football team at the age of fourteen, and as a member of the basketball team he once scored fifty-five points in a game, setting a Long Island scholastic record. He also played lacrosse and was a pitcher and first baseman on the baseball team. His schoolmates thought so well of him that they elected him chief justice of the high school council because of his "profound wisdom."

By the time he graduated from Manhasset High School, Brown had forty-two college athletic scholarships offers and he had also been approached by the New York Yankees and the Boston (now Milwaukee) Braves. He decided on Syracuse University in New York State, where he majored in physical education, intending to go into coaching when he retired from active competition. In three years as a varsity athlete he won ten letters—three each in football and lacrosse, and two each in basketball and track. He was an All-American lacrosse player at Syracuse, and in 1956 both the Associated Press and the United Press chose him for the All-American football team.

Although Brown was certain to be chosen as a decathlon man on the 1956 American Olympic team he passed up the opportunity, explaining later, "It wouldn't have been fair. I was in Syracuse on a football scholarship, and the Olympics would have cut into the time I was committed to give to football." Brown led the Syracuse football team to a high ranking on the national collegiate scene. On New Year's Day, 1957 he scored 21 of his team's points in a 28-27 Cotton Bowl loss to Texas Christian University. The Syracuse boxing promoter Norman Rothschild, convinced that Brown could become heavyweight champion of the world if he went into professional boxing, offered him a three-year, $150,000 contract when he graduated from Syracuse University. Brown, however, decided on a career in football.

Jimmy Brown was the first-draft choice of the Cleveland Browns in 1957. Although rookies—no matter how good they might have been in college—usually have trouble adjusting to professional football, Brown made the changeover with no difficulty at all. Paul Brown, then coach of the Browns, installed him as the team's regular fullback when the season opened. In a game early in the season against the Los Angeles Rams, Brown set a league record by gaining 237 yards. In his fifth game he surpassed the team record for most touchdowns scored in a single season. By the conclusion of the 1957 season Brown had gained 942 yards, to lead the NFL in that category, and he had scored ten touchdowns. He also had played a key role in Cleveland's winning of the NFL's Eastern Division championship and he was the unanimous choice for "rookie of the year" honors. The late Earle (Greasey) Neale, then coach of the Philadelphia Eagles, said at the time that Brown was the best power runner in the history of professional football.

In 1958 Brown had one of the finest seasons ever recorded for an individual player in the history of professional football. During the first eight games of the season he gained 1,163 yards, seventeen yards more than Steve Van Buren had chalked up during twelve games while setting the old NFL mark in 1949. Brown finished the season with 1,527 yards gained and tied Van Buren's single season touchdown record of eighteen. Although the Browns were defeated by the New York Giants for the Eastern Division title in 1958, Jimmy Brown was named Player of the Year by the United Press International poll and won the fourth annual Jim Thorpe trophy in a poll of NFL players.

In 1959 Brown did not quite match his performance of the preceding year, although he again led the league in ground-gaining with 1,329 yards and scored fourteen touchdowns. By this time opposing teams had geared their defenses toward stopping Brown. Red Hickey, then the coach of the San Francisco Forty-Niners, once explained how his team coped with Brown. "I drilled into our guys that Brown was likely to pull away from one, two or even three tacklers," Hickey told Dave Brady of the Washington *Post* (December 5, 1959). "I told them to figure on being maybe the fourth, fifth and sixth tacklers and it worked . . . although some of our best tacklers were amazed after their first meeting with Brown. He can kill you with a big run at any moment, from anywhere on the field."

In 1960 Brown gained 1,257 yards in 215 rushing attempts and caught nineteen passes. The most amazing part of his performance that year, however, was his gain of 300 yards on fourteen kick-off returns. Those who return kick-offs in the NFL are known in professional football as members of the "suicide squad." That a star back like Jimmy Brown should undertake such a chore was a tribute to him as a team player.

In 1961 Brown carried the ball 305 times, a league record, and gained 1,408 yards. He also caught forty-six passes, good for 459 yards. Playing against the Philadelphia Eagles on November 19, 1961, he tied his single-game rushing record of 237 yards. When the season was over, however, Brown was disheartened and talked of retiring from professional football to accept an offer of a job as a business representative. In January 1962 he told Mel Durslag of the Los Angeles *Herald-Examiner:* "It was my feeling last season that I was asked to do more than my share. It was my roughest year in football. Obviously the club planned to trade Bobby Mitchell, a great runner and flanker. So I was given many of his plays. I have never objected to doing my bit, but I don't care to take the burden to help a trading scheme on the part of the club."

Brown's 1962 performance lagged somewhat behind his earlier achievements, possibly as a result of his dissatisfaction with conditions. For the first time in the six years since he turned professional he was not the league's leading rusher but yielded this title to Jimmy Taylor of the Green Bay Packers. Although Brown matched his earlier record of eighteen touchdowns in a single season, Taylor also beat him on this score, setting a new record with nineteen touchdowns. When a reporter for *Newsday* (December 19, 1962) asked him whether he thought that he was perhaps not the ball player he had been in the past, Brown replied: "I'm no superman. I had a good season—not a great one, though. Do I have to lead the league every time for it to be a good year? . . . Just because two or three runners gained more yards doesn't mean I was poor. I don't like to boast, but I think I'm as good as anyone in this league as an all-around offensive player."

Henry M. Barr Studios, Inc.
JIMMY BROWN

In a copyrighted story in the March 1963 issue of *Sports* magazine Jimmy Brown aired his views about Paul Brown, who had been dismissed as head coach of the Cleveland Browns several weeks earlier. One of the points of disagreement was the fact that the coach insisted on calling every offensive play during a game. "I'm the kind of player who must perform freely, be relaxed," Jimmy Brown said. "After so many years it's an established fact that a player should know a little about the game. When this isn't recognized, it's hopeless. . . . I have to express myself and if I can't have this understanding with the coach it's his prerogative to trade me. . . . Personally, I have been treated well, but I'm definitely not happy because as a team I don't feel we accomplished what we should have." Later, Jimmy Brown said to Joe Williams of the New York *World-Telegram and Sun* (October 18, 1963): "It was the coach's lack of compassion for a human being that kept him from being a great man." Blanton Collier, who had been Paul Brown's assistant, was named the new head coach of the Cleveland Browns by the owner, Arthur Modell. After Collier's appointment Jimmy Brown said that he had the "highest respect in the world" for him.

BROWN, JIMMY—*Continued*

In 1963, his best year to date, Brown gained 787 yards and scored ten touchdowns during the first five games. Against the Giants, a team that normally contained him, Brown gained 132 yards on the ground and tallied two touchdowns—one on a 72-yard pass play—in leading his team to a 35-24 victory. (Some football experts considered it Brown's greatest game.) The Browns failed to win the title after contending most of the season, but Jimmy Brown walked off with every honor in sight. He broke his own one-season rushing mark by gaining 1,863 yards, and he caught twenty-four passes and scored fifteen touchdowns. For his 1963 achievements Brown was named to every all-star team and was again selected Player of the Year by United Press International. He also received the Bert Bell Memorial Award, and he was cited by various magazines and "Touchdown Clubs." In December 1963 Brown paid a social visit to President Lyndon B. Johnson in the White House.

Brown attributes much of his success in the 1963 season to Collier. "I used to run from guard to guard," he has explained. "Blanton gives us the opportunity to play instinctive ball. You can use your head." He refused, however, to criticize Paul Brown. "Anybody who says that I'm trying to show up Paul Brown is small-minded," Jimmy Brown emphasized. "I don't look back unless somebody forces me to. I've always given my best, even when I didn't believe in what I was being asked to do. But I always felt that there were ways to make what I have work better. Now, I have the opportunity."

Among the professionals of the National Football League Brown has become something of a legend. "The best way to tackle Brown," Jim Steffen of the Washington Redskins has said, "is to hold on and wait for help." Chuck Howley of the Dallas Texans recalls his first encounter with Brown: "I had one of my best days. I made almost as much yardage as he did—riding on his back." Although Brown is the prime target of tacklers he has been hurt seriously only once, when he suffered a concussion. Of his relationships with his fellow professionals Brown said to John Flynn of *Life* (October 25, 1963): "You never have any trouble from the great ballplayers. There's a sort of respect thing. There are certain players I respect and there are certain things I wouldn't expect them to do to me. . . . The players are a little more high-class than they used to be. It's hard to sucker punch a guy and then meet him at the Pro Bowl game and sit down at the table and eat with him."

Brown was voted football back of the decade for 1950-1960. By the end of the 1963 season he held the NFL records for the number of yards gained in a game at 237, within a season at 1,863, and within a career at 9,322; and the number of yards gained in all ways at 11,801. He led the league in number of attempts for a season at 305, and for a career at 1,790; and he scored the best average per carry for a career at 5.21 yards. He also holds the record for the most touchdowns scored by rushing within a career at eighty-two; for the most consecutive games scoring touchdowns by rushing at seven; for the most years of leading NFL in rushing at six; and for the most consecutive years of leading NFL in rushing at five. With ninety-six touchdowns to date he needs only ten more to break the NFL record for career touchdowns, now held by Don Hutson, the former Green Bay Packers end.

As the NFL's top drawing card, Brown commanded a salary reported to be $45,000 for the 1963 season and is said to be the highest paid player in professional football. He also holds a year-round marketing and public relations position with the Pepsi Cola Company. In the post-Civil War film *Rio Conchos*, released by Twentieth Century-Fox in 1964, Brown plays an important role, that of a United States Cavalry trooper who volunteers for a vital mission.

In 1958 Jim Brown married Sue Jones of Columbus, Georgia, a former medical technologist. They have three children—the twins Kim and Kevin, and Jim, Jr. The Browns make their home in Cleveland. Brown is six feet two inches tall and weighs 228 pounds. Norman Rothschild once called him "the most wonderfully co-ordinated athlete" he had ever seen. Modest and soft-spoken, Brown does not smoke or drink and cares little for night life and partying. He likes to relax by attending an occasional movie with his wife, listening to music, and playing golf in which he scores in the seventies. Although he is not active in any movements, as a Negro, Brown feels strongly about civil rights. "The President says the U.S. is the greatest country in the world, and I believe him," Brown told Dick Beddoes of the Toronto *Globe and Mail* (June 3, 1964). "Then somebody bombs a church with Negro children in it, and you know there is hate in the greatest country in the world."

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BUDINGTON, WILLIAM S(TONE) July 3, 1919- Librarian; organization official

Address: b. John Crerar Library, 35 W. 33d St., Chicago 16, Ill.; h. 1350 Lake Shore Dr., Chicago 10, Ill.

The president of the Special Libraries Association for 1964-65, William S. Budington, took office in June 1964 at the organization's fifty-fifth annual convention in St. Louis, Missouri. The Special Libraries Association comprises some 5,900 professional librarians who work in or for institutions or projects requiring or providing specialized information, such as industries, governmental agencies, scientific societies, and communications media. Budington is associate director of the John Crerar Library in Chicago, a reference library devoted to science, technology, and medicine. In the SLA presidency he succeeds Mildred H. Brode and will be succeeded by Alleen Thompson.

Trained in engineering as well as library science and alert to the challenges of the information explosion, Budington is eminently representative of the SLA membership. "SLA's particular potential," he has said, "lies in in its members' activities at the interfaces of information transfer. Flexibility of mind and adaptability of procedure can and must be used in solving our various information crises" (*Special Libraries*, July-August 1963).

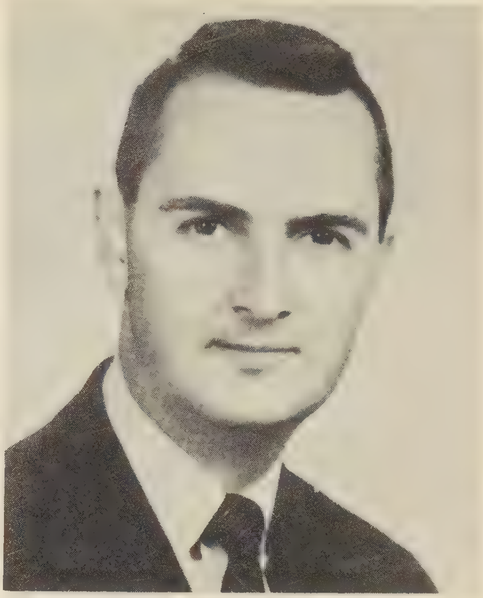
William Stone Budington was born in Oberlin, Ohio on July 3, 1919, the son of Mabel F. (Stone) Budington and the late Robert Allyn Budington, who was head of the zoology department at Oberlin College. He has a brother, Robert, now treasurer of the Rayonnier Corporation. The germinal influence in William's career was early contact with a librarian aunt and with family friends who were librarians.

After two years in Oberlin High School, Budington transferred in 1934 to Deerfield Academy, a preparatory school in Deerfield, Massachusetts. His extracurricular activities at Deerfield were baseball and soccer. Graduating in 1936, he entered Williams College in Williamstown, Massachusetts, to pursue a bachelor's degree in American literature. At Williams, he was editor of the campus humor magazine, manager of the student bookstore, and a member of the glee club and soccer team. He obtained his B.A. degree in 1940.

In 1941, upon earning a B.S. degree in library science at the Columbia University School of Library Service, Budington began to work as a reference librarian at Norwich University in Northfield, Vermont. His incipient career was interrupted by military conscription in 1942. Drafted into the infantry as a private, he underwent specialized training in 1943 and 1944 and was assigned to the group of Army engineers at Oak Ridge, Tennessee who were participating in the secret research project, called Manhattan District, which resulted in the development of the first practicable atomic bomb. He left the Army in 1946 with the rank of master sergeant.

Following the new avenue of scholarly interest opened by his experience in the Corps of Engineers, Budington took a B.S. degree in electrical engineering at Virginia Polytechnic Institute in Blacksburg in 1946. Returning to Columbia University as engineering librarian in 1947, he became supervisor of the university's engineering and physical science libraries in 1949. Richard H. Logsdon, then associate director of libraries at Columbia, described Budington as "outstanding not only as a divisional supervisor but in his participation with other supervising librarians in shaping overall library policy. He was particularly successful in his work with members of the faculty in developing the collections and in making library services effective in the research and instructional programs of the Engineering and Physical Science Departments" (*College and Research Libraries*, January 1953). At the same time, Budington was teaching a course in library technique for engineers. He was also earning his master's degree in Columbia's School of Library Service. He received the M.S. degree in 1951.

Budington became associate librarian at the John Crerar Library in Chicago in 1952. The John Crerar, directed by Herman H. Henkle, is named for the Chicago industrialist by whose endowment it was established in 1895. A free reference center, it is open to any one doing scientific or medical research. In another aspect, it is a university library, serving the Illinois Institute of Technology. The Crerar is widely known for its collection of 12,000 scientific periodicals and serials.


WILLIAM S. BUDINGTON

The John Crerar's character as a special library comes chiefly from the research and information services it offers to industry on a nonprofit, cost-reimbursement basis. One such service is *Crerar Metals Abstracts*, which reports and summarizes current literature about metals of interest to industrial clients. Budington described this service in detail in an article in *Special Libraries* for December 1961.

Budington became a member of the Special Libraries Association in 1948. In the Illinois chapter of the association he has been a member of several committees, ranging from the program committee (1953-54) to the publications committee (1961-63). Elected to the executive board of the chapter in 1956, he has been president (1957-59) and director (1960-61). In 1960 and 1961 he edited the bulletin published by the chapter.

In the national SLA, Budington's first official position was membership in the *ad hoc* committee on consultation service (1955-56). He served on the SLA advisory council as secretary in 1957-58 and as chairman in 1958-59. During 1958-1959 he was also chairman of the recruitment committee and the SLA representative on the joint committee on librarianship as a career. During 1959-60 he was second vice-president and served on the convention advisory committee. He was on the convention program committee from 1960 to 1963. Within the same period he was also chapter liaison officer and chairman of the chapter relations committee (1961-63), a member of the SLA professional award and hall of fame committee (1961-63) and a member of the *ad hoc* committee on study management of the publications fund (1962-63).

(Continued next page)

BUDINGTON, WILLIAM S.—*Continued*

Well qualified therefore for SLA's chief executive office, Budington became first vice-president and president-elect at the association's fifty-fourth annual convention, held in Denver, Colorado, in June 1963. During this convention Budington participated in a symposium on the report of the President's Science Advisory Committee, *Science, Government, and Information: The Responsibilities of the Technical Community and the Government in the Transfer of Information* (Government Printing Office, 1963). The controversial report, assessing the inadequacies of information handling in the increasingly complex fields of science and technology, seemed to some librarians to slight them in stressing the role of scientists and engineers in ameliorating the situation. In his comment on the report Budington remarked: "There seems to me to be no elements in the proposals that could not be competently provided, organized, or directed by a librarian, given certain factors: the necessary expertise at the given level, recognition for the need of specialists of many kinds, and of the interrelationships of the organizational and administrative process" (*Special Libraries,* July-August 1963).

A member of the American Library Association, Budington has served on various ALA committees. He also belongs to the American Documentation Institute, the American Society for Engineering Education, and the American Chemical Society. On the advisory committee of librarians for the University of Illinois Graduate School of Library Science, he contributed the paper "Problems of Selection in Science" to an institute conducted by the school in November 1960. All of the papers presented, including Budington's, were published by the Illini Union Bookstore in 1961 under the title *Collecting Science Literature for General Reading.* The professional journals for which he has written include *College and Research Libraries* and *Medical Library Association Bulletin.*

William S. Budington is five feet eight inches tall, weighs 150 pounds, and has brown hair and brown eyes. He is a Republican and a Congregationalist. His fraternity memberships include Phi Beta Kappa and Tau Beta Pi. He finds relaxation in high fidelity music. His favorite outdoor recreations are camping, canoeing, and hiking, preferably in the Adirondack Mountains. Richard H. Logsdon, now director of libraries at Columbia, has praised Budington for his "intelligence, keen analytic mind, directness, and good judgment."

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BULLIS, HARRY A(MOS) Oct. 7, 1890-Sept. 28, 1963 Chairman of the board of General Mills, Inc. (1928-63); president of the National Association of Manufacturers (1932-33). See *Current Biography* (October) 1946.

Obituary

N Y Times p86 S 29 '63

BUMBRY, GRACE (ANN) Jan. 4, 1937- Singer
Address: b. c/o Hurok Attractions, 730 5th Ave., New York 19; h. via Motta 42a, Lugano, Switzerland; 5519 Bartmer Ave., St. Louis, Mo.

Talented young American singers frequently go abroad in search of musical experience and fame, but only rarely is one called home for a command performance at the White House. When Grace Bumbry sang in February 1962 at a state dinner opening Washington's official social season, she was not well-known in the United States. The previous summer, however, lovers of music throughout much of the world had heard of her as the choir girl from St. Louis who had become the first Negro to sing at the Wagner festival in Bayreuth, Germany. Describing Miss Bumbry as extraordinary both for her stage presence and for the beauty and range of her mezzo-soprano voice, music critics have reported the applause of delighted audiences wherever she has been heard, in many cities of Europe and the United States and in Japan.

The youngest child and only daughter of Benjamin James and Meliza (Walker) Bumbry, Grace Ann Bumbry was born on January 4, 1937 in St. Louis, Missouri. Her father was a freight handler for the Cotton Belt Route railroad and her mother was a schoolteacher from Mississippi. She grew up with her brothers, Benjamin and Charles, in a religious and musical household. When she was seven, at her mother's urging, she began somewhat unenthusiastically to study the piano. "My brothers played a major role in my chosen profession," she recalls, "They were members of our Young People's Choir and at that time I was much too young, but had to tag along with them as my mother and father also had choir rehearsal on the same day." She learned all the songs, and by the age of eleven she too was singing in the choir of the Union Memorial Methodist Church in St. Louis.

In Sumner High School, also in St. Louis, Grace Bumbry joined the *a cappella* choir when she was thirteen. Her choir director, Kenneth Billips, encouraged her to study voice. She began entering local amateur talent competitions, and although she failed in the first competition, she won consistently thereafter. In January 1954 she graduated from high school, and later in the year a St. Louis radio station, KMOX, arranged for her to appear on *Arthur Godfrey's Talent Scouts.* Singing the aria "O don fatale" from Verdi's *Don Carlo,* she won first prize.

Scholarships enabled Miss Bumbry to study voice first at Boston University and then, in 1955, at Northwestern University. She regards the transfer from one university to another as possibly a turning point in her career: "As a student at Northwestern University I met the world-famous Lotte Lehmann and took part in the Master Classes in Opera and Lieder given by Mme. Lehmann there at the university. This approach to singing was what I had been looking for and the following summer I left for California to continue my studies with her at the Music Academy of the West. There I stayed for three and a half years. They were very fruitful and hard-working years."

During her years of intensive training under Lotte Lehmann in Santa Barbara, Miss Bumbry won several important awards, including a Marian Anderson Scholarship and a John Hay Whitney Award, both in 1957. The Negro singer Marian Anderson was one of Grace Bumbry's admirers, having been impressed by what she described as "a magnificent voice of great beauty." In 1958 Miss Bumbry won a $1,000 prize as semifinalist in the Metropolitan Opera Auditions of the Air.

Like many other young American singers, Grace Bumbry turned to the opportunities for experience offered by Europe's many concert and operatic stages. She gave her first concert abroad at the Wigmore Hall in London in June 1959. In the fall of that year she went to Paris and sang in Bach's "Actus Tragicus" cantata in November with the Paris Philharmonic Chorus in the Church of the Madeleine. Before the end of the year she had impressed the musical world of Paris by her singing in Handel's *Messiah* with the Colonne Orchestra. She also gave several concerts at the American Embassy. In March 1960 she made her debut with the Paris Opera as Amneris in *Aïda*. Edmund J. Pendleton reported her reception in the New York *Herald Tribune*: "At the end of the Judgement Scene the packed house showered her with applause and at that moment one knew that Miss Bumbry had made her first step—or rather leap—in what is certain to be a far-reaching international career."

Encouraged by her success, Grace Bumbry signed a three-year contract with the Opera of Basel, Switzerland, to gain experience in operatic repertory and to further her training. Her schedule there gave her time to sing at the festivals of Montreux and Lucerne in Switzerland and at the Royal Opera in Brussels. She also sang with the Paris Opera during the 1961-62 season, when she added the role of Carmen to her repertoire. On a goodwill tour of Japan in the fall of 1962 she appeared with the Paris troupe as the star of *Carmen*.

Grace Bumbry had been an international celebrity of the musical world since her debut on July 23, 1961 at the Wagner festival in Bayreuth, Germany. When Wieland Wagner, the composer's grandson, auditioned in the spring of 1961 for the annual summer festival, of which he is manager, he selected Miss Bumbry to sing the part of Venus in *Tannhäuser*. She became the first Negro to be asked to sing at the famous festival. There was an immediate uproar in West Germany among cultists who disapproved of Wieland Wagner's departure from the pattern of a blonde Venus. In defending his choice against neo-Nazi, and other, charges of "a cultural crime," Wagner said, "I don't need any ideal Nordic figures. What I was looking for was the best Venus in voice and appearance. It is an exceptionally difficult role which only few artists are capable of singing."

On opening night at the Wagner Festspielhaus there were forty-two curtain calls in the thirty-minute ovation, and the loudest applause was for Miss Bumbry when she returned to take her bows. The critics of the most influential German newspapers wrote enthusiastically about her striking appearance in a gown of striped gold and described her voice as "radiant," "noble," and "precise as crystal." In his glowing review for the New York *Herald Tribune* (July 25, 1961) Ronald Eyer predicted, "If her performance tonight is any criterion, she promises to be the first great Negro Wagnerian." He went on to say, "The voice is ravishing. It is brilliant at the top, full-bodied in the best German tradition in the middle range and well supported throughout." Miss Bumbry also sang the role of Venus in Lyons, France in early 1962 and again in Bayreuth later in the year.

GRACE BUMBRY

The credit for bringing Grace Bumbry directly before the American public belongs to Mrs. Jacqueline Kennedy. Impressed by reports from her friends in Europe about the young mezzo-soprano's voice, the former First Lady invited Miss Bumbry to sing at a state dinner opening the White House social season on February 20, 1962. Her recital before the distinguished White House audience included "O del mio dolce ardor" by Gluck, "Zueignung" by Richard Strauss, "Boatman's Dance" by Aaron Copland, and "Out in the Fields with God" by William Dawson. For her encore she sang her good-luck aria, "O don fatale," which she has said she enjoys singing because it gives her the chance to "let go" her "dramatic flair."

Miss Bumbry's performance in Washington, sandwiched between engagements in cities in France, was arranged by her manager, Sol Hurok, who had been following her career since she was sixteen and with whom she is now signed to a five-year contract. In November 1962 Hurok brought Miss Bumbry back to the United States for a concert debut in New York at Carnegie Hall. Her recital, for which she chose mainly the lieder of Brahms, Liszt, Schubert, and Strauss received mixed notices from New York critics, some of whom compared her with her teacher, Lotte Lehmann. Louis Biancolli of the New York *World-Telegram and Sun* (November 9, 1962) wrote with unqualified approval, "Hers is a voice of multiple richness—radiantly lyrical at times, like that of a light soprano, opulent and resonant at other times, as if no possible range was too low for it, and no color out of its reach." Alan Rich of the New York *Times* and Jay S. Harrison of the New

BUMBRY, GRACE—*Continued*

York *Post*, however, although agreeing with Biancolli about the splendor of her voice, felt that she had musically miscast herself as a lieder singer and that her particular skills were better suited to a program of operatic arias. "Maturity as a lieder singer," Rich observed, "comes late in life and there is much hope for her." A reviewer for *Time* was impressed by her manner in her singing of several Negro spirituals.

The following month Hurok presented Miss Bumbry in a second Carnegie Hall recital as part of a nine-week tour of the United States, in which she gave twenty-five concerts in twenty-one cities. In the fall of 1963 she appeared with the Lyric Opera of Chicago in *Tannhäuser*, again as Venus, and as Ulrica in a production of Verdi's *A Masked Ball* that was regarded as one of the Chicago company's most successful presentations of the season. One of her first performances of 1964 was again at Carnegie Hall, where in early January she gave a recital made up of lieder, Negro spirituals, and operatic arias, including "Mon coeur s'ouvre à ta voix" from *Samson et Dalila.*

Many American music lovers had heard Grace Bumbry's voice for the first time in 1961 as a singing partner of Joan Sutherland in the London recording of the *Messiah.* In the fall of 1962 she made two solo records on the Deutsche Grammophon label. One is devoted to operatic arias that vary widely in range and mood. They include selections from Gluck's *Orfeo*, Tchaikovsky's *Jeanne d'Arc*, Bizet's *Carmen*, and the rarely heard aria "O ma lyre immortelle" from Gounod's *Sappho.* Critical opinion of her other record for Deutsche Grammophon, a selection of lieder, again centered on disagreement as to whether Miss Bumbry does have a genuine gift for lieder interpretation. Herbert Kupferberg expressed a conciliatory view in the New York *Herald Tribune* (November 18, 1962), "Miss Bumbry's lieder record shows technical skill. A singer of her capacity has the natural means to do well in almost any branch of the vocal art. But her brightest future would seem to be in the field of opera, which seems made to order for a voice of her size, caliber and quality."

In the tradition of many artists, Grace Bumbry shows no particularly strong national feelings and is said to have the gift of being at home in whatever city or country she finds herself. Her knowledge of languages is constantly increasing. She is five feet seven inches tall and weighs 140 pounds. On the stage she becomes a taller figure, regal and stately. Her hobbies are swimming, mountain climbing, and dancing, and she belongs to Zeta Phi Beta sorority. On July 6, 1963, in Switzerland, she married the Polish-born tenor and impresario Erwin Andreas Jaeckel. Although she owes much of her acclaim to her triumph in Wagnerian opera, she once said, as quoted in *Time* (November 16, 1962) that she does not consider herself a Wagner singer: "My style is really Verdi. This is my heart and soul."

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BUNDY, WILLIAM P(UTNAM) Sept. 24, 1917- United States government official

Address: b. Department of State, Washington 25, D.C.; h. 3500 Lowell St., N.W., Washington, D.C.

One of the principal architects of and spokesmen for Johnson administration policy in Southeast Asia has been William P. Bundy, Assistant Secretary of State for Far Eastern affairs. Bundy has been in government service since 1951. For ten years he was on the Central Intelligence Agency's board of national estimates. During the Kennedy administration he was at the Pentagon, co-ordinating military assistance programs with foreign policy. When President Johnson announced his transfer to the Department of State in February 1964, Bundy's Defense Department position was Assistant Secretary for international security.

William P. Bundy was born in Washington, D.C. on September 24, 1917 to Katherine Lawrence (Putnam) Bundy, niece of Amy Lowell and Harvard University president A. Lawrence Lowell, and Harvey Hollister Bundy, then general counsel to the government's wartime office of food administration. The father later served as Assistant Secretary of State in the Hoover administration and as special assistant to the Secretary of War during World War II. William is the second of three sons. His elder brother, Harvey H. Bundy, Jr., assists an uncle in running Gorton's of Gloucester (Massachusetts), Inc., a codfish company. McGeorge Bundy, William's junior by eighteen months, preceded him into national prominence. Special assistant to President Kennedy for national security affairs, McGeorge retains the same post under President Johnson. There are two Bundy sisters, Harriet (Mrs. G. d'Andelot Belin) and Katherine (Mrs. Hugh Auchincloss).

The Bundy children grew up in Boston, Massachusetts, where the mother was socially prominent. Conversation at the dinner table was so spirited that the family reportedly adopted the facetious motto "Don't talk while I'm interrupting." Bill Bundy attended the elite Groton (Massachusetts) School, graduating at the top of his class in 1935. Majoring in history at Yale University, he won the Snow scholarship and the de Forest Prize for public speaking. His extracurricular activities were varsity hockey, staff work on the *Yale Daily News*, and membership in the Yale Political Union, in which he served for a time as president. Receiving his B.A. degree in 1939, he went to Harvard to do graduate work in American history. After taking his M.A. degree in 1940, he entered the Harvard Law School.

Bundy's law studies were interrupted in August 1941, when he enlisted in the Army Signal Corps as a private. Assigned to the European theater of operations during World War II, he won the Legion of Merit and the British Empire honor. Discharged from service in February 1946 with the rank of major, he returned to Harvard Law School, where he obtained his LL.B. degree in 1947.

After his admission to the District of Columbia bar in 1947, Bundy worked for three years with the Washington law firm of Covington and Burling. He joined the Central Intelligence Agency in 1951. His first brief experience of national publicity was in 1953, when Senator Joseph R. McCarthy of Wisconsin made an issue over $400 that Bundy had contributed in 1949 to a defense fund for Alger Hiss, who was then under indictment for perjury in a Communist spy case. "I believed him worthy of a full defense," Bundy has since explained, "and the Hiss family didn't have the means." Staunchly defended by CIA director Allen W. Dulles, Bundy emerged unscathed from the encounter. He continued to serve as an important deputy to Dulles until 1961.

In February 1960 Bundy took leave of absence from the CIA to become staff director of President Eisenhower's Commission on National Goals. Composed of eleven respected authorities in various fields, the commission was financed chiefly by the Carnegie Corporation, the Ford Foundation, and the Alfred P. Sloan Foundation. Working under the American Assembly, a study group devoted to national problems which Eisenhower had founded when he was president of Columbia University, the Commission on National Goals formulated broad and long-term objectives and programs for the United States. Its report was published under the title *Goals for Americans* (Prentice-Hall, 1960). Bundy contributed the chapter entitled "A Look Further Ahead."

President John F. Kennedy appointed Bundy deputy to Paul H. Nitze, then Assistant Secretary of Defense in charge of international security affairs, in January 1961. The international security affairs division of the Defense Department is that in which military and foreign policy problems are intertwined. Bundy's particular responsibility was military aid. When the Chinese Communists invaded the disputed border areas of northern India in the fall of 1962, it was he who co-ordinated the operations involved in rushing arms to the Indian defense forces. In December 1962 he went to England to discuss possible British participation in military support of India. During the last week of September 1963 he visited South Vietnam with Secretary of Defense Robert S. McNamara and General Maxwell D. Taylor, chairman of the joint chiefs of staff, to review the military efforts against Communist rebels there. Bundy's assignment was to study the validity of suggestions that American military aid to South Vietnam should be selectively cut with a view to persuading the precarious regime of the late Ngo Dinh Diem to make greater efforts at gaining popular support.

When Paul Nitze became Secretary of the Navy in the fall of 1963, Bundy was named, on October 14, to succeed him in the post of Assistant Secretary of Defense for international security affairs. As Assistant Secretary, Bundy headed a 360-man department. He played an important role in the shaping of American policy in the North Atlantic Treaty Organization as well as in the Far East. In December 1963 President Lyndon B. Johnson named Bundy to an executive committee of high government officials who were to study possible structural changes in foreign aid programs.

President Johnson announced on February 29, 1964 the nomination of William P. Bundy for the post of Assistant Secretary of State for Far Eastern affairs, which had been left vacant by the resignation of Roger Hilsman. The nomination was approved by the Senate Foreign Relations Committee on March 4, 1964. Bundy's formal transition from Pentagon to State Department took place two weeks later. Meanwhile, on March 5, the day following his approval by the Senate committee, Bundy left on a week-long fact-finding mission to the Far East with Defense Secretary McNamara, Ambassador to Vietnam Henry Cabot Lodge, and General Maxwell D. Taylor. After conferences in Hawaii, they proceeded to South Vietnam, where their chief aim was apparently to impress the people with the fact that Nguyen Khan, the new Premier, had the full backing and confidence of the United States government. Before returning to Washington, Bundy flew to Bangkok in neighboring Thailand, reportedly to confer with officials there about prospects of a four-nation conference on the neutrality of Cambodia, which lies between Thailand and South Vietnam.

U.S. Army

WILLIAM P. BUNDY

In late May 1964 Bundy conferred at length with British Foreign Secretary R. A. Butler about co-ordination of American and British policies in Southeast Asia. The intimations of a toughening United States policy in Vietnam and toward the Communist Pathet Lao in Laos during the spring and summer of 1964 often came through statements by Bundy.

Bundy is a Democrat and an Episcopalian. He is a trustee of the Institute of Contemporary Arts and of Columbia University's American Assembly. In 1961 Yale University granted him an honorary M.A. degree and made him a fellow of the Yale Corporation, the university's governing board. He is a member of Phi Beta Kappa, the Harvard Law School Association, and the Council on Foreign Relations. His club in Washington is the Metropolitan.

William Putnam Bundy married Mary Eleanor Acheson, the daughter of former Secretary of State Dean Acheson, on January 30, 1943. They have three children, Michael (born in 1949), Caroline (born in 1958), and Christopher (born

BUNDY, WILLIAM P.—*Continued*

in 1960). Besides their three-story stucco residence in Washington, the Bundys have a fifty-acre farm in nearby Maryland, where Bill Bundy indulges in amateur farming. His other favorite recreations are tennis, sailing, and golf. His time for recreation has diminished markedly with the increase of his governmental responsibilities.

Bill Bundy is tall and lean, his 170 pounds being distributed over a six-foot four-inch frame. He walks with long, fast strides, usually whistling or singing. "You can always tell when he's coming up the corridor," an associate has said. When Bundy was at the Pentagon, a writer for *Time* (November 15, 1963) reported that he was "occasionally accused of a lack of imagination and a Brahmin disdain for his colleagues, but that is a minority view." Thomas Collins reported in *Newsday* (March 4, 1964) that his "temper only breaks out over slipshod work by his staff, [and it] does not last very long." Laurence Barrett wrote in the New York *Herald Tribune* (October 20, 1962) that Bundy "has always been respected and liked by those he worked under and over." Known for his quick, analytical intelligence and an omnivorous memory, Bundy is a voracious reader who consumes large quantities of printed material daily, from books to French magazines and State Department bulletins.

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BUTLER, R(ICHARD) A(USTEN) Dec. 9, 1902- British government official

Address: b. House of Commons, London, S.W.1, England; h. "Stanstead Hall," Halstead, Essex, England; 3 Smith Square, London, S.W.1, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1944.

One of Great Britain's ablest and most experienced political leaders and the principal architect of the "new Conservatism," the Right Honourable R. A. Butler has twice had the British Premiership almost within his grasp. After a brief career as a Cambridge don, Butler entered Parliament in 1929. He held a series of junior ministerial posts until, in Churchill's wartime coalition government, he became Minister of Education. Later he served as Minister of Labour until 1945. Assigned to refurbish his party's philosophy after its defeat by the Labour party in 1945, Butler succeeded so well that the Conservatives were returned to power in 1951. Since then he has served as Chancellor of the Exchequer (1951-55), Lord Privy Seal (1955-59), Home Secretary (1957-62), and Deputy Prime Minister (1962-63). Butler, who had narrowly missed the Prime Ministership in 1957, failed again in 1963, but with characteristic loyalty accepted the post of Foreign Secretary under his former rival, Sir Alec Douglas-Home. He remained in office until the defeat of the Conservatives in the election of October 15, 1964.

Richard Austen Butler was born on December 9, 1902, in Attock Serai, India (now Pakistan), the eldest son of Sir Montagu Sherard Dawes Butler and of the former Ann Gertrude Smith. Sir Montagu, at that time a junior official in the Indian Civil Service, later became Governor of India's Central Provinces, and master of Pembroke College, Cambridge University. Lady Butler's family was related to Adam Smith, author of *The Wealth of Nations*. On both sides of his family Butler is descended from a long line of eminent teachers and scholars, including two headmasters of Harrow. An uncle, Sir Spencer Harcourt Butler, was a Governor of Burma and another, Sir Geoffrey, was a Cambridge don who exercised great influence within the Conservative party. Butler had two sisters, and a younger brother who died on active service with the Royal Air Force.

In accordance with tradition Butler was sent home from India to attend preparatory schools in England. He received his secondary education at Marlborough College, where he preferred painting and solitary walks to more athletic and sociable pursuits. After graduating in 1920, he studied French and German classics at Abbeville in northern France, and in the following year he entered Pembroke College, Cambridge. Already decided upon a career in politics, Butler joined the famous debating society, the Cambridge Union, becoming its president in 1924. In the same year he led a Cambridge debating team on a tour of the United States.

Butler graduated in 1925, winning first class honors in modern languages and history. He stayed on at Cambridge until 1929, lecturing on French history as a fellow of Corpus Christi College. His marriage in 1926 to Sydney Courtauld, heiress to a great textile fortune, brought him wealth and access to the higher reaches of the Conservative hierarchy. After a year of traveling around the world with his wife, he became the Conservative party's Parliamentary candidate for Saffron Walden, a fairly safe Tory seat in Essex, which he won in the general election of 1929. He has represented that constituency ever since.

Under the Conservative-dominated National Government of 1931, headed by the Labour Prime Minister Ramsay MacDonald, Butler was given the honorary post of Parliamentary private secretary at the behest of Sir Samuel Hoare, then the Secretary of State for India. Hoare was so impressed by Butler's work on a committee set up to study the problems of the Indian franchise that in September 1932 he obtained for him junior ministerial rank as Under Secretary of State for India. In that capacity Butler played an important part in drafting the Government of India bill of 1935, which provided for important constitutional advances, and in piloting it through the House of Commons against violent opposition. Deeply sympathetic to Indian aspirations, Butler worked for the bill's passage with a mixture of firmness and patience that established his reputation in the House.

Neville Chamberlain became Prime Minister in May 1937, and in the reconstructed government Butler served as parliamentary secretary to the Ministry of Labour until February 1938, when he was appointed undersecretary for foreign affairs. He generally adhered to Chamberlain's foreign policy, and in the fall of 1938, following Chamberlain's Munich pact with Hitler, Butler said in a Commons debate: "War settles nothing, and I see no alternative to the policy on which the Prime Minister has so courageously set himself—the construction of peace." This was the majority opinion within the Conservative party, but it was ardently opposed by a vociferous minority that included three future Prime Ministers—Churchill, Eden, and Macmillan.

Although Chamberlain's policy was discredited when the Nazis occupied Czechoslovakia in March 1939, Butler's loyalty, stoicism, and adroitness under attack won him admiration even from some of those who bitterly opposed the views he supported. In May 1940, when Winston Churchill formed his wartime coalition government, Butler was allowed to remain as Under Secretary for Foreign Affairs. In recognition of Butler's talents Churchill later reportedly gave him a choice between the Ministry of Information, a post of considerable wartime importance, and the presidency of the Board of Education, which, though carrying full ministerial rank, was not a cabinet post and was widely regarded as a political backwater in a country at war. Butler, seeing an opportunity, chose the latter and assumed its duties in July 1941.

The comprehensive, liberal, and revolutionary education act, which Butler framed, passed into law in 1944. It raised the school-leaving age, modernized administration, rationalized the thorny problem of religious education, and provided for a vast increase in the number of teachers, schools, and universities. The Butler Act established a blueprint for a system that would give equality of educational opportunity to all British children. Under its provisions the Board of Education became the Ministry of Education, and after its passage Butler continued in office as Britain's first Minister of Education.

For a long time Butler had felt the need for an international educational body. Toward the end of the war a meeting of Allied ministers of education was held at his initiative in London, and it led ultimately to the formation of UNESCO. In May 1945 Labour and Liberal members withdrew from Churchill's coalition government, and in the Conservative "caretaker" government that Churchill formed pending the results of the general election, Butler was appointed Minister of Labour. He held that office from June until July 1945, when the Conservatives were swept from office in the Labour landslide.

Butler had been given a prominent role in the election campaign, and his position high in the Tory hierarchy was by then unquestioned. He had been selected as chairman of his party's annual conference in March 1945, and in November 1945 he was given the chairmanship of the Conservative research department. He built the department up almost from nothing, recruiting as his assistants a number of young men who brought fresh thinking and vitality into the party.

The department's policy documents made a reinterpretation of traditional Tory policy that party diehards found dangerously close to socialist "welfare statism." But it was a reinterpretation that caught the spirit of the time, and won a wide measure of acceptance within the ranks of the party. As one journalist observed, "It was Butler, with his shrewd back-room boys, who tugged the Tories squealing into the post-war world. He gave them a new look and a modern policy."

British Inf. Services
R. A. BUTLER

The Conservatives were returned to power in the general election of October 1951, and Churchill appointed Butler Chancellor of the Exchequer. During his first four years in office Butler moved steadily away from controls towards the goal of larger financial incentives both for labor and industry and achieved a degree of general prosperity unequaled for generations. These conditions were reflected in the moderately generous budget of April 1955, and in the following month's election the Conservatives retained power. In October of the same year, however, a considerably harsher supplementary budget was needed to meet inflationary tendencies. Butler angrily denied the suggestion that his popular April budget had been designed to win votes in the May election at the cost of the country's economic health, but his reputation suffered, both nationally and within his own party. The economic situation had scarcely improved when, in Sir Anthony Eden's cabinet reshuffle of December 1955, Butler surrendered the Chancellorship.

On December 21, 1955 Butler became Lord Privy Seal, a post with no specified duties, and at the same time he was named Leader of the House of Commons. Although this development seemed to represent a kind of demotion, it is known that Butler, exhausted by his long tenure as Chancellor of the Exchequer, had sought a less onerous assignment. As Privy Seal he coordinated policy planning in the cabinet and at Conservative party headquarters, and as Leader of the House he planned and guided through the Commons the government's legislative program.

(Continued next page)

BUTLER, R. A.—*Continued*

During Eden's illness in 1956 Butler deputized for him as he had done earlier for Churchill. As criticism mounted against Eden's administration, Butler emerged clearly as his most likely successor. In July 1956 Egypt nationalized the Suez Canal, and in October of the same year Franco-British forces made their abortive attack on Egypt. Butler was thought to doubt the wisdom of this move but made no declaration. When Eden resigned in January 1957 Butler was passed over, and Harold Macmillan became the new Prime Minister.

Butler had made powerful enemies within the party by his support for the Munich pact and his equivocal attitude on Suez; Churchill is known to have advised the Queen against Butler's appointment. Moreover, his reputation as an intellectual, and as one who favored a degree of economic planning would not recommend him to some of the old-school Conservatives. Although no one could question Butler's ability, there are those who doubt that he possesses the charismatic warmth, color, and conviction essential in a national leader.

Accepting his failure to capture the leadership of the government with characteristic loyalty and patience, Butler said, "It is not very often that one is nearly Prime Minister." In the new administration he became Home Secretary, continuing also as Leader of the House until 1961 and as Lord Privy Seal until 1959. As Home Secretary Butler modernized betting and licensing laws and was praised by Socialists and Conservatives alike for his thorough program of reform for the British prison system. In 1959 he took over in addition as chairman of the Conservative party organization, retaining that post until October 1961, when he was asked to head the ministerial group in charge of negotiations with the European Common Market. At that time he also surrendered the Leadership of the House of Commons. In March 1962 Butler became political head of the new Central African Office and in this capacity he scored some notable successes in conducting the intensely difficult negotiations concerning Great Britain's relations with the Federation of Rhodesia and Nyasaland.

In Macmillan's Cabinet shake-up of July 1962, which led to the removal of sixteen ministers from their posts, Butler left the Home Office to become First Secretary of State and Deputy Prime Minister, with continuing responsibility for EEC affairs and for Central Africa. In October 1963, when it became known that Macmillan would resign, Butler was once more a leading contender for the Prime Ministership. The political skirmishing that followed at the Conservative party conference made it one of the most exciting in recent history. Attending the conference as acting Prime Minister during Macmillan's illness, Butler maintained his dignity in the struggle for power. The final choice of the conference, however, was the Foreign Secretary, Lord Home, who relinquished his peerage to become Sir Alec Douglas-Home, when he assumed office as Prime Minister.

Undoubtedly the arguments and prejudices that had cost Butler the Premiership in 1957 operated against him also in 1963. With the Tories facing a 1964 election in some disarray, there was also some feeling that Butler was too much a known quantity, unqualified to give the party the new impetus and image it must have if it is to retain power for another term. Two of Butler's Research Department protégés, Enoch Powell and Iain Macleod, resigned from the government in protest against the backstage maneuvering that had won Home the leadership. Butler himself, putting party loyalty above personal pride, accepted Home's old post of Foreign Secretary in the new Cabinet.

R. A. Butler is outspokenly pro-American and wholly committed to the NATO alliance. After his appointment he also showed himself in favor of a guarded détente with the U.S.S.R. He visited Moscow in late July 1964 for talks with Soviet Premier Khrushchev and Foreign Minister Andrei A. Gromyko about the maintenance of peace and neutrality in Laos and other matters of mutual interest. He also worked for closer links with West Germany and tried to find a peaceful solution to the Cyprus crisis. In the latter connection Butler proposed a permanent U.N. peace-keeping force.

From 1945 to 1956 Butler served as chairman of the Council of the National Union of Conservative Associations, and he has been president of the Council since 1956. He has also served as president of the Modern Language Association (1946), chairman of the council of the Royal India Society (1946), president of the National Association of Mental Health (1946), and rector of Glasgow University (1956-59). He has been president of the Royal Society of Literature since 1951, high steward of Cambridge University since 1958, and chancellor of the universities of Sheffield and Essex since 1960 and 1962, respectively. He was made a Privy Councillor in 1939 and a Companion of Honour in 1954. A fellow of the Royal Geographical Society, Butler is an honorary fellow of Pembroke and Corpus Christi colleges, Cambridge, and of St. Anthony's, Oxford. He holds honorary law doctorates from seven universities in England and Scotland. His clubs include the Athenaeum, the Carlton, the Farmers', the Beefsteak, and Grillion's.

R. A. Butler's marriage to Sydney Elizabeth Courtauld ended with her death in 1954. By this marriage he has three sons, Richard Clive, Adam Courtauld, and Samuel James; and one daughter, Sarah Teresa Mary. He was remarried in 1959, to Mollie Montgomerie Courtauld, the widow of Augustine Courtauld, a polar explorer and a relation of Butler's first wife. About six feet tall, "Rab" Butler is palefaced and portly. He is an enthusiastic amateur painter and owns a notable collection of French Impressionist paintings. An avid reader, he also enjoys travel, shooting, and agriculture. Those who know him best deny his reputation for coldness and cynicism, pointing both to his humanitarianism as a legislator and the warmth of his family life.

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CAMPBELL, DONALD (MALCOLM) Mar. 23, 1921- British automobile and boat racer; businessman

Address: "Roundwood," Horsehills, Horley, Surrey, England

The holder of the world's records for speed in both automobile and motorboat is British engineering consultant Donald Campbell. He first set the water speed record in 1955 and still retains it, with a present speed of 260.35 miles per hour. He achieved the official land speed record of 403.1 miles per hour in July 1964. The greater speed of 526.28 m.p.h. reached by Craig Breedlove is not recognized as an auto record because it was accomplished in a three-wheeled vehicle.

Donald Malcolm Campbell was born on March 23, 1921 at Povey Cross, Surrey, England, the only son of Major Sir Malcolm Campbell and Lady Campbell, the former Dorothy Evelyn Whittall. He has a younger sister. Campbell is of Highland Scots descent. One of his ancestors fought at Culloden for Bonnie Prince Charlie, and his great-great-great grandfather, who subsequently founded a successful diamond business, walked 600 miles from the Highlands to London in order to serve under Wellington at Waterloo. Campbell's father, Sir Malcolm, was a prosperous insurance broker at Lloyd's and the most famous racing driver of his day. By the time of his death in 1948, Sir Malcolm, who was knighted for his contributions to British sport and prestige, had broken the land speed record nine times and the water speed record four times.

Like his father, Donald Campbell acquired both a love of machines and a passion for speed. His favorite playroom was Sir Malcolm's workshop, and one of his first friends was Leo Villa, his father's chief mechanic. Campbell learned to drive a car at ten and a motorcycle at twelve. Meanwhile, his formal education had begun. At the age of six he was sent to a private boarding school at Horsham, Sussex. There he spent three unhappy years until he was transferred to another school—St. Peters, at Seaford, Sussex. On the school rifle range at St. Peter's, Campbell established a school record that still stands, scoring 208 out of a possible 210 points.

In 1934 Campbell went on to Uppingham, the public school that his father had attended before him. He enjoyed such subjects as carpentry and photography and a variety of sports, notably Rugby football and boxing, but had so little interest in academic pursuits that he was kept in the same grade for three years. In 1935 he accompanied his father to the United States and was present when Sir Malcolm drove his celebrated *Bluebird* to a new record speed of 301 miles per hour on the Bonneville salt flats in Utah. Shortly after his sixteenth birthday, Campbell contracted rheumatic fever at school. He left Uppingham after a serious illness to convalesce at home and in the South of France and never returned to school.

Again following his father's lead, Campbell in 1938 became a junior member of the staff of Alexander Howden & Company, one of the many firms of insurance brokers that make up Lloyd's of London. At this time also he joined a "flying squad" of part-time volunteer police officers, mounted on motorcycles, that had been formed to act against an outbreak of motor banditry. On September 4, 1939, the day after the beginning of World War II, Campbell enlisted in the Royal Air Force. He was at first accepted for pilot training, but later rejected when a medical examination revealed that rheumatic fever had left him with a heart murmur. Greatly distressed, he resigned from Howden's, but continued his work as a special constable. Soon afterward he was injured, for the second time within a year, in a motorcycle accident.

Wide World

DONALD CAMPBELL

Campbell at last found an outlet for his interest in machinery in 1940, when he joined the New Kent Construction Company. The company was installing small subterranean forts, which could be raised to ground level when needed, to guard airfields all over the country. Campbell worked for New Kent as inspecting engineer until the project was completed in 1942. Thereafter he was employed with Briggs' Motor Bodies Ltd., first as assistant to the aircraft sales manager and later as a maintenance engineer. At the end of eighteen months, during which he gained wide experience in manufacturing processes, Campbell went to another Briggs plant to work as a maintenance fitter on compressors, boilers, and turbines.

After the war, by now too much interested in machinery to contemplate a return to Lloyd's, Campbell bought a partnership in the Kine Engineering Company Ltd., a small company then manufacturing projector equipment. At Campbell's suggestion, the company switched to the production of wood working machine tools and almost immediately began to prosper.

On December 31, 1948 Sir Malcolm Campbell died. Soon after his father's death, Donald Campbell learned that the American industrialist Henry J. Kaiser had announced his intention of capturing the water speed record for the United States with a new $150,000 speed boat. The existing record of 141.74 miles an hour had been established by Sir Malcolm Campbell in 1939. Impelled by a mixture of family and national pride, Donald Campbell decided to forestall Kaiser by going after a new record himself.

Although Campbell was at that time entirely without experience in handling the complex, unpredictable, and tremendously powerful boats used in record attempts, he quickly secured the co-operation of many of his father's friends in industry. He was also joined by Leo Villa, his father's old chief mechanic, who has been with him ever since. It was decided to use the boat with which Sir Malcolm had established the record. This was the famous *Bluebird,* named after Maurice Maeterlinck's play, as were all of Sir Malcolm's boats and cars after he had seen the play in 1911.

The *Bluebird,* equipped with an experimental jet engine before Sir Malcolm's death, was refitted with the original Rolls-Royce piston engine. Donald Campbell made his first attempt on the world water speed record in August 1949 on Coniston Water, Lancashire. He was so nearly successful that a new record was at first erroneously announced by official timekeepers. Bitterly disappointed, Campbell and his associates left Coniston to make repairs and design improvements. Encouraged by news that Kaiser's boat had failed to approach the record, Campbell had a new propeller designed and conducted extensive wind tunnel and water tank tests that showed *Bluebird* capable of from 150 to 155 miles an hour. Then, returning to Coniston in June 1950 for trials, Campbell learned that the American Stanley Sayers had established a new record of 160.23 miles an hour—far beyond *Bluebird*'s painfully improved performance.

Sayers' record-breaking boat, the *Slo-Mo-Shun 4,* was a "proprider"—at high speeds the hull lifted out of the water and the boat rode on two planes and the propeller, only one blade of which was submerged at any one time. This, Campbell realized, diminished water resistance without reducing power. In January 1951 *Bluebird* underwent the extensive modifications needed to make her a prop-rider, and in May of that year Campbell won the Oltranza Cup at Lake Garda, in Italy, competing against crack drivers from all over Europe. Returning to Coniston in the fall of 1951, Campbell and his crew worked to improve the stability of the prop-riding *Bluebird,* which was tending to make uncontrollable corkscrew leaps at high speeds. The problem was finally overcome and one day, during trials, Campbell found that he had the boat under full control at a speed of 170 miles an hour. At the end of that run, *Bluebird* hit an unidentified obstacle and skidded violently out of control. Campbell escaped with his life, but the boat was irretrievably damaged.

In July 1952 Stanley Sayers increased his record to 178.497 miles. Later the same year Sir John Cobb was killed when his jet-powered *Crusader* disintegrated at a speed of 240 miles an hour on Loch Ness. Subsequent deaths established the existence of what has been called a "water barrier" at about 200 miles an hour, when the buffeting effect of the water exceeds the endurance of most hulls. Late in 1952 Campbell set to work to build a new *Bluebird* that would successfully break the "water barrier" and bring the record back to England.

It took him the better part of three years. The new boat was designed by Norris Brothers Ltd., with the collaboration of Campbell and other experts, and was stressed twice as high as a jet aircraft. Campbell, finding it difficult to attract backers when it became known that he intended to use a jet engine, sold his half-share in the Kine Engineering Company, mortgaged his house, and invested everything he had in the project. Slowly he won the support and assistance of a number of engineering companies and government departments. The new *Bluebird,* an all-metal hydroplane powered by a Beryl turbojet, was launched on February 11, 1955. She had cost close to $100,000.

Months of tests, trials, and modifications followed. On July 23, 1955 Donald Campbell drove *Bluebird* in two directions over a measured kilometer at Ullswater Lake, Cumberland, establishing a record average speed of 202.32 miles an hour. In November 1955, on Lake Mead, Nevada, he raised his record to 216.2 miles an hour. Subsequently, on Coniston Water, Lancashire, he pushed the record a little higher in each of four successive attempts: to 225.63 in September 1956; to 239.07 in November 1957; to 248.62 in November 1958; and in May 1959 to the existing record of 260.35.

Meanwhile, in 1955, Campbell had decided to go after the land speed record of 394.196 miles an hour established by the late John Cobb in 1947. He made his first attempt on the record at Bonneville in September 1960, driving the $4,000,000 four-ton *Bluebird* car, powered by a 4,250 horsepower turbine engine, which represents the skills and investments of some seventy British companies. On September 16, during a trial run at over 300 miles an hour, *Bluebird* was forced by a gust of wind onto a crude oil guide line marking the end of the course. The thirty-foot car somersaulted hundreds of feet through the air and was seriously damaged. Campbell escaped with a fractured skull and bruises.

In March 1963 Campbell took the rebuilt *Bluebird* to Lake Eyre in South Australia, a dry lake where salt flats were expected to yield better conditions than in Utah. Special machinery was brought in to smooth the bed of the lake. By the time this roughness and other handicaps had been overcome, freak floods made Lake Eyre unusable for the record attempt.

Campbell finally succeeded at Lake Eyre on July 17, 1964, when he drove the jet-propelled *Bluebird* twice through the track's measured mile at an average speed of 403.1 miles per hour. He immediately announced that he would continue racing until he had surpassed the mark of 407.45 m.p.h. set by Craig Breedlove in a three-wheeled jet racer at the Bonneville Salt Flats, Utah in August 1963. He said that, given the right track, the *Bluebird* will one day achieve a speed of 450 m.p.h.

Campbell has since 1954 been chairman of Norris Brothers Ltd., the consulting engineers who have designed his *Bluebird* boat and car. He is also a director of Stewart Smith & Company, insurance brokers; of Alltravel Services Ltd.; and of Graham Adams Ltd., transport contractors. In 1956 Campbell was dubbed Admiral of Chesapeake Bay by the Governor of Maryland and in the same year was elected to the Gulf Marine Racing Hall of Fame. He has also been twice awarded the Segrave trophy of the Royal Automobile Club. In 1957 Campbell was named a Commander of the Order of the British Empire. He has said that what drives him to ever higher speeds is partly his father's example, partly the scientific challenge, and partly the importance of his work for British engineering prestige.

In 1958 Donald Campbell married Tonia Bern, a Belgian-born nightclub singer. His five-year marriage to Dorothy Anne Campell, his second wife, had ended the year before. He has a daughter by a previous marriage. Among Campbell's recreations are golf, skiing, sailing, and photography. Ever since soloing in 1960 after three hours' training, he has also enjoyed flying. His clubs include the Royal Aero, the Royal Automobile, the British Sportsman's, and the Brixham Yacht Club. Campbell has been associated with spiritualism, but he once told an interviewer for the Toronto *Globe and Mail* (July 16, 1957): "I would not say that I am conscious of the presence of the unseen, but I am extremely interested in life and what life means now and in the hereafter." According to an article in the London *Observer* (September 11, 1960), Campbell is "short, dark and kind, with Napoleonic energy, and blue eyes . . . the face is sharp and attractive, with a trace of petulance." The *Observer* writer continued: "Campbell is an organizer. He is also a man who must climb the mountains in his path."

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Obituary

N Y Times p29 Jl 6 '64

CANNON, CLARENCE Apr. 11, 1879-May 12, 1964 Democratic Representative from Missouri (since 1923); powerful chairman of the House Appropriations Committee (since 1941, with two brief interruptions). See *Current Biography* (November) 1949.

Obituary

N Y Times p1+ My 13 '64

CARMODY, JOHN MICHAEL 1881(?)-Nov. 10, 1963 Former United States government official; appointed by Franklin D. Roosevelt to head Federal Works Agency (1939-41); administrator of Rural Electrification Agency (1937-39). See *Current Biography* (May) 1940.

Obituary

N Y Times p41 N 12 '63

CARROLL, THOMAS H(ENRY) May 12, 1914-July 27, 1964 Educator; president of George Washington University since 1961; vice-president of the Ford Foundation (1954-61); dean of the University of North Carolina School of Business Administration (1946-54); professor at Harvard Graduate School of Business Administration (1939-42). See *Current Biography* (July) 1962.

Obituary

N Y Times p29 Jl 28 '64

CARSON, JOHNNY Oct. 23, 1925- Television personality

Address: b. National Broadcasting Co., 30 Rockefeller Plaza, New York, 20

Johnny Carson is a bright, amiable, and young comedian who keeps people awake until the small hours every week night in millions of homes across the United States. As host of the National Broadcasting Company's *Tonight* show on more than 200 television stations, Carson succeeded the more emotional and controversial Jack Paar in October 1962 after a six-month hiatus. The change from the supercharged atmosphere of the Paar show to the affable Carson approach was startling but not disturbing to television audiences. Within four months Carson had surpassed Paar's old record nighttime ratings by some half a million viewers and had added some twenty stations to the number that had carried the Paar show, despite added competition from another predecessor on the *Tonight* show, Steve Allen, who returned to late-night television in thirty-two cities. The first anniversary of Carson's takeover of the show found *Tonight* solidly booked with sponsors.

The key to Carson's success as a nightly television personality seems to be a combination of his youthful good looks, nonchalant manner, and sly wit, which he delivers in a modest, although arch manner, and accompanies with a somewhat forlorn stare into the camera. Edward Linn in the *Saturday Evening Post* (December 22, 1962) wrote that Carson's "innocent appearance has the added virtue of permitting him to make irreverent and sex-loaded comments without looking as if he really meant them." Seventeen objectionable lines had to be deleted from the tape of one night's show in May 1963, according to *Cue* magazine (June 8, 1963). Carson defended his show from such criticism when he told John P. Shanley of the New York *Times* (November 18, 1962): "A smirk or a leer can make anything offensive. And, after all, we're on the air late at night when you would assume that children would be asleep. If you can't do something provocative now and then, the show would be pretty dull."

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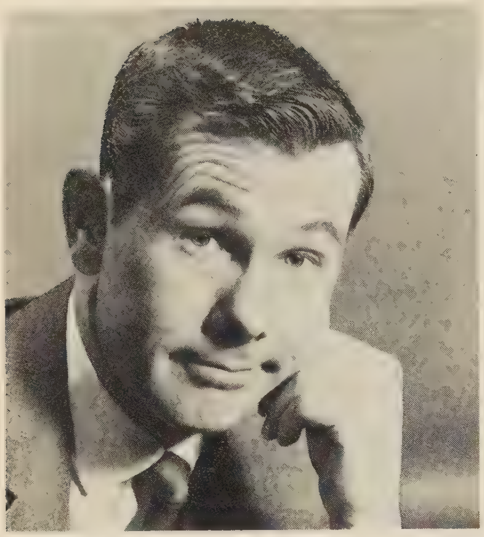

JOHNNY CARSON

Johnny Carson likes to point out that his background is not the underprivileged Lower East Side of New York, which spawned so many of the comedians of our day, but a middle-class family in the Midwest. He was born in Corning, Iowa on October 23, 1925, the second of three children. His parents are Homer and Ruth (Hook) Carson. His younger brother Richard currently serves as director of the *Tonight* show. He also has a married sister, Mrs. Catherine Sotzing.

Johnny's father, Homer Carson, was a lineman for a utility company and eventually became operations manager for the company in Norfolk, Nebraska. There Johnny grew up and, when he was around twelve years old, sent away for a book on magic. He has recalled that he soon learned "to mystify and amaze" his friends, and, after adding ventriloquism to his act, began playing church benefits, street carnivals, and any other free or paid engagement he could get.

After graduating from high school in 1943, Carson entered the United States Navy, where he eventually served as an ensign aboard the battleship *U.S.S. Pennsylvania.* Returning to civilian life after the war, he majored in radio and drama at the University of Nebraska, which granted him a B.A. degree in 1949. His first job in radio, while still at the university in 1948, was as an announcer with KFAB in Lincoln, Nebraska, from which he moved on to WOW and WOW-TV in Omaha. To further his career, in 1951 Carson went to California, where he was hired as an announcer over KNXT in Los Angeles in 1950. In 1951 he launched a daily half-hour TV show called *Carson's Cellar,* featuring a satirical treatment of the day's news. The program was a hit with many established TV stars like Groucho Marx, Red Skelton, and Fred Allen, who would drop in and appear free on the show. When the show folded Skelton hired Carson as a writer. In 1954 Carson returned to TV as master of ceremonies of a quiz show, *Earn Your Vacation.*

The big break for Johnny Carson came in August 1954, when Skelton was injured during the rehearsal for one of his TV shows. Unable to go on, he asked Carson to substitute on two hours' notice. Carson rose to the occasion with an amusing lecture on the economics of television. His reviews were so impressive that the Columbia Broadcasting System gave Carson his own network TV show in prime evening time. *The Johnny Carson Show* ran for thirty-nine weeks in 1955, but did not survive its poor ratings.

Ben Brady, the show's producer and now an American Broadcasting Company vice-president, explained in Linn's *Saturday Evening Post* article why the show failed: "Carson was trying to be a major comedian in prime time, and he didn't have the power. It wasn't that he didn't have the experience; he is generically not a strong, stand-up comedian like Hope, Skelton or Benny. He wasn't then, he isn't now and he never can be. I don't mean that to be derogatory, any more than if I said that Bing Crosby can't sing opera. Johnny is bright, intelligent, very inventive and very funny. But he's low key. He's a humorist, not a comic."

Carson's experience as a quizmaster led to an assignment with the ABC afternoon show *Who Do You Trust?* originally known as *Do You Trust Your Wife?* The casual ambience of the show gave Carson an opportunity to display his quick wit and talent for banter. The show became ABC-TV's top-rated program and starred Carson for five years. His success on the afternoon show led to the NBC offer to move Carson into the *Tonight* spot vacated by Jack Paar. Carson had substituted for the vacationing Paar in the spring of 1958 and was so well received by the audience that several producers approached him with the idea of starring in a late-night show of his own. Four years later he secured it; in the interim he had had assignments as a panelist on *To Tell The Truth,* had fulfilled guest dates on *Password, The Garry Moore Show,* and *What's My Line?* all on CBS, and had acted in dramatic roles in *Playhouse 90* and the *United States Steel Hour.* He also earned a reputation as a quick wit and ad lib artist at the annual lampoon dinners of the Friars Club, a society of theatrical personalities. At one of these Carson was applauded for topping Jack E. Leonard, known as "Mr. Insult," by dubbing him as "The Mean Mr. Clean."

When Carson was approached by NBC for the *Tonight* show in the spring of 1962, his ABC contract still had six months to run. The company refused to release the star to the rival network until the contract expired, leading Carson to describe his employer, while introducing *Who Do You Trust?* one afternoon, as "ABC—the network with the heart." While waiting for Carson and filling in with guest masters of ceremonies, NBC saw sponsor participation on *Tonight* fall from ninety-five to forty percent, a revenue loss estimated at more than $1,000,000. Carson quickly made up for it: after only six months, *Tonight* was earning $15,000,000 a year in commercial revenues, equal to Jack Paar's best. Johnny Carson earns an estimated $100,000 a year on the *Tonight* show—not the highest earnings on TV. However, he is reported to have signed for a four-week engagement at the Sahara in Las Vegas in the summer of 1964 at about $40,000 a week.

Carson's relations with Paar, never warm, became even cooler in the spring of 1963 when the two comedians exchanged snide remarks in print. The feud was unusual for Carson, who has demonstrated none of the flamboyance or temperament often associated with major television stars and who has refrained from trading insults with other entertainment personalities. The comedian sees himself as "introverted, I guess—at least until I get out in front of an audience. I don't have that drive to be Mr. Show Business and I've really never had it . . . that fierce determination to become a legend."

The TV star's comments on TV audience-measuring ratings brought him an invitation to testify before the House commerce investigating subcommittee in Washington. Performers, he said on February 11, 1963, "live and die" by ratings. At a Washington hearing the following month, he told Representative Oren Harris, then probing TV rating services, that he had lost two shows because of poor ratings. Speaking for TV performers, he said: "If we get a good rating, we're all for them; if we get a lousy rating, they are terrible."

Johnny Carson has essentially kept the format of the *Tonight* show that he inherited from Jack Paar. Bert Burns in the *National Observer* (March 4, 1963) has described it this way: "Celebrities, mostly from show business, sit around to engage in informal chit-chat; an occasional song or comedy routine is injected; and the liberal portion of commercials continues unabated. The only difference has been the man sitting at the star's desk—a gentle, almost shy host who seems to want everyone to have a good time, and no feelings hurt."

Johnny Carson married the former Jody Wolcott in 1948. They were legally separated in 1959 and divorced in 1963. Carson is the father of three boys: Chris, Ricky, and Cory. In August 1963 Johnny Carson married Joanne Copeland, a former television actress and model, and they live in an apartment in New York. Carson is lanky (five feet eleven inches, 155 pounds), with hazel eyes and black hair, and has a boyish look that led one television critic to describe him as an "electronic pixie." Among his hobbies are astronomy, playing the drums, collecting modern painting, and sailing his inboard skiff *Deductible*, which, he points out, "it ain't."

Carson's seemingly mild approach has not protected him against the onslaught of some TV critics—one of whom (John Horn of the New York *Herald Tribune*) wrote that the TV star "exhibits all the charm of a snickering small boy scribbling graffiti on a public wall." Johnny Carson himself seems concerned with explaining to interviewers a certain inherent shyness that runs counter to the world's view of television personalities: "I'm not a complicated person," he told Edward Linn in the *Saturday Evening Post*. "It may sound strange but let's face it: Like many other entertainers, I'm the kind of guy who is just shy and self-conscious with large groups of people."

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CARSON RACHEL (LOUISE) May 27, 1907-Apr. 14, 1964 Writer; scientist; was employed by the United States Fish and Wildlife Service (1936-52); author of *The Sea Around Us* (1951) and *Silent Spring* (1962), which touched off an international controversy over the effect of pesticides. See *Current Biography* (November) 1951.

Obituary

N Y Times p1+ Ap 15 '64

CASALS, PABLO (kä-säls' pä'blo) Dec. 29, 1876- Violoncellist; conductor; composer

Address: b. Festival Casals, Pda. 22, Edif. Santurce, Santurce, Puerto Rico

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1950.

The musical dedication and moral integrity of valiant Pablo Casals have, as Roland Gelatt has said, "burnished a sordid age with the rare luster of nobility." Undisputed master of the violoncello from the beginning of the century, Casals freed the instrument from the timid repertoires and rigid techniques then prevailing. Increasingly occupied with conducting in his later years, he has demanded of himself and his musicians honest perfection, uncluttered by histrionic poses. As a man of conscience, he has lived since 1939 in voluntary exile (first in France, now in Puerto Rico) to protest the present government of his native Spain. For a decade he withdrew from almost all public performances to protest the complacency of democratic countries toward the Franco regime.

The inhabitants of Catalonia, the fertile and relatively prosperous northeastern coastal region of Spain, are a fiercely independent people who only grudgingly accepted domination by Madrid in the region of Castile, which some of them refer to as "the desert." Pablo Casals is an unreconstructed Catalan. The second of eleven children of Carlos Casals and Pilar Defilló de Casals, he was born in Vendrell, a village about forty miles from Barcelona, the capital of Catalonia, on December 29, 1876. The full name given him after birth was Pau (Catalan for Pablo) Carlos Salvador Defilló de Casals. His father, organist in the local church, was an ardent liberal who had supported the federal republicanism of Pi y Margall in the troubled period preceding the restoration of the monarchy in 1874. Pablo Casals' earliest memories are of his parents' one luxury, a cottage by the Mediterranean at Sant Salvador, where he was to build his own home some thirty years later.

"From my earliest days," Pablo Casals told his lifelong friend José Maria Corredor, "music was for me a natural element, an activity as natural as breathing." He sang in tune before he could speak clearly, and at five he became a second soprano in the local church choir. His father taught him piano, violin, and—as soon as he could reach the pedals—organ. At seven he was composing and transposing music. A year later he began substituting at the organ when his father could not be in church. The first cello to come within his ken was a makeshift instrument played by one of a group of traveling minstrels

Wide World

PABLO CASALS

who stopped in Vendrell. In accordance with young Casals' request, his father built him a similar instrument, with a gourd as sounding board. (This original cello is still preserved at Sant Salvador in the home that awaits the end of Casals' exile.)

The first real cello seen and heard by Casals was played by José García during a visit of García to the Catholic Center in Vendrell. At eleven Casals went to study under García at the Municipal School of Music in Barcelona. This event marked a critical point in a bitter family quarrel. Ironically, Casals' father, the source of his musical knowledge, was a man of humble vision who thought his son should become a carpenter's apprentice, while his mother was determined that nothing would hold back his musical advancement. His mother accompanied him to Barcelona, installed him with relatives, and returned to stay with him during his second year there.

At the Barcelona Municipal School of Music Casals successfully rebelled against the old conventions, new to him, that required stiffness of the right arm and restricted the fingering of the left hand in cello playing. Besides cello under García, he studied harmony and counterpoint under José Rodereda at the school. A very sensitive, emotional boy, he suffered a prolonged spiritual crisis during his last year in Barcelona, a state of despair precipitated by his parents' disagreement over him and marked by what he has described as a general "mental revulsion in the face of a horrible world." Meanwhile he earned his living by playing for dances in a local bistro, the Café Tost, where pianist and composer Isaac Albéniz heard him and gave him a letter of introduction to the Count de Morphy, a noted patron of music and advisor to Queen Mother and Regent Maria Cristina in Madrid.

From 1894 to 1897 Casals lived in Madrid with his mother and two younger brothers under the patronage of the Count de Morphy and Queen Cristina, to whom the Count introduced the young cellist. Casals, with a 250-peseta scholarship from the Queen, studied chamber music under Jesús de Monasterio and composition under Tomás Bretón at the Royal Conservatory of Music. Monasterio was influential in the crystallization of Casals' strong convictions regarding musical intonation, accentuation, and discipline. Although Casals became intimately attached to the Spanish royal family, he never allowed this personal relationship to becloud his political judgments.

A dispute between Count de Morphy, who wanted Casals to compose Spanish operas, and Casals' mother, who insisted that the cello come first, ended their stay in Madrid. They went to Brussels, Belgium, where Casals found the atmosphere in the cello class at the Brussels Conservatory too jocular and left after one day. The Casals went to Paris, a likely location for the realization of musical ambition, and lived there briefly in the conditions of near destitution provided by the dregs of family savings and the four francs a day earned by Pablo Casals as cellist at the Folies Marigny, a music hall.

Returning to Catalonia with his mother and younger brothers, Casals taught at the Municipal School of Music in Barcelona, played principal cello at the Barcelona Opera, gave concerts, and entertained in fashionable resorts, until he had saved enough money to go back to Paris and leave his family with some security besides. Now twenty-two, he went alone this time. With a letter of introduction from the Count de Morphy, he presented himself to Charles Lamoureux and made his Paris debut as a virtuoso in a Lamoureux-directed concert on November 12, 1899. About this time he began playing in their entirety in public, after twelve years of mastering them privately, Bach's unaccompanied suites for cello, then generally considered too long and heavy to sustain audience interest. By his subtle, repeated interpretations of the suites, he gradually made their beauty apparent, thereby elevating the level of taste among cello audiences.

Important engagements were never wanting to Casals after his Paris debut. During the following two decades, with Paris as his fulcrum, he carried his cello to audiences throughout Europe and the Americas, touring the United States, for example, more than a dozen times. Many of his performances were in concert with violinist Jacques Thibaud and pianist Alfred Cortot. Some were with Sir Donald Tovey and Georges Enesco. With Cortot and Thibaud he helped Auguste Mangeot to found the Paris Normal School of Music in 1914. During this same period he became an intimate of such musicians as Maurice Ravel, Camille Saint-Saëns, and Fritz Kreisler, and he moved in the same social circles as philosopher Henri Bergson and politicians Leon Blum and Georges Clemenceau.

After World War I, Casals concentrated on contributing to the musical excellence of his native land. He founded the Pau Casals Orchestra in Barcelona in 1920 and personally subsidized it for seven years before it became self-supporting, at a cost of 2,000,000 pesetas (about $320,000 at that time). Conducting the orchestra gave a sense of fulfillment to Casals, who considers orchestras, with the human teamwork they involve, "the greatest of all instruments." To reach all economic classes in Catalan society, Casals founded in the mid-1920's the Workingmen's Concert Association, which gave its members, in return for dues of 6 pesetas a year, an opportunity to attend performances of the Pau Casals Orchestra and to form their own local musical groups. In the years following his foundation of the Pau Casals orchestra his international tours increasingly included the guest conducting of such orchestras as the London Symphony, the New York Symphony, and the Vienna Philharmonic. One of the favorite pieces in his conducting repertoire was Beethoven's Symphony No. 9 ("Choral").

Casals believes that the artist cannot remain aloof from politics when human dignity is involved without degrading his art. Although he was glad to see the old regime go, his conscience forced him to protest the inhumanities of the new regime in Russia after 1917 by refusing to perform in that country. He similarly protested against Nazi Germany and fascist Italy in the 1930's. In 1936, when General Francisco Franco revolted against a popularly elected Spanish republican government that recognized the regional autonomy of Catalonia, Casals declared himself on the republican side and spent the civil war performing benefit concerts for the victims of Franco's forces. When Franco's victory became imminent in January 1939, he went into a voluntary exile that will not end, he says, until the Spanish people have a government of their own choice. When Don Juan de Bourbon, pretender to the Spanish throne, solicited Casals' support after the civil war, Casals told him that he "would not be a party to either a republic or a monarchy, but . . . would accept the regime freely chosen by my own country." His sustained adherence to the regime, he said, "would depend on what it did, not on its label."

Early in his exile Casals settled in Prades, a town in southern France strongly Catalan in geography and population, and devoted himself to helping less fortunate Spanish exiles interned in neighboring camps. Despite attractive offers from the United States, he remained in France during World War II because he did not want to leave his fellow exiles and because, having taken a stand against totalitarianism, he felt morally obliged not to flee an anti-totalitarian war. After the German occupation he stopped all public appearances and withdrew into silence at Prades.

After the war he resumed his public performances until he realized, while touring England in the fall of 1945, that his expectation of seeing Franco vanquished in the wake of Hitler and Mussolini had been ill-founded. He decided that he could not honestly receive applause and fees from democratic nations who, in his view, were ready to abandon the Spanish people. Cutting short his tour, he returned to France, fulfilled some benefit commitments (the last in 1947), and thereafter refused to accept invitations to play or conduct. His audiences were limited to pupils and friends in his home at Prades. Since Casals would not come to them, prominent musicians throughout the world, led by American violinist Alexander Schneider, converged on Prades with Casals' permission for Bach bicentenary concerts in 1950. The event, featuring Casals as conductor and soloist, set the precedent for the annual Prades Festivals.

On January 28, 1956, after nine years of semiseclusion, Casals made his first concert appearance outside of Prades at Veracruz, Mexico. He visited Puerto Rico, the birthplace of his mother, during the three following months and returned to settle there later in the year. In 1957 he inaugurated the Festival Casals, an annual program of concerts conducted by Casals with the help of concertmaster Alexander Schneider. The festival has had a rejuvenating effect on cultural life in Puerto Rico similar to that which Casals' musical organization had in Catalonia.

In 1958 Casals gave a cello recital at the United Nations in New York City. Three years later he gave his second performance at the White House (the first took place in 1904 for Theodore Roosevelt). In connection with the occasion he spoke to President John F. Kennedy privately for one hour on the problem of world peace in the nuclear age. "I have never known anyone who listened more carefully. . . ," Casals told Norman Cousins in an interview for the *Saturday Review* (March 7, 1964). "I was very happy in my heart."

Since 1962 Casals has brought the chief choral work in the Festival Casals each year to Carnegie Hall in New York City. In 1962 he conducted his own oratorio *El Pesebre* (which he insists be always sung with the original Catalan words provided by poet Joan Alavedra). The selection in 1963 was Bach's *St. Matthew Passion,* which he considers the most sublime of all musical compositions. On June 15, 1964 he conducted Haydn's *The Creation* to cheers and standing ovations. Ross Parmenter of the New York *Times* (June 16, 1964) found it "amazing that a man of eighty-seven could have conducted such a vigorous performance." After the Carnegie Hall appearance each year Casals goes to the Marlboro (Vermont) School, where Rudolf Serkin is artistic director, to teach master classes and conduct the school's chamber orchestra during part of the annual Marlboro Festival. He has been on the summer staff at Marlboro since 1961. He also spends several months a year filling his commitments in Europe. In San Juan, in addition to working with the Festival Casals and the Festival orchestra, he is president of the Puerto Rico Conservatory of Music.

Critic Alfred Frankenstein was quoted in *Newsweek* (April 30, 1962) apropos of *El Pesebre*: "Pablo Casals is the only composer who can write a long work as if the twentieth century had never existed and make one take it seriously. . . . Its principal characteristics are those of Casals' personality as a whole. It is warm, friendly, genial, and human to the highest degree." Besides his oratorios, Casals has written symphonies, string quartets, songs, motets, sonatas for piano and violin and for piano and cello, and pieces for violin solo and cello solo. He has allowed only a few compositions, written for the Benedictine Monastery of Montserrat in Catalonia, to be published. "I compose because I like to compose," Casals wrote in the *Music Journal* for

CASALS, PABLO—*Continued*

September 1963, "and if, after I die, the world should discover that it likes what I have written, well and good."

In August 1957 Pablo Casals married Marta Montañez, a Puerto Rican cello student sixty years his junior. His previous marriages to Portugese cellist Guilhermina Suggia (1906) and American singer Susan Metcalfe (1914) ended in divorce. The Casals' home in Puerto Rico is a ranch-style house overlooking the sea on the outskirts of San Juan. Casals begins the day with a walk on the beach, followed by Bach preludes and fugues from the *Well-Tempered Clavier* on the piano, composing, cello playing, and correspondence. He relaxes by reading, talking with friends, smoking a pipe, and watching Westerns on television.

Casals has lively blue-gray eyes and a sprightly step. Although he reportedly had a heart attack in 1957 and President Kennedy's assassination had a severe psychosomatic effect on him, he told Norman Cousins in early 1964, "I am well now." "Sometimes I feel like a boy," he remarked to Hubert Saal of *Newsweek* (June 29, 1964). "Music does that. I can never play the same piece twice in the same way. Each time it is new." His religion is an informal, interior experience that he described to José Maria Corredor as "a sort of intimate dialogue between my conscience and the Divinity."

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CASTAGNA, EDWIN (käs-tä'nyä) May 1, 1909- Librarian; organization official

Address: b. Enoch Pratt Free Library, 400 Cathedral St., Baltimore, Md.; h. 3815 Juniper Rd., Baltimore 18, Md.

In electing Edwin Castagna president of the American Library Association for the year 1964-65, the organization's 26,000 members chose a spokesman who believes that for a good librarian reading and living are inseparable. Before becoming a librarian he had worked at more than a dozen jobs, such as those of a merchant seaman, lumberjack, and ranch hand, and his interests now include baseball and bullfighting as well as collecting books. Since September 1960 Castagna has been director of the Enoch Pratt Free Library in Baltimore, where he moved from Long Beach, California after ten years as city librarian of the public library.

Edwin Castagna was born to Frank and Eugenie (Burgle) Castagna on May 1, 1909 on a "chicken ranch" in Petaluma, California. Petaluma, to which his father, a farmer and a butcher, had moved from San Francisco, is a poultry center in Sonoma County. Of Edwin's five brothers and sisters, the four now living are Mrs. Violet Castagna FitzGerald Hogan of San Francisco; Ralph H. Castagna, a pharmacist in Carmel, California; Frank Castagna, a pharmacist in Felton, California; and Harold V. Castagna, who is in real estate in Cotati, California.

Both of Castagna's parents were immigrants to the United States: his mother had come from Alsace-Lorraine and his father, from Germany. His father's family, however, was Spanish, and the name *Castagna* is Italian. A patron of the Enoch Pratt Library recently told Castagna that his family's coat of arms was the same as that of Pope Urban VII. "Checking up," Castagna has related, "I found, sure enough, this Pope who reigned for only eleven days during the Renaissance was named Giambattista Castagna. Since he served as Papal Nuncio to Spain when he was a Cardinal, taking with him an entourage of nephews, it is possible my father's family sprang from that source."

During his school days in Petaluma, Edwin Castagna worked as a newspaper carrier, a drugstore delivery boy, and a helper in his mother's nursery. At Petaluma High School his extracurricular activities, he has said, included "dramatics and having fun of various unauthorized kinds without getting into serious trouble." He graduated from high school in 1927 and then began his adventurous years as merchant seaman, lumber camp worker, construction worker on the Coolidge Dam, and ranch hand—"with a little cotton picking and other miscellaneous but elevating jobs." At eighteen, he once told Lawrence Clark Powell (*Library Journal*, October 1, 1962), he sailed the Pacific aboard the SS *Sonoma*: "I was a familiar and much loved figure in the waterfront establishments of Honolulu, Pago Pago, Suva, and Sydney. My rating was cabin boy, and the captain relied heavily on me for all kinds of help and advice."

Deciding to settle down to something "a little less strenuous," Castagna entered the University of California at Berkeley and majored in English. While in college he held jobs as short order cook, soda jerk, trainman, and supervisor of newspaper delivery boys and had therefore no time for any extrascholastic interests other than "pretty regular all night poker games." His mother's love of books and her encouragement of his own reading inclined him toward a library career. Upon graduation he enrolled in the School of Librarianship on the Berkeley campus and in 1936 he earned a certificate in librarianship.

Further study undertaken by Edwin Castagna included graduate work in public administration at the University of Nevada in Reno, Nevada in 1948-49; a public personnel administration course at Glendale College in Glendale, California in 1950; a course for Glendale city department heads on basic principles of organization and management, given by the California State Department of Education in 1950; and a motion and time study and work simplification course at Long Beach City College, California in 1951. He has also attended many conferences and workshops on aspects of library problems.

Because of the competition for jobs among students during the Depression, Castagna had not had the opportunity to acquire practical experience as an undergraduate at the University of

California library. His first position in library work was as a professional assistant at the Alameda County Library in Oakland, California. Leaving there at the end of about six months, in September 1937 he became city librarian at the Ukiah (California) Public Library. He moved to Reno, Nevada in September 1940 as director of the Washoe County Library.

Shortly after the United States had entered World War II, Castagna volunteered as a private in the United States Army. He served as tank company commander of companies A and D in the 771st Tank Battalion and fought in the Rhineland, Ardennes, and Central European campaigns. In addition to his campaign ribbons, he has the Purple Heart Medal and the Bronze Star Medal for heroic achievement. In 1946, after also completing eight months of occupation duty in Germany, he was discharged from the service with the rank of captain. During that year he published *History of the 771st Tank Battalion.*

Also in 1946 Castagna codified most of the Nevada state library law in a document that is sometimes incorrectly designated as a book. He had returned to Reno after the war and had resumed work as director of the Washoe County Library. In September 1949 he moved back to California to become chief librarian of the Glendale Public Library. A year later he accepted a position as city librarian of the Long Beach Public Library. To expand the Long Beach library services in pace with the population growth of the booming Los Angeles suburb, he reorganized the city's library system, supervised construction of six new branch libraries, and planned for a new main library building. During the last three of his ten years in Long Beach he also taught courses in library administration in the School of Library Science at the University of Southern California in Los Angeles. From 1956 to 1960 he made surveys for nine California libraries.

In the spring of 1960 Castagna accepted an appointment to succeed Arthur H. Parsons, Jr., as director of the Enoch Pratt Free Library in Baltimore. He was chosen by a committee that over a period of seven months had reviewed the records of some forty persons, among them many of the leading librarians in the country. "Mr. Castagna," the committee chairman said, "appeared to have the edge both because of the length and because of the variety of his experience." When he assumed his new position on July 1, 1960, he said that he had no plans for large-scale changes and indicated that he felt much respect for the way the library was then operating.

The problems that Castagna has had to solve at Enoch Pratt are those of libraries everywhere and concern the need for adequate support in improving facilities and adequate salaries for librarians. One of the main tasks of librarians, he feels, is "to secure from all sources, public and private, and from all levels of the government the resources needed to enormously expand and improve library service." He sees space as one of the main problems because libraries have to double in size repeatedly and so many libraries are already overcrowded. In regard to salaries, he has suggested that they should be high enough to make library work seem as attractive as truck driving or carpentry.

Udel Bros.

EDWIN CASTAGNA

Prominent in library organizations for many years, Castagna was president of the Nevada Library Association in 1946-47, of the Public Library Executives Association of Southern California in 1952, and of the California Library Association. When he moved to the East Coast, he became a member of the Maryland Library Association. He is a former chairman of the Cooperating Metropolitan Libraries of the Baltimore area and has also served as chairman of a special committee whose objective is the establishment of a library school at the University of Maryland. Castagna was a member of the Council of the American Library Association in 1948-49 and from 1956 to 1959. At the opening session of the annual conference in Chicago on July 14, 1963, it was announced that he had been elected vice-president and president-elect of ALA, to succeed Frederick H. Wagman as president in 1964.

Castagna also belongs to many cultural and civic organizations, including the Adult Education Association of the United States, the United Nations Association of Maryland, the Maryland Historical Society, the Baltimore Museum of Art, the Walters Art Gallery, and the Citizens Planning and Housing Association of Baltimore. His interest in contributing to the work of such groups came about partly because of censorship trouble that he had to face when he was the librarian of the Ukiah Public Library. "I learned that to stand effectively on a controversial issue," he told Lawrence Clark Powell, "a public librarian must be an integral part of his community."

Opposition to censorship and defense of intellectual freedom are in fact, according to Castagna, always foremost concerns of librarians. "In our time we need to be especially alert in opposing all efforts to limit discussion," he has said. "We must make available all possible points of view on all matters of public interest." The American Library Association also considers the issue of intellectual freedom to be of great importance and has passed a Library Bill of Rights

CASTAGNA, EDWIN—*Continued*

that Castagna has described approvingly as "strong stuff." In one of the many articles that he has contributed to professional journals, "Courage and Cowardice, the Influence of Pressure Groups on Library Collections" (*Library Journal*, February 1, 1963), he wrote, "The value of our libraries as democratic institutions will depend upon how bold we are as librarians in shouldering responsibility our fellow citizens place upon us. The degree of courage we display in the face of cowardly tendencies outside and within us will be the measure of our worth as librarians."

Both because of his wide interests and because of his conviction that librarians should be bookish, Castagna is deeply committed to books. Among those that have influenced him most are *War and Peace, Moby Dick, Leaves of Grass,* and *Death in the Afternoon.* His own library has 125 books on bullfighting, and he also reads avidly about the history of the West, abstract art, world peace, and ideas in general. His clubs include the Baltimore Bibliophiles, the Rotary Club of Baltimore, the Zamorano Club of Los Angeles, the Fourteen West Hamilton Street Club of Baltimore, and the Union de Bibliofilos Taurinos of Spain. He is a Democrat.

One of Edwin Castagna's classmates at the School of Librarianship of the University of California was Rachel Davida Dent, whom he married on May 3, 1943. Castagna has blue-gray eyes and gray-brown hair, is five feet eleven inches tall, and weighs 160 pounds. Theatergoing, walking, and following professional sports are some of his leisure interests. With their move from Long Beach to Baltimore, the Castagnas switched their allegiance from the Los Angeles Dodgers to the Baltimore Orioles, and Mrs. Castagna attributed to this new support the rise in the Oriole fortunes that came about at the same time. Another recreation that the Castagnas share is traveling: together they have visited all parts of the continental United States, Hawaii, the South Pacific, Australia, Europe, Canada, North Africa, Cuba, Mexico, Guatemala, Peru, Ecuador, and Bolivia.

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CHANNING, CAROL Jan. 31, 1923- Comedienne; actress; singer

Address: b. Charles Lowe Productions, Inc., 8749 Sunset Blvd., Hollywood, Calif.; h. Mayflower Hotel, 15 Central Park West, New York 23

The recipient of the American Theater Wing's Antoinette Perry (Tony) award for best musical comedy actress of the 1963-64 Broadway season is Carol Channing, whose wide eyes, elastic face, and husky voice with lateral lisp have been nationally recognizable phenomena for more than fourteen years. The role that served as the vehicle for Miss Channing's rise to stardom was that of Lorelei Lee, the coy and mincing gold digger in *Gentlemen Prefer Blondes* (1949). Although she essayed other characterizations, her public image remained identified with Lorelei until December 1963, when she created the occasion of her present success, the role of Dolly Gallagher Levi, the shrewd, aggressive busybody of *Hello, Dolly!* This new and grittier portrayal is imbued with the audience-embracing flamboyance that has always marked her stage appearances and that is, in fact, inseparable from her personality.

Carol Channing is the only child of George Channing, a newspaper editor and Christian Science lecturer, and of Adelaide (Glaser) Channing. She was born on January 31, 1923 in Seattle, Washington, where her father was city editor of the Seattle *Star*. Three months after her birth, the family moved to San Francisco, and Miss Channing was raised there. Her father exerted a powerful influence on the formation of her talent and personality. He taught her rhythmic spirituals, which the two of them would sing together; he showed her how to establish contact with an audience; and he instilled in her a dauntless optimism and a sense of security that still forfend stage fright.

Inspired by her mother to act petite, Miss Channing discovered when she entered elementary school that other children regarded her dainty manner as incongruous with her large physique. The feeling that she was rejected by her schoolmates induced her to use her native skills for clowning. In the fourth grade she became secretary of her class, and the reading of the minutes each week became a hilarious occasion, with Miss Channing mimicking the students quoted in her report of the preceding meeting. She remained secretary-entertainer throughout elementary school and high school, and she also enlivened high school football rallies with impersonations of teachers. Such appearances, and her devotion to drama in general, so preoccupied her that she was absentminded in other areas of life. Her mother was constantly picking up after her, helping her with school work, and reminding her of social engagements.

Miss Channing entered Bennington (Vermont) College to major in drama and dance. During the summer vacation of 1940 she worked briefly at the Tamiment Summer Playhouse in the Poconos, where Max Liebman was directing. Liebman dismissed her, partly because of her disorganized habits. "We had to put on a new show every night," Mrs. Danny Kaye, who was also working at Tamiment at the time, has recalled, "and we just didn't have time to work with her." The following winter, during a six-week recess at Bennington, she went to New York and found work in Marc Blitzstein's *No For an Answer*, which opened at the Mecca Temple in January 1941. It ran for only three days, but Miss Channing was singled out for a line of praise in the *New Yorker*. Elated, and now confident in her future, she decided to remain in New York and look for more work in the theater.

Work was not easy to find for an actress with her special talents. In October 1941 she became an understudy to Eve Arden in Cole Porter's *Let's Face It* at the Imperial Theatre in New York, but during nine months she replaced Miss Arden only once. Taking a drop in pay from $65 a week to $50, she left the Porter musical for a small role in a straight drama, *Proof Through the Night,* about nurses on Bataan, which opened on December 25, 1942 and closed after eight performances. During the next three years she developed a nightclub act consisting of impersonations of current show business celebrities and satires on topical subjects, but obtained only rare engagements at Café Society Uptown, Café Society Downtown, and at Catskill resorts. Meanwhile, she mainly supported herself by a series of odd jobs, including model, receptionist, sales clerk, and stock girl. In March 1946, at her father's behest, she returned home to San Francisco. The following year, acceding to her pleas, he granted her another period of six months in which to make good in the theater. She went to Los Angeles and spent the six months doing one-night stands before fraternal organizations and benefit groups.

Through Queenie Smith, the musical comedy star of the 1920's, at the end of the six-month period Miss Channing obtained an audition with Marge Champion, the dancer, who was looking for fresh talent for *Lend an Ear,* a satirical revue written by Charles Gaynor and directed by Gower Champion. "She certainly was awkward and odd looking," Marge Champion recalled later, "but her warmth and her wholesomeness came through to me." The show, with Miss Channing in the cast, played for five months in Los Angeles before opening at the National Theatre in New York in December 1948. The Broadway run was an outstanding success for more than a year. The critics singled out the contributions of Carol Channing for special praise. A writer in *Cue* for December 25, 1948 called her "a brilliant new comedienne" and described her as "a deadpan blonde who's really a little too pretty to be funny, but who can't, apparently, help it."

Anita Loos, author of *Gentlemen Prefer Blondes,* and Herman Levin and Oliver Smith, who were preparing a musical based on Miss Loos' book, saw *Lend an Ear* and agreed that Carol Channing was perfect for the part of Lorelei Lee. Miss Channing opened as Lorelei in *Gentlemen Prefer Blondes* at the Ziegfeld Theatre in New York on December 8, 1949. The critical response was enthusiastic, particularly for Miss Channing, whom John Chapman in the New York *Daily News* (December 9, 1949) called "the funniest female to hit the boards since Fannie Brice and Beatrice Lillie." "What Anita Loos wrote between the lines. . . ," a writer in *Time* for January 9, 1950 observed, "actress Channing hurls across the footlights in broad strokes of pantomime and bold, certain, exquisitely comical gestures." Shortly after the musical opened, the producers elevated her to star billing and raised her weekly salary to four figures. *Gentlemen Prefer Blondes* ran for almost two years on Broadway, and after it closed on September 15, 1951, Miss Channing played Lorelei Lee on tour for another year. Her songs in the show, particularly "Diamonds Are a Girl's Best Friend," became popular classics.

In 1953 Carol Channing replaced Rosalind Russell as Ruth in *Wonderful Town,* Leonard Bernstein's musical adaptation of the play *My Sister Eileen.* She played Ruth for six months on Broadway and for two years on tour. On November 10, 1955 she opened at the Winter Garden in New York in the title role of *The Vamp,* a musical comedy based on the life and times of silent screen star Theda Bara. Critics agreed that its book was too feeble even to be redeemed by Miss Channing's strenuous efforts, and *The Vamp* closed after sixty performances.

CAROL CHANNING

In 1956 Miss Channing appeared in *The First Traveling Saleslady,* a Universal film starring Ginger Rogers and Barry Nelson that she says ought to have been called "The Death of a Saleslady." Unhappy in Hollywood, she decided to prepare a nightclub act and hired Charles Gaynor to write special material. Opening at the Tropicana Hotel in Las Vegas in July 1957, she toured the plushiest rooms in the United States for three years with an act that featured caricatures of celebrated female entertainers of the past and present and songs from *Gentlemen Prefer Blondes.*

Much of her nightclub material was incorporated into *Show Girl,* a musical revue in which Miss Channing, supported by Jules Munshin and a French male quartet, opened at the Eugene O'Neill Theatre on January 12, 1961. After 100 performances of *Show Girl,* Miss Channing returned to the nightclub circuit. In 1962 she teamed with George Burns in appearances at the Seattle World's Fair and Las Vegas. Their final show together was a command performance for President and Mrs. John F. Kennedy in Washington, D.C. on January 28, 1963. In the spring of that year Miss Channing had a six-week engagement at the Waldorf-Astoria Hotel in New York, and during the summer she toured the strawhat circuit in a production of George Bernard Shaw's *The Millionairess.*

When producer David Merrick offered Carol Channing the title role in *Hello, Dolly!,* Jerry Herman's musical adaptation of Thornton Wilder's play *The Matchmaker,* she accepted on condition that Gower Champion, who was choreographing the production, also direct it. Champion,

CHANNING, CAROL—*Continued*

who at first had questioned Miss Channing's suitability for the role, changed his mind when he auditioned her and observed her change within one day from, as Champion put it, "a big girl playing little" to "a big woman playing big." She opened as Dolly Gallagher Levi, the brassy, redheaded widow intent on remarrying into money, at the St. James Theatre in New York on January 16, 1964. The critics responded to her performance with unanimous warmth. Walter Kerr in the New York *Herald Tribune* (January 17, 1964) commended her for bringing to life "all the blowsy glamour of the girls on the sheet music of 1916. . . . She is glorious." A writer in *Cue* for January 25, 1964 complimented Miss Channing for subduing "a definite stage personality all her own . . . to capture instead the flavor of Dolly." *Hello, Dolly!* received the New York Drama Critics Circle Award for the best musical of the 1963-64 season. It also drew ten of the American Theater Wing's Tony awards in 1964. The original cast album of *Hello, Dolly!* has been recorded by RCA-Victor.

Miss Channing has often appeared on telecasts, including one on opening night at the World's Fair over NBC-TV on April 22, 1964. She took part in the first live telecast of a Broadway production when *Show Girl* was televised to a pay-TV system in a suburb of Toronto, Canada. The taped show was again shown to subscribers to a pay-television experiment in Hartford, Connecticut on June 14, 1964. In September 1964 she signed a contract with General Foods and the Young and Rubicam agency to do several TV specials in 1965 and 1966 and a weekly series beginning in the fall of 1966.

Carol Channing and Charles Franklin Lowe, a former television producer who is now her manager, were married on September 5, 1956. Two previous marriages, the first to novelist Theodore Naidish and the second to professional football player Alexander Carson, ended in divorce. A son by her second marriage, Channing Lowe, has been adopted by her present husband.

Carol Channing is five feet eight and one half inches tall and weighs 138 pounds. Her hair is ash brown. She used to dye it for professional appearances but now wears wigs instead. Professionally a platinum blonde in the past, she wears a carrot-colored wig in *Hello, Dolly!* She emphasizes her large eyes with seven ply, double thick false lashes. Her tremulous contralto voice has been described as a well-modulated foghorn with the overtones of a caged canary. Her manner is as warm and ebullient offstage as it is on, but more distracted. Marc Blitzstein once said that conversing with her was like talking to a somnambulist. Although Miss Channing is fashion conscious, she prefers to dress casually, and a typical costume when she is not working may consist of tights, boots, fur coat, and stocking cap. In keeping with the precepts of Christian Science, she neither smokes nor drinks.

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CHOTZINOFF, SAMUEL July 4, 1889-Feb. 9, 1964 Pianist; writer; music critic for the New York *Post* during the 1930's; became music director in 1948 and later music consultant to the National Broadcasting Company; producer of NBC-TV operas. See *Current Biography* (April) 1940.

Obituary

N Y Times p39 F 11 '64

CHRISTIE, AGATHA 1891(?)- Novelist; playwright

Address: Greenway House, Churston Ferrers, S. Devon, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1940.

Nearly half a century after she revolutionized detective fiction by the ingenuity of her plots, Agatha Christie, the Queen Bee of the murder mystery, is still tying unexpected solutions to unobtrusive clues in one or two slick whodunits a year. Her major creation is the natty Belgian octogenarian Hercule Poirot, who, in the opinion of some authorities, succeeded Sherlock Holmes as fiction's most celebrated sleuth. The Poirot novel *The Murder of Roger Ackroyd* (1926) remains a classic for students of the least-likely-suspect device.

Apart from her Poirot stories, Mrs. Christie's most highly regarded works have been the novel *And Then There Were None* (1939) and the play *Witness for the Prosecution* (1953). *The Clocks* (1963) is her most recent mystery story. Her sixty-odd books, translated in several languages, have enjoyed worldwide sales of millions of copies. In private life Agatha Christie is the wife of Max Mallowan, the archeologist.

Agatha Christie was born Agatha Mary Clarissa Miller about 1891 at Torquay in Devonshire, the English countryside that has served as the setting for many of her stories. She is the younger of two daughters of an English mother and Frederick Alvah Miller of New York. When she was a child her father died, and she was educated at home by her mother, who read to her, helped her to choose books for reading, and encouraged her to tell stories of her own. During adolescence she studied piano and voice in Paris, traveled to Egypt with her mother, and, with the encouragement of her mother and the novelist Eden Phillpotts, a Devon neighbor, wrote what she has described as "stories of unrelieved gloom, where most of the characters died."

Engaged to Archibald Christie in 1912, she married him in 1914, shortly after the outbreak of World War I. When her husband, a colonel in the Royal Air Corps, went on duty in France, Mrs. Christie joined the VAD (Voluntary Aid Detachment) and was assigned to a Red Cross hospital at Torquay. While working at the hospital she wrote her first detective novel in response to a challenge from her sister. She began the book slowly, in the spare moments of a busy schedule, and toward the end of the war, when she was transferred to lighter work in the hospital dispensary, she stepped up the pace of her writing. During two weeks of vacation spent in solitude at Dartmoor in Devon, she finished the novel. Rejected by publisher after publisher, the book finally reached the firm of John Lane, the Bodley Head Ltd., London. A year later, after Mrs. Christie had given up hope, she was, to her surprise, notified that the book had been accepted. It was published under the title *The Mysterious Affair at Styles* by John Lane in 1920.

The Mysterious Affair at Styles introduced Hercule Poirot to the world. An egotist with an egg-shaped head, a waxed mustache, and a heavy accent, Poirot stands squarely in the Sherlock Holmes tradition with his idiosyncrasies, his histrionics, and his foil, Captain Hastings. In *Murder for Pleasure* (Appleton-Century, 1941) Howard Haycraft called Hastings "easily the stupidest of all modern Watsons." Unlike Holmes, however, Poirot refuses to crawl with magnifying glass and fingerprint powder in laborious pursuit of clues. His unruffled confidence in the self-sufficiency of his intuition, or what he calls his "little grey cells," is always vindicated. "Not quite an armchair detective," Haycraft has observed, "Poirot nevertheless spurns the aid of science. He is the champion of theory over matter. What this postulate may lack in verisimilitude it gains in dramatic possibilities, which the author knows well how to exploit to advantage." Like other Christie heroes, Poirot solves his puzzles best within a closed setting, preferably a family estate, with an exact numeration of suspects.

Encouraged by her success with *The Mysterious Affair,* in quick succession Mrs. Christie wrote *The Secret Adversary* (1922), *Murder on the Links* (1923), *The Man in the Brown Suit* (1924), and *Secret of Chimneys* (1925). The second of these was a Poirot story; the others were novels of international intrigue. In *The Secret Adversary,* a mystery in the E. Phillips Oppenheim tradition, Tuppence, a clergyman's daughter, discovers the identity of an arch-conspirator. In *The Man in the Brown Suit,* a London working girl follows the trail of a diamond thief all the way to South Africa. Stolen jewels were also central to the plot of *Secret of Chimneys,* in which Mrs. Christie made the identity of the hero, Anthony Cade, as much a mystery as that of the super-villain.

"I had never thought of writing as a regular source of income or of myself as a writer by profession . . . [until] I had written six books," Agatha Christie has said. The decisive sixth book was *The Murder of Roger Ackroyd,* published in 1926 by William Collins Sons Ltd. (Collins remains her regular British publisher; her American publisher is Dodd, Mead & Company.) This Poirot mystery, in which the narrator is ultimately revealed as the murderer, evoked immediate controversy among connoisseurs of detective fiction. Although all readers granted its achievement as a tour de force, some accused the author of playing unfairly with the reader. Others, including Dorothy L. Sayers, came to Mrs. Christie's defense, arguing that it is up to the reader to suspect all the characters in a murder mystery.

Wide World

AGATHA CHRISTIE

While *The Murder of Roger Ackroyd* established its author's reputation among connoisseurs, a bizarre event that occurred shortly after the book was published catapulted her to the wider attention of the general public. In December 1926 Mrs. Christie suddenly disappeared from her home and became the object of a nationwide police search by land and air. An anonymous letter finally led the searchers to a hotel in Harrogate, a Yorkshire health resort, where they found the novelist registered under the name of the woman who later became Colonel Christie's second wife. Physicians who examined her at the time said that Mrs. Christie was suffering from amnesia. During the period of her disappearance, the reprints of her earlier works sold out of stock, and two newspapers began serializing her stories.

After her divorce from Colonel Christie in 1928, Agatha Christie spent much of her time in travel, mostly in the Middle East. In 1930, during a visit to Muqaiyir in Iraq, she met Max Edgar Mallowan, who was assisting Sir Leonard Woolley there in the excavations that were to make possible for the first time a partial reconstruction of the history of the ancient Sumerian city of Ur. She married Mallowan in September 1930, and each spring thereafter she accompanied him on his archeological expeditions in Iraq and Syria, helping with tabulations and photography. These experiences provided her with the raw material for *Murder in Mesopotamia* (1936), *Death on the Nile* (1937), and *Appointment with Death* (1938).

During World War II, while Mallowan served as adviser on Arab affairs to the British government in Tripolitania, Agatha Christie worked in the dispensary of University College Hospital, London. After the war she assisted her husband in excavating Assyrian ruins of the seventh century B.C. "I find searching for clues more fascinating than laying them," she remarked on one occasion. She also found in the primitive

CHRISTIE, AGATHA—*Continued*

conditions of desert life a relief from the distractions of city life and particularly from her own civilized predilections, the chief of which was buying and remodeling houses, living in them for a short time, and then selling them again. In *Come, Tell Me How You Live* (1946) she gave an informal, humorous account of the expeditions with her husband.

Some critics detected a lethargy beneath the competent craftsmanship of some recent Poirot novels, such as *Cat Among the Pigeons* (1959), the story of a killer who terrorizes a girls' school. By her own admission Mrs. Christie tires of her chief character from time to time and would long ago have retired him permanently if her public had permitted it. For variety she has occasionally turned to other sleuths, especially to Miss Jane Marple, an elderly spinster whose insight into her fellow residents in the village of St. Mary Mead enables her to help the police solve crimes there or in other towns without missing a stitch in her knitting. Introduced in *Murder at the Vicarage* (1930), Miss Marple achieved her greatest popularity in *What Mrs. McGillicuddy Saw!* (1957), the story of a murder in one train witnessed by a woman in another. Margaret Rutherford portrayed Miss Marple on the screen in *Murder She Says* (1962), based on *What Mrs. McGillicuddy Saw!; Murder at the Gallop* (1963), based on *After the Funeral;* and *Murder Most Foul* (in production in 1964).

Since Charles Laughton created Hercule Poirot on the London stage in *Alibi,* an adaptation of *The Murder of Roger Ackroyd,* in 1928, many of Mrs. Christie's books have been adapted for the theater, often by herself. She has also written several plays directly for the stage. At one point (December 1953-January 1954) three Christie plays, *The Mousetrap, Witness for the Prosecution,* and *Spider's Web* were running concurrently in London's West End. *The Mousetrap* set a record for London performances—4,540 by November 1, 1963—and is still running. Exported to Broadway, *Witness for the Prosecution* was chosen the best foreign play of the 1954-55 season by the New York Drama Critics Circle. A film version of *Witness for the Prosecution,* directed by Billy Wilder and starring Tyrone Power, Marlene Dietrich, and Charles Laughton, was one of the major box-office successes of 1958. Mrs. Christie's work has also been presented over BBC radio and television.

Using the pseudonym of Mary Westmacott, Mrs. Christie has written several romantic novels, beginning with *Giant's Bread* (1930). These have tended to be psychological studies. A typical example was *Absent in the Spring* (1944), in which a wife and mother, reviewing her life in a rare period of meditation, realizes that she has not been the unmitigated blessing to her husband and children that she had assumed. A critic in the *Weekly Book Review* (September 10, 1944) called the novel "a gem of a psychological portrait." Mrs. Christie has generally been less successful in applying the psychological approach to her detective fiction, as in the novel *Ordeal by Innocence* (1959) and in many of her short stories. She has written one book of verse, *Road of Dreams* (1925).

Mrs. Christie does much of the plotting for her books while munching apples in her bathtub. Because she finds the sight of flowers and trees a temptation to truancy, she prefers working indoors. She types her manuscripts on a portable machine, using three fingers of each hand. The idea for a story gestates slowly with her, but once she has decided to put it on paper, she works ceaselessly for at least ten days so that it will be well advanced before it has a chance to become stale. Most of her novels are written in about six weeks.

Agatha Christie is five feet seven inches tall. Her hair and eyes are gray. She is reported to have a good sense of humor and an unaffected sophistication. Despite some effort when she was younger, she has never acquired a taste for tobacco, alcohol, or the mass media. Her favorite recreation is music, both as a listener and as a performer on the piano. She also enjoys reading, cooking, collecting old furniture and bric-a-brac, and gardening on the grounds of her Devonshire estate. She and her husband also live for part of each year in their other residences, one in London, and another on the Thames at Wallingford. Agatha Christie is a Commander of the British Empire and a fellow of the Royal Society of Literature. By her first marriage she has a daughter, Rosalind, born in 1919 and now married.

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CLARK, CHARLES E(DWARD) Dec. 9, 1889-Dec. 12, 1963 Federal judge and professor of law; dean of Yale University Law School (1929-39); Judge of the United States Court of Appeals for the Second Circuit (1939-54) and Chief Judge of the Federal Court (1954-59). See *Current Biography* (July) 1959.

Obituary

N Y Times p27 D 14 '63

CLARK, KENNETH B(ANCROFT) July 24, 1914- Educator; psychologist

Address: b. 31 W. 110th St., New York 26; h. 17 Pinecrest Dr., Hastings-on-Hudson, N.Y.

According to the noted Negro educator and psychologist, Dr. Kenneth B. Clark, the only way the United States can avoid the embarrassment of racial strife is "either by total oppression or total equality." A pioneer in the civil rights movement, Clark is the author of a study on the effects of racial discrimination that was cited by the United States Supreme Court in its 1954 school desegregation ruling. A faculty member of the College of the City of New York since 1942 and a full professor since 1960, Clark is also a founder of the Northside Center for Child Development and of Harlem Youth Opportunities Unlimited (HARYOU), which plays an important role in President Lyndon B. Johnson's war-on-poverty program. Although Clark represents the moderate and responsible element of Negro leadership, he has warned that the Negro in America is tired of waiting for the same rights enjoyed by every other American and might be prepared to resort to drastic measures to obtain them, if necessary.

Kenneth Bancroft Clark was born in the Panama Canal Zone on July 24, 1914 to Arthur Bancroft Clark and Miriam (Hanson) Clark. Clark credits his mother with having a major influence on the course of his life. When he was five years old and his sister, Beulah, was two, Mrs. Clark insisted on moving to the United States. Over the strenuous objections of his father, Mrs. Clark and the children went to New York City where they settled in a small tenement apartment in upper Harlem. His father, a passenger agent with the United Fruit Company—as was his father before him—refused to leave Panama and is still there. To support herself and her children, Clark's mother (now Mrs. Clifford Austin of East Elmhurst, Long Island, New York) took a job as a seamstress in a sweatshop in New York City's garment district. She helped to organize a union in the shop and became one of the early shop stewards for the International Ladies Garment Workers Union. "I guess my first contact with social issues was listening to Mama tell of her difficulties in organizing a union in her shop," Clark recalled in an interview with Ted Poston of the New York *Post* (March 22, 1964). "Somehow she communicated to me the excitement of people doing things together to help themselves."

Clark began his education at Public School 5 in Harlem, and he later attended Public School 139 (which also counts the author James Baldwin among its alumni). He recalls that at the time he began his schooling, Harlem was still an integrated community, but by the time he reached the ninth grade, the majority of the students at his school were Negro. "They started telling us that we Negroes would be better off if we learned a trade, and my counsellor made the mistake of writing Mama suggesting that I prepare for vocational training," he told Ted Poston. "Mama stormed into school, more the shop steward than the lady she usually was. She told my counsellor, 'I don't give a damn where you send *your* son, but *mine* isn't going to any vocational school.'... They sent me to George Washington High School; they didn't want any further discussion with Mama on the subject."

Upon graduating from high school Clark entered Howard University in Washington, D.C., where his teachers deepened his awareness of racial injustices, and where Dr. Ralph J. Bunche, who taught political science at Howard at the time, became a major influence upon him. Clark obtained his B.A. degree at Howard in 1935 and his M.S. degree in the following year. He taught psychology at Howard University in 1937-38 and then continued his graduate studies at Columbia University, which awarded him a Ph.D. degree in experimental psychology in 1940. From 1939 to 1941 Clark also took part in the study of the American Negro problem that was headed by the Swedish economist Gunnar Myrdal and sponsored by the Carnegie Corporation. He was assistant professor of psychology at the Hampton Institute in Hampton, Virginia in 1940-41, and during the same period held a fellowship from the Julius Rosenwald Fund. In 1941-42 Clark served as assistant social science analyst on the research staff of the Office of War Information, traveling around the country to study the morale of the Negro population. He joined the faculty of the psychology department of the College of the City of New York as an instructor in 1942, and he became an assistant professor in 1949. In 1944-45 he was a research associate with the committee on community interest of the American Jewish Congress.

Wide World
KENNETH B. CLARK

In 1946 Clark and his wife, Dr. Mamie Phipps Clark, founded the nonprofit Northside Testing and Consultation Center, which later became the Northside Center for Child Development. The purpose of the center, located in Manhattan, is to treat children with personality disturbances. At the time of its founding the Clarks pointed out that many maladjustments from which the Negro suffers have psychological roots. "Applied psychology can be used to contribute to a more stable family life, to help brighten Harlem's outlook and to improve race relations generally," Clark said. The Clarks turned the center, originally for Negro children only, into an interracial institution in 1949. At the present time it is operating on a greatly enlarged program under a grant from the National Institutes of Mental Health, a federal agency.

Clark prepared a psychological report in 1950 showing that school segregation mars the development of white as well as Negro students. In May of the following year he repeated his observations and proposals at a federal desegregation hearing in Charleston, South Carolina. The United States Supreme Court cited Clark's report in its history-making decision of May 17, 1954, CLARK, KENNETH B.—*Continued*

declaring segregation in public schools unconstitutional. "The Court saw the issue clearly and in the same human terms in which [the Negro] had felt it," Clark said ten years later. "A racist system inevitably destroys and damages human beings; it brutalizes and dehumanizes them, blacks and whites alike."

In the spring of 1954 Clark charged the New York City school system with allowing *de facto* segregation in some of its schools. He pointed out that because of segregation, especially in Harlem, "children not only feel inferior but are inferior in academic achievement," and that many schools lacked adequate teaching, counseling, and guidance programs. "It is no longer necessary to have specific techniques for gerrymandering schools and excluding Negro children from academic and other specialized schools," he said. "These children are not prepared to pass the tests for these academic and specialized schools. This is a most effective form of racial exclusion."

Although Clark's charges were denied and he was denounced by high-ranking school officials, an investigation later backed up his findings and led to sweeping reforms in the school system. In May 1956 Clark, as head of a subcommission on educational standards and curriculum of the Board of Education's Commission on Integration in the Schools, prepared a report that was unanimously accepted by the commission. It demanded an enriched curriculum, better teaching, smaller classes, and more adequate education facilities in underprivileged Negro and Puerto Rican neighborhoods. The report suggested that environmental factors, and not innate racial differences, determined differences in intellectual ability.

Speaking at a convention of the New York State Psychological Association in May 1959, Clark explained how a segregated school system could bring about a segregated neighborhood. He charged that in many transitional neighborhoods school officials and teachers, assuming that children of minority groups are intellectually inferior to the white majority, tend to dilute the school work as an act of "mercy," and educational standards in the schools deteriorate as a result. When this happens, he pointed out, old-time members of the community leave to protect their children from an inadequate education, and the neighborhood soon becomes another ghetto.

In 1960 Clark received a permanent appointment as professor on the faculty of the City College. He is the first Negro in the history of New York City to receive a permanent appointment to a city college. Clark also served as a visiting professor of psychology at Columbia University in 1955 and at the University of California in 1958. In 1961 he was awarded the Spingarn Medal of the National Association for the Advancement of Colored People (NAACP). The award is made annually to the Negro who has done the most to advance race relations. Since 1950 Clark has been social science consultant to the legal and educational division of NAACP.

Along with professional social workers and other leading citizens, and with the support of the city of New York, in June 1962 Clark organized Harlem Youth Opportunities Unlimited (HARYOU). Clark, who was named chairman, described the project as a preventive program aimed at reducing the number of unemployed youngsters, school dropouts, and juvenile delinquents. He also pointed out that HARYOU would serve the non-delinquents and that the group "must take into account the need to salvage, conserve and nurture this vast majority of the community's young people." In February 1964 HARYOU released a report showing that because of the "massive deterioration" of the area schools, the longer a student went to a Harlem school, the worse off he was.

The HARYOU report proposed a total reorganization of Harlem schools to make them "models of educational excellence." This would be achieved by recruiting educational experts and by introducing higher standards in the selection of teachers and administrators. It also called for establishing forty HARYOU preschool academies and after-school remedial centers. Another innovation proposed in the report is a "reading mobilization year," under which program every Harlem child would spend a year learning to read or to improve his reading ability. "We can't gamble with our youth any longer," Clark has said. "The program must work. It is the city's last hope to save these children from a wasted life."

A Presidential committee headed by Attorney General Robert F. Kennedy in May 1964 approved a three-year "last hope" program of aid to Harlem's youth. Some $110,000,000 in federal funds were earmarked for the program, which is linked to President Lyndon B. Johnson's general anti-poverty campaign. Scheduled to go into effect in the summer of 1964, the program was placed under the administration of a joint organization, formed by the merger of HARYOU and Associated Community Teams (ACT), a social organization influenced by the Democratic Congressman Adam Clayton Powell. Clark, who served as acting chairman of HARYOU-ACT, clashed with Powell over the selection of an executive director of the joint organization, charging that Powell wanted to take over the program for political purposes. In turn Powell suggested that Clark stood to gain financially from the program, a charge that Clark vehemently denied. In an interview published in the New York *World-Telegram and Sun* (June 9, 1964) Clark said: "I will leave after the program is on a stable basis. I will see it through the transition. I will do my best to see that it is carried out by professional people, not politicians." He resigned from the board of Haryou-Act on July 31, 1964.

In his book *Prejudice and Your Child* (Beacon Press, 1955) Clark analyzes the effects of racial discrimination upon Negro and white children and proposes certain remedies. It was praised for its "comprehensiveness and clean objectivity" by Helen Henley in the *Christian Science Monitor* (July 28, 1955). Clark has also contributed many articles to popular and scholarly journals, including "Desegregation: An Appraisal of the Evidence," published in the *Negro History Bulletin* (May 1954).

Clark has held a number of federal, state, and city posts and has served on several professional committees. In 1950 he was on the fact-finding staff of the Mid-Century White House Conference on Children and Youth. In 1961-62 he was a consultant to the personnel division of the United States Department of State and a member of the committee on foreign affairs personnel. He was a member of the commission on integration of the New York City Board of Education from 1954 to 1958 and has been a member of the New York State Youth Commission since 1956. He has served since 1957 on the advisory committee of the division of intercultural relations in education of the New York State Department of Education. Clark is also a director of the National Child Labor Committee, of the National Scholarship Service and Fund for Negro Students, and of the New Lincoln School. Since 1959 he has been a member of the board of trustees of Howard University. A fellow of the American Psychological Association, Clark is also a member of the Society for the Psychological Study of Social Issues. He has been a member of its council since 1954 and served as president in 1959-60.

Dr. Kenneth B. Clark married Mamie Phipps on April 14, 1938, while they both were students at Howard University. The daughter of a Hot Springs, Arkansas physician, Mrs. Clark obtained her Ph.D. degree in psychology at Columbia University and is co-director of the Northside Center for Child Development. Their daughter, Kate Miriam, an Oberlin graduate, is studying psychiatric social work at Smith College, and their son, Hilton Bancroft, who studied in the Netherlands as an exchange student a few years ago, plans to enter law school after graduating from Columbia University. Clark has been described by Joseph Wershba in the New York *Post* (August 1, 1961) as "a mild-looking, bespectacled man, who ordinarily speaks in the constrained tones of the scholar." He is a member of the Protestant Episcopal Church, and his fraternities are Sigma Xi, Zeta Boule, Sigma Pi Phi, and Kappa Alpha Psi. In former years Clark modeled in clay, but he no longer has time for this hobby. His favorite pastime is working in the garden surrounding his ten-room home in Hastings-on-Hudson.

In an interview for the New York *Times Magazine* (August 25, 1963) Kenneth B. Clark summed up the goal of the American Negro. "Negroes want what other human beings want—respect, dignity, the opportunity to grow and to be evaluated in terms of their worth as individuals," Clark said. "The term 'equality' means to every thoughtful Negro exactly what it says. Equality is not qualifiable."

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COLBERT, CLAUDETTE (kôl-bâr) Sept. 13, 1905- Actress

Address: b. c/o Actors Equity Assn., 226 W. 47th St., New York 36

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

After almost three decades as one of Hollywood's most popular leading ladies, Claudette Colbert—whose heart-shaped face, radiant smile, and reddish-brown bangs have long been her trademarks on the screen—now divides her time between acting on the Broadway stage and vacationing at her newly acquired Barbados home. In more than fifty motion pictures since 1929, she has proved herself equally adept in both comedy and dramatic roles. She won an Oscar of the Academy of Motion Picture Arts and Sciences for her performance with Clark Gable in the 1934 comedy *It Happened One Night* and was nominated again in 1945 for her acting in *Since You Went Away*. Miss Colbert, who had begun her career on the stage in 1923, returned to Broadway in 1958 as the star of the comedy *The Marriage-Go-Round*. In 1963, when she was appearing in *The Irregular Verb To Love* on Broadway, she announced that she would not make any more films but would continue her work in the theater.

Wide World

CLAUDETTE COLBERT

Claudette Colbert was born Claudette Chauchoin on September 13, 1905 in Paris, France, the only daughter of Georges and Jeanne (Loew) Chauchoin. She has one brother, Charles. The family, including her grandmother, Marie Loew, moved to the United States in 1910 and settled in New York City. "I have always felt it was Grandmother who gave my parents the courage to come to America," the actress recalled many years later (*Saturday Evening Post*, March 25, 1950). Mrs. Loew, a native of the Isle of Jersey, spoke English as well as French. It was she who found them a top-floor apartment in the East Fifties, and throughout Claudette's childhood, her humor and perseverance sustained the entire family. She clung to many French traditions, and much to their disappointment the Chauchoin children were given bread and chocolate rather than "penny candy," and were not permitted to play in the streets like other city youngsters.

Lily, as she was often called in childhood, attended public grade schools and Washington Irving High School, where she studied art and design in order to prepare herself for a career in

COLBERT, CLAUDETTE—*Continued*

the fashion world. While in high school she made her dramatic debut as Rosalind in *As You Like It.* After graduation from high school in 1923, Claudette, who also attended the Art Students League, took a position in a dress shop so she could learn more about designing. She gave French lessons in the evenings to augment her slender income. The playwright Anne Morrison urged her to consider acting as a possible career and even found her a part of three lines in *The Wild Westcotts.* A few glimpses of theatrical life proved enough to convince Claudette.

To go with her new career, she selected a shorter, catchier surname—Colbert. Tryouts for *The Wild Westcotts* were held in Stamford, Connecticut, where her role as Sibyl Blake was expanded. The play opened on December 23, 1923 at the Frazee Theater, New York, but despite a cast that included Cornelia Otis Skinner, Elliott Nugent, and Edna May Oliver, it had only a brief Broadway run. For the next three years the aspiring young actress survived a succession of small parts, short-lived engagements, and unsuccessful road tours. Among these early plays were *We've Got To Have Money* (1923), *The Marionette Man* (1924), *The Cat Came Back* (1924), *High Stakes* (1924), and *Leah Kleschna* (1924). She had better luck in the role of Ginette in the farcical *A Kiss in a Taxi* (1925), which ran for 103 performances and gave promise of Miss Colbert's ability to handle light comedy.

As Lou, the snake charmer, in Kenyon Nicholson's play *The Barker* (1927), Miss Colbert had her first real opportunity to display her talents. She starred with Norman Foster, to whom she was married on March 13, 1928. Her acting, as well as her attractive appearance, won her a film role opposite Ben Lyon in the silent picture *Love O' Mike,* which was shot during the 172-run performance of *The Barker.* Disappointed in the outcome of the film, the actress vowed that she would never make another motion picture. She went on to appear on Broadway in *Fast Life,* Eugene O'Neill's *Dynamo,* and Elmer Rice's *See Naples and Die,* all in 1928. She made her debut on the London stage in the role of Lou in *The Barker* on May 7, 1928.

Despite her first unhappy experience with motion pictures, Miss Colbert could not resist a tempting offer from Paramount Studios in New York. She made her debut in the talkies as a distressed heroine trying to elude Edward G. Robinson in the 1929 *A Hole in the Wall.* Her next picture, *The Lady Lies,* followed before the year was over, and in 1930 she appeared in *The Big Pond, Young Man of Manhattan,* and *Manslaughter.* The latter film took her to Hollywood, where she was to make her home for the next three decades. Except for *The Smiling Lieutenant* in 1931, Claudette Colbert's next six motion pictures were mediocre productions in which she portrayed a succession of sweet, clinging, virtuous women. At last she demanded the role of the sensuous and wicked Poppaea in the Cecil B. DeMille film *The Sign of the Cross* (1932). As Poppaea, she revealed another facet of her screen personality—sex appeal—and it was given full rein two years later in DeMille's *Cleopatra.*

Although Miss Colbert was considered one of Hollywood's reigning stars by 1932, she was still cast in undistinguished films. Then, on loan from Paramount Studios to Columbia Pictures, she played opposite Clark Gable in *It Happened One Night.* This engaging comedy depicted the adventures of a runaway heiress and an amorous newspaperman who are traveling on the same bus from Miami to New York. It was released in 1934 with very little advance publicity but became the "sleeper" of that year. The Academy of Motion Picture Arts and Sciences gave awards to the film's director, Frank Capra, and to each of the two leading stars—Clark Gable and Claudette Colbert—for their performances. Now regarded by many as a classic among motion pictures of that era, it is frequently revived on television. Miss Colbert was named one of the ten top money-making stars in the *Motion Picture Herald-Fame* Poll in 1935, in 1936, and again in 1947.

An obvious flair for comedy did not dissuade Miss Colbert from trying to vary her screen roles for the next several years. She played the mother of a grown daughter in *Imitation of Life* (1934); chose Fred MacMurray as her co-star in *The Gilded Lily* (1935), a picture that not only made him a star but began a long and delightful partnership in films; and also was seen in the grimly dramatic *Private Worlds* (1935) and the historical *Maid of Salem* (1937) and *Drums Along the Mohawk* (1939).

When the star-studded saga of the oil industry, *Boom Town,* failed to excite either critics or moviegoers in 1940, Miss Colbert went back to light comedies, appearing in *Arise My Love* (1940) with Ray Milland, *Skylark* (1941), *Remember the Day* (1941), and *Palm Beach Story* (1942). For *No Time For Love* (1943) the chic actress became a lady photographer who scrambled through a muddy tunnel in search of sandhog Fred MacMurray. The uninhibited performances of the two stars and the humorous dialogue elevated a routine boy-gets-girl film into what Bosley Crowther of the New York *Times* called a "spicy, adult comedy."

World War II was responsible for two of Claudette Colbert's finer dramatic roles. She divested herself of glamour in *So Proudly We Hail* (1943) to give a powerful performance as the heroic Army nurse on her way home from the Battle of Bataan. Her portrayal of a wife and mother in wartime America in *Since You Went Away* (1944) led to her nomination for an Oscar in 1945. The film, produced by David O. Selznick, was regarded by some reviewers as a realistic document of the war on the home front, but many others criticized its length and its repetitious, heart-tugging scenes.

Miss Colbert again teamed with Fred MacMurray in the light-hearted spoof of returning war heroes, *Practically Yours* (1945). *Guest Wife* (1945) was not liked by the critics: "Miss Colbert shows how really excellent she is despite the trite story," commented a writer for *Variety* (July 25, 1945). Another reviewer was surprised that she even consented to be in the film. Critics were only lukewarm about *Tomorrow is Forever* (1945) and *The Sacred Heart* (1946), but continued to praise her acting. Alton Cook summed up their feelings with the observation in the New York

World-Telegram (January 11, 1947), "One of the endearing qualities about Claudette Colbert is her consistently excellent playing in mediocre pictures. Her luck in choosing vehicles has not been good lately but Miss Colbert has never wavered in conjuring up a glowing radiance that one minor picture after another has not deserved."

Cook's comment in 1947 could with few exceptions, describe the next decade in the actress's film career. Alternating between comedy and drama, she was cast in movies whose plots were either weak or badly carpentered. Even *The Egg and I* (1947) and *Family Honeymoon* (1949), which had the combined talents of Claudette Colbert and Fred MacMurray, missed being the box office hits that Hollywood needed. Her portrayal of the heroine in the film based on Agnes Newton Keith's *Three Came Home* (1950), a grim account of a Japanese prison camp in Borneo, evoked some critical praise, but her next several films, including *Texas Lady* (1955), were relatively unsuccessful.

In the years following 1955 Miss Colbert turned her full attention to stage and television appearances, although she was persuaded to return to movie making for the role of Troy Donahue's mother in Warner Brothers' *Parrish* in 1961. Unlike many Hollywood stars, the actress made the transition from films to television with enthusiasm. She appeared as a guest on many regular shows and acted in special productions of *Blithe Spirit* and *The Guardsman.* In February 1957 she was seen in a ninety-minute CBS-TV production *One Coat of White* as a widow torn between family devotion and love for a French artist, played by Paul Henreid. Although she had previously turned down NBC's offer for a weekly television series, Miss Colbert became hostess on a monthly documentary series on problems of interest to American women, entitled *Woman,* which ran during the 1959-60 television season. When Maxwell House Coffee decided to advertise its product on television in 1963-64 using the "star system," Claudette Colbert and Edward G. Robinson, who had started their motion picture careers together back in 1929, were the stars chosen.

Claudette Colbert had signed a fourteen-year contract with Paramount Studios in 1930. During this period she averaged about two films a year for which she was paid $150,000 each and was among the top-paid Hollywood performers for more than a decade. After 1944 she was free to work for any studio but continued to make about two pictures a year until 1950. Her film earnings were wisely invested so that in 1960 she was able to tell a reporter for the Los Angeles *Times* (September 25, 1960) that she did not need to work at all: "I think it's time to enjoy the fruits of my labor [in films] by doing exactly what I want."

In the spring of 1956 Claudette Colbert had made a trip to Broadway to replace Margaret Sullavan in *Janus,* remaining in the play until that summer. It was her first stage appearance since she had begun making films in 1929. Two years later she and Charles Boyer starred as husband and wife in the witty comedy *The Marriage-Go-Round,* which opened at the Plymouth Theater on October 29, 1958 and ran for 450 performances. Critics were lavish with their approval of the skill and charm of the leading players. Richard Watts said in the New York *Post* (November 9, 1958) that Miss Colbert gave a "delightful performance, beautifully brightened by style, humor and grace. She is truly an enchanting light comedienne." *Julia, Jake and Uncle Joe,* written by Howard Teichmann, Miss Colbert's next play, opened on January 28, 1961 at the Booth Theater and because of unfavorable notices, closed the following day. Miss Colbert, who had signed a run-of-the-play contract, later told Stuart Little of the New York *Herald Tribune* that she had suggested closing the play for extensive rewrites after its tryout in Wilmington.

With Cyril Ritchard, Miss Colbert co-starred in the British comedy *The Irregular Verb to Love,* which opened the 1963-64 Broadway season on September 18, 1963 at the Ethel Barrymore Theater. As the eccentric English matron just released from jail, where she had been sent for having bombed fur shops to demonstrate against cruelty to animals, she delighted critics and audiences. "She has seldom looked lovelier, even in a Cecil B. DeMille bath tub, than she does here, and she proves once again what a deft comedienne she is and how effortlessly and naturally she achieves laughs," George Oppenheimer wrote in *Newsday* (September 19, 1963). But the play itself, some reviewers thought, was too low-pressure for a long Broadway run, and it closed after three months.

In 1963 Miss Colbert announced that she would make no more motion pictures although she expected to continue with stage appearances. "I was on the screen for 30 years and never did get used to getting up at 5 in the morning," she explained to Leonard Harris of the *World-Telegram and Sun* (September 14, 1963). "In the theater you stay up late, and you sleep late in the morning. Its a delicious life." She also felt that the opportunities for doing light comedy were better in the theater than in Hollywood and that she could now indulge her preference for working on the stage.

As chic and vivacious offstage as she often is onstage, Claudette Colbert is noted for her taste in clothes. She has brown eyes and reddish-brown hair worn in short curls and fluffy bangs. She weighs about 108 pounds and is five feet four and a half inches tall. For many years she was known in Hollywood as the actress who would not be photographed on the right side, and on one occasion an entire set reportedly had to be rebuilt because a director forgot about her preference.

Claudette Colbert's marriage to Norman Foster in 1928 was terminated by divorce in 1934. Two years later she married Dr. Joel Pressman, now a retired surgeon who is a professor at the University of California at Los Angeles Medical School. The Pressmans had a home in Holmsby Hills, California, which the actress had helped design and decorate. In 1960 she acquired a Manhattan penthouse and the following year, a home in Barbados. In 1963 the Pressmans sold their Hollywood home with the intention of dividing their time between New York and Barbados. Miss Colbert's leisure activities over the years have included skiing, sketching, and painting por-

COLBERT, CLAUDETTE—*Continued*

traits. "I like to paint portraits of people that look like them," she told a New York *Post* reporter. She also enjoys dancing and listening to orchestral music.

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CONNALLY, TOM Aug. 19, 1877-Oct. 28, 1963 United States Senator from Texas (1929-53); served as Representative in the House (1917-53); intermittently chairman of Senate Foreign Relations Committee, beginning in 1941. See *Current Biography* (April) 1949.

Obituary

N Y Times p1+ O 29 '63

CORELLI, FRANCO Apr. 1924(?)- Singer
Address: b. Metropolitan Opera Association, Broadway and 39th St., New York 18

A departure from the short and portly tenors who strut the opera stages, the Italian tenor Franco Corelli is so tall and handsome that he has built up a following among those teen-agers who usually reserve their devotion for crooners. Largely self-taught, Corelli embarked on a singing career relatively late in life, and his rise in Italy was so rapid that his countrymen christened him the "sputnik tenor."

Some of Corelli's success arises from his willingness to subordinate his life to the demands of his operatic career. "Practically everything is bad for the voice," he complains. "It is such a delicate instrument." The instrument in question is one of surpassing beauty and power: a rather dark tenor approaching the range of a baritone, capable of great volume without strain, always under excellent control. Corelli, who can now lay claim to almost thirty roles in his repertoire, is a leading tenor of the Metropolitan Opera House and for four seasons in succession has opened the season at La Scala in Milan, Italy—a record for Italian tenors.

The section of the Adriatic coast of Italy that produced Renata Tebaldi, Mario Del Monaco, Anita Cerquetti, and Beniamino Gigli is the region in which Franco Corelli was born and grew up. Its people have long had a saying, "Beautiful voices are born in this region." The son of a shipyard employee, Franco Corelli was born "ten yards away from the sea" in Ancona in April, probably in 1924, and grew up in a large family of no particular musical background. His love of the sea led Corelli to study naval engineering at the University of Bologna until an amateur singer friend who heard him sing urged him to train his voice. In 1947 he enrolled at the Pesaro Conservatory of Music, but he suddenly lost the top register of his tenor voice. Trying to switch to baritone roles, he found that his voice was not suited to that vocal range, and abandoned the idea.

In Florence, in 1951, Corelli entered and won a vocal competition at the famous Maggio Musicale, or Florence May Festival. When another unsatisfactory period of vocal study followed, this time in Florence, Corelli finally decided that he was his own best teacher, and although he now works with a vocal coach, he is virtually self-taught. Hour by hour he listened to the recordings of such great tenors as Caruso, Gigli, Lauri-Volpi, and Pertile, noting details of style, projection, and nuance, absorbing what he considered essential for his own voice. In this way he memorized entire roles, although he insists that his interpretation is a purely personal one, and this method continues to contribute to the perfecting of his repertoire, especially in preparing for new roles. When Corelli has a new assignment he records the role on tape in falsetto voice with his accompanist. After carefully studying this version he corrects all errors and proceeds to a full-voice recording of the part.

In 1952 Corelli successfully auditioned for the Spoleto Festival, and he made a triumphant debut there that year as Don José in *Carmen*—the only role in French in his repertoire. His Spoleto performance was observed by scouts from leading Italian opera houses, and in 1953 he was invited to sing in Riccardo Zandonai's *Giulietta e Romeo* at the Rome Opera House. The engagement, which brought Corelli to the attention of a wide circle of discriminating Italian opera lovers, led to many engagements throughout the country and ultimately to Corelli's debut at La Scala in Luigi Spontini's *La Vestale* with Maria Callas in 1954.

From the beginning Corelli's career has been one of breathtaking pace and perpetual motion. As early as the 1953-54 season he was caught up in a whirl of commitments that hardly allowed him enough time to consider his next move. His engagements for that period included *Norma* at Trieste with Maria Callas, *Carmen* at San Carlo in Naples, *Aïda* at Parma, *Tosca* at San Remo, and *Don Carlo* in Rome with Tito Gobbi and Boris Christoff. The schedule put Corelli squarely on his mettle, for he had to learn many new roles in a short time. Accepting the challenge, he soon mastered a large repertoire that included such un-Italian roles as that of the False Dimitri in *Boris Godounov* and such new works as Guido Guerrini's *Enea*, which was presented in Rome in 1953. In 1954 he not only made his La Scala debut as Licinio in *La Vestale*, but also sang in *Agnes von Hohenstaufen* at the Florence May Festival, thus contributing his own share to the revival of interest in the operas of Luigi Spontini. He sang at Bergamo, Messina, Bologna, Trieste, Venice, Palermo, Genoa, and Leghorn, and fulfilled summer engagements at the Baths of Caracalla in Rome and at the Arena in Verona.

Meanwhile, Corelli's popularity mounted. His handsome appearance and romantic approach to acting probably accounted for much of his appeal, especially to the young. He soon became the operatic equivalent of a matinée idol and hordes of teen-agers claimed him as their hero. He also made such great strides vocally in those early seasons that Cynthia Jolly reported in the British magazine *Opera* (February 1953): "Franco Corelli is constantly improving, and his voice, with its easy fortissimo, holds passion and challenge. He is a singer with a future."

For Franco Corelli the operatic art is more than an occupation; it is his preoccupation. He is another of those singers who haunt libraries and museums in search of material that may throw light on the manners and customs of the times in which the opera takes place. When he is not singing or preparing a role, he spends much of his time with a venerable conductor friend, hunting down obscure operas that have been unproduced for lack of a competent tenor, and painstakingly studying their scores. In this way he has helped to bring back to the stage such operas as Meyerbeer's *Les Huguenots* and *L'Africaine* and Donizetti's *Poliuto.* He has lent his presence to revivals of Allegra's *Romulus,* Handel's *Giulio Cesare* and *Hercules,* and Verdi's *La Battaglia di Legnano.*

Making his first operatic appearance outside Italy and Sicily, on June 27, 1957 Corelli had his Covent Garden debut in London, in *Tosca* with Zinka Milanov and Giangiacomo Guelfi. Among the critics who found him well worth waiting for was Harold Rosenthal, who reported his approval in *Opera* magazine (August 1957). From London, Corelli went on to sing in Vienna and Paris, and in subsequent seasons he sang in opera houses in Germany, Spain, Portugal, and Monaco.

Within five years after his debut at Spoleto, Corelli was as much sought after as an operatic tenor as Mario Del Monaco and Carlo Bergonzi. By the time that he made his American debut in 1961 his repertoire encompassed more than twenty-five roles, including that of Calaf in *Turandot;* the title role in *Andrea Chenier;* Canio in *Pagliacci;* Ipanov in *Fedora;* and Gabriele Adorno in Verdi's *Simon Boccanegra.* The critics discovered that Corelli's art had considerably matured. "Seldom have I heard a more satisfactory Dick Johnson," Ernest de Weerth wrote in *Opera News* (April 1, 1957) after seeing him in *The Girl of the Golden West,* and after hearing his Arrigo in *La Battaglia di Legnano* Claudio Sartori in *Opera* (February 1962) predicted a long and brilliant career for Corelli. Among the dissidents has been Paul Henry Lang of the New York *Herald Tribune,* who in his columns has repeatedly called attention to what, in his opinion, are the inadequacies of Corelli's legato and pianissimo. Other critics have felt that he holds his high notes too long and that he sometimes substitutes posing for acting.

On January 27, 1961 he made his debut at the Metropolitan Opera House as Manrico in *Il Trovatore,* with Leontyne Price, who was also making her Metropolitan debut, as Leonora. Among the enthusiastic critics in the audience was Ronald Eyer of the New York *Herald Tribune,* who reported the next morning: "His throat bursts with the golden tenor tones with the clarion thrusts at the top which is so ravishing to the Italian ear. It was ravishing to all ears last night." In February Corelli shared the honors with Birgit Nilsson, when he sang Calaf in the Metropolitan's first production of Puccini's *Turandot* in thirty years. In the *New Yorker* (March 4, 1961) Winthrop Sargeant called Corelli "an ideal Calaf—handsome, virile, and vocally splendid." He was again heard as Manrico during the Metropolitan's 1963-64 season. In addition to Price and Nilsson, Corelli has sung with such other reigning divas as Joan Sutherland, Giulietta Simionato, Elisabeth Schwarzkopf, Maria Callas, Licia Albanese, Renata Tebaldi, and Anita Cerquetti. He has sung the role of Mario Cavaradossi in a filmed version of *Tosca,* the first complete opera in CinemaScope and Eastman color, which was released in the United States in October 1958. Corelli now records exclusively for the Angel label.

A. Villani & Figli

FRANCO CORELLI

Franco Corelli married Loretta Di Lelio of Milan, Italy in 1958. They met in Rome in 1956, when she went backstage to ask for his autograph after a performance. Mrs. Corelli answers his fan mail and serves as his business manager, secretary, translator, cook, and laundress. She often interprets for Corelli, who speaks very little English. In Milan their house is only five minutes away from La Scala. Corelli stands six feet two inches tall, weighs around 200 pounds, and has a forty-seven inch chest, wavy dark hair, and piercing brown eyes. In deference to his voice Corelli neither smokes nor drinks, and he is a temperate eater whose diet includes one raw beefsteak before every performance. He professes an aversion to parties. The outbursts of temperament that belong to the Corelli legend are often exaggerated in publicity releases and have occasionally been misreported in the press.

For relaxation Corelli rides horseback, plays tennis, swims, canoes, and goes skiing. To indulge in his hobby of photography he has twelve cameras. Fond of luxury cars, he has had, at one time or another, an Alfa Romeo Giulietta, a Jaguar, and a Lincoln Continental. In Monte Carlo he maintains a motor boat that can race at

CORELLI, FRANCO—*Continued*

forty-five miles an hour. Corelli explains, "I like speed. Is good." His remark might well serve as the motto for his career.

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COURTENAY, TOM (kōrt'nĭ) Feb. 25, 1937-
Actor

Address: c/o Christopher Mann Ltd., 140 Park Lane, London, W.1., England

Since he left drama school in 1960, Tom Courtenay has played a season with the Old Vic and has acted in two other plays and in four motion pictures. Yet his impact has been such that, on the basis of that slender experience, one responsible critic has called him "probably the best of Britain's new wave of young actors" and another has described him as "possibly the finest film actor of his age."

Courtenay first attracted critical attention as Konstantin, in the Old Vic's 1960 production of *The Sea Gull.* When he took over the leading role in *Billy Liar* from Albert Finney in 1961, he developed a characterization that some critics preferred to Finney's own brilliant performance. Turning his attention to motion pictures, Courtenay won international acclaim, particularly for his work in *The Loneliness of the Long Distance Runner,* in the screen version of *Billy Liar,* and in *King and Country.* For his role in the latter film he received the Best Actor award of the 1964 Venice Film Festival. Meanwhile continuing his stage career, Courtenay earned praise in 1964 for his "superbly restless" performance in the National Theatre's production of Max Frisch's *Andorra.* Caryl Brahms has called him "a leaner, more delicate, more burning version of the Finney mark . . . a player with the contemporary anger and rather more than the contemporary poetry."

Thomas Daniel Courtenay was born on February 25, 1937 at 12 Subway Street in the Newington district of Hull, Yorkshire. Kingston-on-Hull, as the city is properly called, is a slum-ridden industrialized fishing port—the kind of city where many of Britain's "angry young" actors, writers, and directors learned their distaste for the genteel conventions of British drawing-room drama. His father, Thomas Henry Courtenay, spent his working life on the Hull docks as a ship's painter. His mother is the former Annie Quest. Courtenay has one sister, who is a shorthand-typist.

From the West Dock Avenue Junior School, Courtenay won a scholarship to the Kingston High School. There he acted in school plays and became "head boy" (but only, he assured one interviewer, because he "could make speeches and all that"). He graduated in 1955, when another scholarship took him on to University College, London University. In retrospect Courtenay regards his three years at University College as a waste of time. He majored in English, spent too much time in college theatrical productions, and failed to take his degree.

Long attracted to an acting career, Courtenay had by this time acquired enough self-confidence to apply for an audition with the Royal Academy of Dramatic Art. He went there in 1958 on a Leverhulme Scholarship. Courtenay has mixed feelings about the academy: some of the teaching he thought good, some of it less so. And he disapproved of attempts to eradicate his Yorkshire accent. He was an able student, however, winning lead roles in several end-of-term productions, including Goethe's *Faust* and the Caryl Brahms and Ned Sherrin musical *Shut Up and Sing* (in which he was a teen-age gang leader).

Leaving RADA in 1960, Courtenay made a postgraduate appearance in a Royal Academy of Dramatic art production at Stratford-on-Avon of *The Knight of the Burning Pestle* and then joined the Old Vic company for its 1960-61 season. Beginning on September 1, 1960, he was successively Konstantin in Chekhov's *The Sea Gull;* a servant in *Romeo and Juliet;* Puck in *A Midsummer Night's Dream;* Poins in *Henry IV, Part I,* and Feste the clown in *Twelfth Night.* It was as Konstantin that Courtenay had the greatest impact, establishing himself at once as an actor of great promise. Without intending to, he gave a curiously contemporary interpretation of the role. Reviewing the performance in *Plays and Players* (October 1960), Caryl Brahms wrote that Courtenay had "the instinctive timing of a very good actor indeed." She went on: "Above all he is of this year and day and hour and metropolis, and he is purposeful." He was, indeed, according to Miss Brahms, everything that Konstantin is not. "And yet," she concluded, "in many ways, his is the truest Konstantin that I have seen."

Courtenay attracted more widespread attention in 1961 with his intense performance in Ronald Harwood's television play *Private Potter.* The same year he replaced Albert Finney in the title role of *Billy Liar* at the Cambridge Theatre in London's West End. Finney had scored a notable success in the Keith Waterhouse and Willis Hall play, as the young mortician's clerk who escaped harsh reality in pathological lying and Walter Mittyish daydreams. Courtenay says modestly that he "lifted a few tricks" from Finney, who is a close friend, but he gave his own performance. "I'm not another Finney," Courtenay has said. "He's broad and I'm skinny; he's a great actor and I'm a learner. I didn't try to copy him." Nevertheless, some critics thought that Courtenay's reading of the part showed more insight than Finney's dazzling variations on the same theme.

The director Tony Richardson had seen Courtenay's Konstantin and because of that performance engaged him, without even a screen test, to play the lead in *The Loneliness of the Long Distance Runner.* Courtenay began work on the film while he was still appearing on stage in London in *Billy Liar,* and it was released in the United States in the fall of 1962. He played Colin Smith, inmate of a British reform school, who exploits but refuses to accept the warden's simple faith in outdoor sports as an answer to social injustice. He earns the warden's favor by training hard for a grueling cross-country race, wins easily, and then stops within sight of the finish line to let the rest of the runners pass him. Colin Smith, according to a review in the *Christian Science Monitor* (October 31, 1962), "is not resigning from the human race. He is . . . groping in confusion for the distinction, for instance, between running a race out of his own manhood and having his body used by others as a kind of swift puppet."

Seeing Courtenay for the first time in *The Loneliness of the Long Distance Runner,* the New York critics recognized him as an acting discovery of importance. *Time* (September 14, 1962) said that he preserved a "delicate equilibrium between sympathy and repulsion," suggesting "a worthless hood who might have been a gifted contributor to another society." Paul V. Beckley, writing in the New York *Herald Tribune* (October 9, 1962), found in his "sometimes resentful, sometimes poignant face, his unselfconscious, almost offhanded naturalness" evidence of "a talent we surely haven't heard the last of."

Courtenay next made a motion-picture version of the television play *Private Potter,* which was directed by Casper Wrede and produced by Ben Arbeid for MGM release. Private Potter is a young British soldier who, on a dangerous patrol on an unspecified Mediterranean island, is responsible for the death of a comrade when he screams in sudden terror. Potter denies simple cowardice, claiming that he has seen a vision of God. The story turns on the reactions of his superiors to this excuse or explanation. According to *Variety* (January 2, 1963), Courtenay makes "further impact" in the part, but the young soldier's character lacks definition, while the film itself is "not quite arty, not quite commercial."

Courtenay's third film appearance was in John Schlesinger's screen version of *Billy Liar.* An inept clerk who wants to be a television scriptwriter, who is engaged to two girls and in love with a third, Billy escapes from both responsibility and opportunity into the dream country of Ambrosia, where he is alternately dictator and savior, aristocrat and intellectual. Billy's ultimate rejection of a real escape from the tatty realities of his life gives a bitter twist to what is often an intensely funny film. Recreating the part he had played for eight months on the stage, Courtenay earned praise on both sides of the Atlantic for his "masterful performance." *Variety*'s review (August 21, 1963) described him as "probably the best of Britain's new wave of young actors."

Billy Liar brought Courtenay fame and financial success. It is symptomatic of his intense humility that he should at that point turn back to the discipline of the theater. In January 1964 he opened in the British National Theatre's production at the Old Vic of Max Frisch's *Andorra.* Courtenay played Andri, potboy in a small primitive state in southern Europe who is thought by all, including himself, to be a Jew. Andri wants to be a carpenter, but is persuaded that Jews are supposed to be salesmen. The more he is treated as a natural victim, the more he conforms to the stereotype. When the country is taken over by anti-Semites, he is unable to accept the evidence that he is not a Jew, and is "exterminated." Reviewing the play for the *Christian Science Monitor* (February 1, 1964), Harold Hobson wrote: "The chief honors go to Tom Courtenay as the deceived young man. Mr. Courtenay's gradual, hopeless acceptance of the character forced upon him is very moving. This is a very beautiful performance indeed."

TOM COURTENAY

Tom Courtenay is not yet married. Gaunt, blue-eyed, and intensely shy, he is a perfectionist who still regards himself as a learner, and probably always will. Interviewing him for *Newsday* (February 3, 1964), Mike McGrady found that Courtenay in conversation is "never entirely at ease" and has "the impatient politeness of one who knows the folly of explaining the race, why he's in it. . . . His smile, for example [is] an ingoing smile, one that responds most rapidly to his own private jokes. It's a good smile; but it's just that he gives the listener a small percentage of it." Courtenay lives in a small house in London that he bought with the proceeds from *Billy Liar,* has a large record collection, and finds his principal relaxation in listening to music, both classical and popular. He admits to an ambition to play Hamlet.

Courtenay has turned down a number of parts that did not attract him. In a brief article in *Films and Filming* (September 1962), he wrote: "I can only play parts at the moment which I feel strongly about, which have something to do with me. . . . I would like just to be asked to do interesting characters that I can understand and that therefore give me pleasure and a feeling of excitement; something to which I feel I can make some contribution of my own." He added: "If you are successful [in a role] it is because somehow you have managed to live the part. This is what acting is: being people in situations. This is what actors are for; not for giving interviews, directing, writing, or being very intellectual."

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COUTTS, FREDERICK (kōōts) Sept. 21, 1899-
General of the Salvation Army; author

Address: b. International Headquarters, Salvation Army, 101 Queen Victoria St., London, E.C.4, England; h. "Kamparo," Woodmansterne Lane, Wallington, Surrey, England

The eighth general of the Salvation Army, Frederick Coutts, succeeded Wilfred Kitching as supreme commander of the worldwide organization on November 23, 1963. A son of Salvation Army officers, Coutts has made the Army his life since his teens. After fighting during World War I in Britain's Royal Flying Corps, he became a full-time Salvation Army officer in 1920. He served in evangelical centers all over Britain until 1935 and subsequently spent eighteen years in the Army's literary department and four years as principal of the officer training college before being sent to Sidney as territorial commissioner for Eastern Australia. The author of eight books on religious subjects, Coutts is regarded within the Army as progressive, outspoken, and intellectual in his approach to his work.

Frederick Coutts was born on September 21, 1899, in Kirkcaldy, Fife, Scotland to John and Mary (Jones) Coutts. Both parents were well-known officers in the early days of the Salvation Army, with the rank of major. At the time of Frederick Coutts's birth they were in command of the Sinclairtown Corps in Kirkcaldy. Coutts had one brother, Ernest, who is no longer living. He has been called a "son of the regiment," and indeed, as his parents moved from one citadel to another in Scotland and the North of England, Coutts's life from his earliest years was shaped by the exigencies of the service. In 1911, when his parents moved to Warrington, Lancashire, he went with them. During their three years in charge of the Warrington Corps, Coutts attended the city's People's College. Later, when John Coutts was ordered back to Scotland, his son continued his education at Leith Academy and then at Dennistoun School, Glasgow.

During his teens Coutts began to take an active part in his parents' work, learning among other things to play in a Salvation Army brass band. The Army is traditionally a working-class organization, and like most of its leaders, Coutts never attended a university. In 1917, at the age of eighteen, he joined the Royal Flying Corps, forerunner of the Royal Air Force, and flew during the last year of World War I as an observer. He returned to civilian life in 1918 with the rank of second lieutenant.

When Coutts left the Royal Flying Corps, he was determined to devote his life to the Salvation Army. Awaiting his entry into the Army's training college for officers, he took up residence at Batley in Yorkshire. There he joined the local Salvation Army corps and for about six months worked in nearby Leeds as a clerk for Montagu Burton, who later built his small business into Britain's largest chain of men's clothing stores. In 1919 Coutts entered the officer training college in London, emerging in 1920 with the Salvation Army rank of lieutenant.

For the next fifteen years Coutts worked as a corps officer in towns and cities as distant and as different from each other as Blackpool, Lancashire; St. Albans, Hertfordshire; Leyton, Essex; and Edinburgh, Scotland, among others. Throughout these years of street-corner evangelism, of increasing responsibility in the Army citadels, and of care for the poor, the homeless, and the hopeless, Coutts was a frequent contributor to Army newspapers and periodicals. He became widely known as an able and thoughtful writer.

In 1935 Coutts was transferred to the Salvation Army's literary department, at international headquarters in London. He became head of the department in 1948, with responsibility for interpreting the Army's public image through a great variety of publications. In the books and pamphlets published by his department, and in his own frequent appearances on lecture platforms, Coutts displayed a notable talent for delivering the Army's message in terms meaningful to the ordinary man.

Coutts is himself the author of eight books, all of them published by the Salvation Army. They are *The Timeless Prophets, Half-Hours with Heroes, Short Measure, The Battle and the Breeze, Our Father, The Kingdom of God, He Had No Revolver*, and *Well Played*. It was these books, together with his earlier journalistic endeavors, that established his reputation within the Army as an articulate spokesman for official policy and also as a man determined to think for himself. "In old-fashioned Salvation Army terms," wrote Michael Wolff in the London *Sunday Telegraph* (October 6, 1963), "that makes him something of an intellectual."

Leaving the literary department in 1953 to become principal of the William Booth Training College, Coutts exchanged his role as the Army's chief propagandist for that of its most influential educator. One of the first senior officers who had not worked with the organization's founder, William Booth, Coutts during the next four years trained a new generation of officers who were altogether outside the old tradition. Now in command of citadels all over the world, these officers have shown themselves committed not only to succoring the defeated, but to guiding the energies of young people into constructive paths. In such regions as Africa and Latin America, they have seen and responded to a hunger for education and medical care, as well as a need for soup kitchens.

In 1957 Coutts's first and only overseas posting took him to Sidney as territorial commissioner for Eastern Australia. Now Commissioner Coutts, and one of the Army's forty-nine regional leaders, he demonstrated again his special interest in young people. The Youth Progress Operations he launched there, offering teen-agers the satisfaction of working for others, recruited hundreds of youngsters in the Sidney area with no previous Army background. In promoting these and other Salvation Army programs, Coutts during his six years in Australia broke new ground with his intensive use of radio and television.

At the Salvation Army's 1954 election, upon the retirement of General Albert Orsborn, Coutts had been one of those considered for the Army's supreme command. The successful candidate at that time, General Wilfred Kitching, reached seventy, the mandatory retirement age, nine years later. In September 1963 the Army's leaders converged once more on Sunbury Court, the Salvation Army's mansion on the Thames, to pick a new general. There followed more than a week of discussions and nominations that produced a list of six candidates, Coutts among them. Voting took place on October 1, and after a series of inconclusive ballots, Coutts was named the eighth general of the Salvation Army. He succeeded General Kitching on November 23, 1963. Sixty-four at the time of his appointment, Coutts will serve for six years before he reaches retirement age.

General Coutts took command of the largest private army in the world. The Salvation Army was founded in 1865 by William Booth, a Methodist minister, who, according to an Army pamphlet, "responding to an inner compulsion to seek the Godless and neglected, took his stand in the East End of London to proclaim battle against poverty and vice." The Army, which has retained Booth's simple fundamentalist theology, has grown into a worldwide organization with over 5,000,000 adherents and 27,000 full-time officers. Working now in eighty-six countries, it maintains nearly 17,000 evangelistic centers, 828 day schools, 370 hostels for the homeless, 134 hospitals and clinics, 132 homes for the aged, 132 institutions for servicemen, seven leprosaria, ten institutes for the blind, and twenty centers for alcoholics. It is also engaged in innumerable other projects, including training and rehabilitation programs for unmarried mothers, prison visiting, youth clubs, children's homes, and disaster services.

An article in *The Life of Faith* (October 10, 1963) maintains that Coutts "has no revolutionary ideas: he would be the last to consider that his will be a dynamic leadership, or one designed to initiate any considerable changes." Nevertheless, Coutts has a reputation for detached non-traditionalism, and it has been suggested in the press that the opposition of conservative elements in the Army leadership may have accounted for the prolonged balloting at Sunbury Court. Since his election the new General has been at pains to allay any suspicion that his administration will be iconoclastic. The brass bands, the traditional uniforms, the "Blood and Fire" slogan would all be retained, he told journalists at the time of his appointment. He said that he would like to see greater use made of the mass media in publicizing the Army's work, but, in general, he added, "we will try to do as we have always done, only better."

One small but startling change has already been made, however. Soon after he took command at the Army's new international headquarter's building in London, Coutts disclosed at a press conference: "I am going to get with it. . . . If we want to attract young folk, we have to go where they are, to the coffee bars, to their haunts. I can see us making use of all kinds of music—guitars and banjos, and that sort of thing. If we have to adapt to be understood . . . all right, we must." This edict immediately bore fruit. The Thornton Heath, London, corps of the Salvation Army began invading local pubs and coffee houses with a group comprising eleven guitars, an electric bass guitar, banjo, maracas, and drums. Singing new salvation songs with a strong beat, the group was quickly credited with many young converts. Other Army corps are reportedly training rhythm combinations.

Wide World

FREDERICK COUTTS

Frederick Coutts was married on November 26, 1925 to a fellow Army officer, the former Lieutenant Bessie Lee. A science graduate of Manchester University, she had been a teacher. She has been closely associated with her husband in all his public work since their marriage. They have four children: Margaret, Molly, John, and Elizabeth. All are members of the Salvation Army, and John is headmaster of an Army school in Akai, Eastern Nigeria. The General, six feet tall, slim, bald, and bespectacled, has been called a shy and self-effacing man. He describes himself as a "most undramatic person." But at the same time, as reported in *The Life of Faith* (October 10, 1963), he "is not lacking in self-confidence" and "has an easy manner." Coutts lives with his wife and his unmarried daughter, Elizabeth, in the Army's modest "White House" in Wallington, Surrey and is said to own only one civilian suit. His favorite recreations are reading and music.

According to *The Life of Faith* (October 10, 1963), Coutts "has strong convictions, deep love for Army traditions, utter devotion to the Gospel it proclaims." He habitually rises at 6:30 A.M. and prays before putting in a ten-hour day at Army headquarters. After dinner, he and his family read from the Bible and pray together. "Happiest immersed in discussion with a group of young students," wrote Michael Wolff in the *Sunday Telegraph* (October 6, 1963), Coutts is "not a great administrator or a great orator," but "basically a man of ideas."

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CRAIG, LYMAN C(REIGHTON) June 12, 1906- Research chemist

Address: b. The Rockefeller Institute, 66th St. and York Ave., New York 21; h. 151 Rodney St., Glen Rock, N.J.

Dr. Lyman C. Craig, a professor and member of the staff of the Rockefeller Institute, won the 1963 Lasker Award in basic medical research, the most coveted honor in American medicine. The Albert and Mary Lasker Foundation conferred the $10,000 prize on Dr. Craig in recognition of his "creation and continued development of the now widely used countercurrent distribution technique as an effective method for the separation in pure state of biologically and clinically significant compounds."

According to William L. Laurence, the science editor of the New York *Times* (November 3, 1963), Dr. Craig's technique is "an ingenious method that has made possible the isolation and identification of countless substances that occur in nature or are synthesized in the laboratory. It has made possible the automatic separation of almost identical substances in a relatively short time."

Born on June 12, 1906 in Palmyra, Iowa, Lyman Creighton Craig is the son of Coy Craig, a farmer and member of the Iowa House of Representatives, and the former Anna Kitchel. He has one sister, Mary Bell Craig, and two brothers: Dr. David Craig, a rubber chemist with the B.F. Goodrich Company and editor of the *Journal of Rubber Chemistry*, and Charles K. Craig, a farmer in Carlisle, Iowa. Lyman Craig grew up in Hartford, Iowa. He attended its public schools and graduated in 1924 from the Hartford High School, where he was an honor student and a star baseball and basketball player.

Influenced by his older brother, David, and by a Dr. Robinson, his first chemistry teacher, Lyman Craig decided to study science. In 1924 he enrolled as a science major at Des Moines University, where he was an excellent student who somehow found time for varsity basketball and tennis. In 1927, after finishing his junior year at Des Moines, he transferred to Iowa State College of Agriculture and the Mechanic Arts (now Iowa State University of Science and Technology) at Ames. One year later he obtained his Bachelor of Science degree.

Determined to obtain an advanced degree in preparation for a career in teaching and research, Lyman Craig remained on campus as a graduate student in the sciences. He majored in organic chemistry and minored in entomology, that branch of zoology which treats of insects. After submitting a dissertation called "Structure and Physiological Action in the Nitrogen Heterocyclics," he obtained the Ph.D. degree in 1931. Further recognition came to Dr. Craig when he was awarded a National Research Council Fellowship for postdoctoral work at Johns Hopkins University. For two years (1931-33) he gained invaluable research experience working as an assistant in the Johns Hopkins laboratory of Dr. E. Emmet Reid.

Throughout his scientific career Dr. Craig has been associated with one institution. In 1933 he was invited to the Rockefeller Institute as an assistant to Dr. W. A. Jacobs in the department of chemical pharmacology. His research involved structure studies and synthetic preparation of alkaloids, specifically the analysis and separation of ergot, veratrine, and aconite—poisonous alkaloids prepared from plants and used medicinally. The results obtained in these experiments brought Dr. Craig some renown as an expert on alkaloids, and he was selected to write the chapter on alkaloids for the *Annual Review of Biochemistry* (Volume XI), which appeared in 1942.

In 1937 Dr. Craig was appointed an associate at the Rockefeller Institute. He broadened his research activities to develop a laboratory technique directed towards discovering the imperceptible—almost invisible—differences in complex mixtures of organic chemicals. His reputation as a scientific innovator is based primarily on his evolving and perfecting of the countercurrent distribution method, known as C.C.D. This is an operation for fractionating complex mixtures by automatically extracting one fluid with another. The method is based on the scientific premise that every substance has a partition coefficient, whereby unrelated substances in a compound will not be equally soluble in two different solvents, but will be divided in a definite proportion in each solvent.

To facilitate the separation of complex substances Dr. Craig devised an apparatus consisting of an automatic train of one thousand glass tubes. It performs a process of liquid-liquid extraction with each tube acting as an extraction cell. Dr. Craig has employed the principle that two elements in a mixture will not dissolve equally in two dissimilar components but will be dispersed in a definite proportion through each component. If the components are not soluble in each other they can be separated, and whatever is dissolved in them will also be separated. Following the separation, the electronic brain of the countercurrent distribution machine pours off the solvent at stated intervals of thirty to one hundred and twenty seconds from the top of one tube into the next. Repeated countless times over days and weeks, the process yields substances that are concentrated in their purest form.

With the entry of the United States into World War II emphasis in scientific research changed, and Dr. Craig tailored his laboratory investigations to meet military needs. He became a member of a scientific team of doctors and chemists at the Rockefeller Institute, working on a project for the Office of Scientific Research and Development on the preparation of substitute or synthetic drugs to fight malaria. He supervised a study of the metabolic processes and changes of the antimalarial drugs, specifically chloroquinine. To assess the purity or contamination (by too many related chemicals) of the chloroquinine preparation Dr. Craig and his staff conducted experiments using the countercurrent distribution technique. This method consistently revealed impurities in preparations that appeared homogeneous by all other separation techniques. Dr. Craig's device served as the final analytical tool in judging the purity of the synthetic antimalarial drugs before they were used in clinical tests on patients.

The effectiveness of the countercurrent distribution method, which has been compared to the human body's own system of separating substances, was demonstrated further when applied to antibiotic compounds. Lyman C. Craig conducted experiments during the 1940's to prove the existence of seven distinct strains of penicillin, each with different disease-fighting characteristics. He suggested that scientists could produce or tailor a particular type of penicillin expressly for the bacteria it must conquer. He also applied his device to other antibiotics such as bacitracin, polymyxin, subtilin, and the antibacterial tyrocidine, and achieved successful results.

The Rockefeller Institute appointed Dr. Craig an associate member in 1944, and five years later he was advanced to full membership. With a staff of chemists he analyzed corticotropin, a hormone of the pituitary gland related to the well-known cortisones. Their discovery that it was composed of eight different compounds was regarded as an important landmark in modern chemistry. The eight compounds were proteins and all were high in corticotropin activity. To determine the structure of one of the eight mixtures, known as beta-corticotropin, the countercurrent distribution machine completed 4,130,000 separate extraction operations in six weeks. The same job performed manually by a technician working a forty-hour week would have taken 165 years.

Dr. Craig's distribution machine was applied successfully to determine the hormones of the parathyroid and to ascertain the molecular weight of various antibiotics and proteins. It was instrumental in clarifying the chemical structure of insulin and proved decisively that the molecular weight of insulin was 6,000 units instead of 12,000, the hitherto accepted weight.

The Lasker Foundation designated Dr. Lyman Craig as the recipient of the $10,000 award for basic medical research in 1963. Although he is not a physician, he was recognized for originating and perfecting the countercurrent distribution technique for the separation in a pure state of biologically and clinically significant compounds. The automatic differentiation of similar elements in a compound in a fraction of the time it used to take has become inestimably important in medicine.

The quantity and quality of Dr. Craig's publications give some indication of his scientific achievement. He has written more than 180 articles for professional journals, and he has contributed chapters on laboratory extraction, dialysis, fractional crystallization, and countercurrent distribution to Peter Alexander and Richard J. Block's *Laboratory Manual of Analytical Methods of Protein Chemistry,* volume I (Pergamon Press, 1960); Marcel Florkin and Elmer H. Stotz's *Comprehensive Biochemistry* (Elsevier, 1962) and David Glick's *Methods of Biochemical Analysis,* volume X (Interscience, 1962).

Lyman Creighton Craig is a dignified, reserved, and soft-spoken man who exhibits a capacity for tenacious work. He has blue eyes and thinning brown hair, stands five feet ten inches in height, and weighs about 160 pounds. An athlete since his youth, he still enjoys hiking, tennis, and squash. One of his hobbies is music. On November 25, 1937 he married Rachel Warner Parker, a medical illustrator. The couple has two daughters, Anna Parker and Mary Elizabeth, and a son, David Lindley. Craig is a Presbyterian and he votes the Republican ticket.

Wide World

LYMAN C. CRAIG

An effective speaker, Dr. Craig lectured to German university students in 1948 as a member of a Unitarian Service Committee medical unit. In 1952 he lectured in Switzerland as a Swiss-American Foundation Fellow. From 1957 to 1960 he served as a trustee of the Gordon Research Conferences. Among the professional organizations to which Dr. Craig belongs are the American Association for the Advancement of Science, American Academy of Arts and Sciences, National Academy of Sciences, American Society for Biological Chemists, Sigma Xi, American Chemical Society, New York Academy of Sciences, and the Harvey Society.

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CRAIG, WALTER E(ARLY) May 26, 1909-
Federal district judge; former organization official
Address: h. 2020 E. Bethany Home Rd., Phoenix, Ariz.

The Arizona lawyer Walter E. Craig was installed on August 16, 1963 as the eighty-seventh president of the American Bar Association, succeeding Sylvester C. Smith, Jr. Craig, a member of a leading Phoenix law firm for some twenty-eight years and a specialist in corporate and public utilities law, is a past president of the state bar association of Arizona and the first resident of his state ever to head the ABA. On February 25, 1964 the commission headed by Supreme Court Chief Justice Earl Warren, investigating the cir-

Chicago Photographers

WALTER E. CRAIG

cumstances surrounding the assassination of President John F. Kennedy, appointed Craig as an independent lawyer to work with the commission and review its actions. At the end of his term as ABA president in August 1964 Craig accepted an appointment, already confirmed by the United States Senate, as a judge of the federal district court of Arizona.

A fourth-generation lawyer (his great-grandfather, grandfather, father, and two uncles were all lawyers), Walter Early Craig was born in Oakland, California on May 26, 1909 to Jubal Early and Marie (Craig) Craig. He has two sisters, Lucille M. (Mrs. Malcolm C. Heffelman) and Marie Ruth (Mrs. Roy M. Tait). His father is still active at the age of ninety as the senior partner of the Phoenix law firm Fennemore, Craig, Allen & McClennen. Walter Craig received his early education in the public schools of California and later in Arizona, where the family moved in 1918. After finishing high school he returned to California to study engineering at Stanford University in order to escape the legal profession to which he seemed to have been destined by family ties. Because of the Depression, however, engineers were not greatly in demand, and after three years Craig changed his major to economics. He obtained his B.A. degree from Stanford in 1931.

Upon his graduation Craig tried unsuccessfully for a time to make a living as a fuel and lightbulb salesman before resigning himself to his destiny and entering the Stanford University School of Law. He received the LL.B. degree in 1934 and was admitted to the California bar in the same year. For two years after leaving law school Craig worked in the legal department of the San Francisco office of the Home Owners Loan Corporation, an agency of the federal government. Returning to Arizona in 1936 he was admitted to the bar of that state and joined the law firm of Fennemore, Craig, Allen & Bledsoe, in which his father had become a partner in 1927. (The firm became Fennemore, Craig, Allen & McClennen in 1955.)

The firm is chiefly engaged in general civil practice of corporate, public utilities, probate, and taxation law. Its clients include the Atchison, Topeka & Santa Fe Railway; Pullman Company; Railway Express Agency; Kennecott Copper Corporation; Shell Oil Company; and various banks, utilities, and insurance concerns. Craig has also on occasion dealt with cases involving criminal law and has twice conducted successful defenses in capital crime cases. During World War II he temporarily interrupted his practice of law to serve in the United States Navy.

Taking an active part in community affairs, Craig has served as appeal agent for the Maricopa County Selective Service board since 1945. In 1951 he became a member of the Arizona Judicial Council and Arizona director of the American Judicature Society, and from 1951 to 1956 he served on the Arizona Code Commission. A Democrat, he served as a precinct committeeman in the early 1950's, and he once made an unsuccessful bid for a seat in the Arizona Senate. In 1941 Craig was president of the Maricopa Bar Association. He served as secretary of the State Bar Association of Arizona from 1947 to 1949, as a member of its board of governors from 1949 to 1953, and as president in 1951-52. In 1955-56 he served as vice-president, and in 1956-57 as president, of the Interstate Bar Council.

Since the early 1930's Craig has been active in the American Bar Association—the national organization of the legal profession—which, with a membership of some 115,000, represents about half of the lawyers in the United States and includes judges and teachers of the law. In 1946 Craig was elected to the ABA's policy-making body, the house of delegates, and he was a member of that body until 1961. He has also served as Arizona state chairman of the Junior Bar Conference, and he was a delegate from 1954 to 1960. From 1958 to 1961 he was a member of the ABA's board of governors. Vitally interested in education and conscious of the need to improve the layman's understanding of the legal processes, Craig has served twice as chairman of the ABA's standing committee on continuing education of the bar. He is a founder of the association's program on education against Communism. In 1958 he was one of a six-member ABA delegation that visited the Soviet Union for two weeks to study its laws, lawyers, and courts and to obtain from Soviet lawyers their reaction to the ABA's "Peace through Law" program.

In February 1961 Craig was a candidate for nomination as president-elect of the ABA for 1961-62, but lost to Sylvester C. Smith of New Jersey, who became president-elect in August 1961, when John C. Satterfield of Mississippi was installed as the eighty-fifth president. A year later, on August 10, 1962, when Smith was installed as the eighty-sixth president, Craig, who had been nominated in February of that year, was chosen to succeed him in 1963. Craig was succeeded in August 1964 by Lewis F. Powell of Richmond, Virginia, who was chosen as president-elect at the time of Craig's installation as the eighty-seventh president.

Beginning his term as president of the American Bar Association on August 16, 1963, Craig presided over the final session of its eighty-sixth annual convention in Chicago. In his address he blamed the insufficient number of judges and the lack of adequate courtroom facilities for the great backlog of court cases in the United States. He also endorsed a proposal by United States Supreme Court Justice Tom C. Clark that professors and students of the law should be prepared to assist members of the bar, especially those representing indigent persons.

Earlier during the convention the house of delegates had approved the report of a special committee on racial unrest that had been appointed by outgoing ABA president Sylvester C. Smith, Jr., in accordance with President Kennedy's request that lawyers take a more active part in alleviating the racial crisis. The report, which became official ABA policy upon approval, declared: "Every citizen, and particularly every lawyer as a leader among citizens, must accept the fact of equality and liberty of all citizens under law." The report condemned both Negroes and whites for infractions of the law during demonstrations, and it called for the settlement of racial problems "around the conference table and not on the streets." While no Negroes took part in making the report, it represented the strongest position that the ABA had thus far taken on civil rights.

In the wake of President Kennedy's sudden death in November 1963, the ABA established a panel of twelve of the nation's leading lawyers, headed by Craig, to study the problems of Presidential inability and succession. Its report, approved by the ABA house of delegates in February 1964, recommended a Constitutional amendment making provisions for the eventuality that a President is unable to make his own declaration of ability or inability to perform his duties. The proposed amendment also provides that in the event of a vacancy in the office of Vice-President the President nominate someone to fill the office upon approval by a majority of members of both houses of Congress meeting in joint session. At its twenty-sixth midyear meeting in February 1964 the ABA, through its board of governors, approved a proposal for a pilot study on a uniform national code to protect the rights of persons accused of crimes. Its house of delegates further adopted a resolution calling for a special committee to ask all candidates for President and Vice-President to agree in writing to give substantial weight to the ABA's views in making appointments to the federal bench.

On February 25, 1964 Craig was designated to work as an independent lawyer in co-operation with the commission, headed by Chief Justice of the Supreme Court Earl Warren, investigating the assassination of President Kennedy. Craig was at first reported to have been appointed to represent the interests of Lee Harvey Oswald, who had been accused of the crime, but he later denied the report, explaining that he was working with the commission "to review their actions." "We are representing the interests of the American people," he said. Craig was highly critical of remarks made by defense counsel Melvin M. Belli after his client, Jack L. Ruby, had been convicted of the murder of Oswald by a jury in Dallas, Texas. Calling the statements "intemperate and abusive," the ABA head said that the effect was "to question the integrity of the court and the jury," and he accused Belli of violating the code of professional ethics and his oath as an attorney. In view of irregularities in the news coverage of the Ruby trial, Craig in April 1964 seconded a proposal by Dr. Frank Stanton, president of the Columbia Broadcasting System, calling for a code of fair practices to govern television and press coverage of judicial proceedings. Strongly defending the United States Supreme Court against its critics, Craig said in a recent speech to lawyers in Phoenix, Arizona: "Our Constitution becomes meaningless if it is not a constitution as interpreted by the court."

Craig was nominated to a federal district judgeship by President Kennedy on August 26, 1963, but he delayed taking the post until he completed his term as ABA president. He was sworn in as United States district judge in Phoenix, Arizona on August 21, 1964.

A member of the board of visitors of the Stanford University School of Law, Craig also serves as a director of the Arizona State University Foundation, the Sun Angel Foundation, and the Maricopa County Hospital Development Association. He belongs to the American Legion and the Elks, is a member of Phi Delta Phi (law) and Phi Gamma Delta (social) fraternities, and serves as a counselor for the Boy Scouts. Craig is also a director of the Rotary Club and a past president of the Stanford Club and the Thunderbirds in Phoenix. Other organizations in his home community to which he belongs are the Arizona, the Kiva, and the Phoenix Country clubs. A fellow of the American Bar Foundation, he received the distinguished service award of the state bar of Arizona in 1959. In 1963 Arizona State University awarded him an honorary LL.D. degree.

On October 25, 1935 Walter E. Craig married Meta Elizabeth Jury of Palo Alto, California, whom he met when he was at Stanford University. They have a son, William Early, a lawyer, and a daughter, Meta Lucille, a teacher, who lives in Japan with her husband, Dr. Irvin Nikolai. A distinguished-looking man, Judge Craig is six feet tall, and he wears dark-rimmed glasses and custom-tailored suits. Vigorous and energetic, he is fond of camping and horseback riding, and he golfs in the low eighties. He has been described as a forceful and eloquent speaker with an alert and retentive mind and is said to have an ability to work on several complex problems at once and to remain calm under pressure, and also to have a keen sense of humor and a strong devotion to his work.

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CRAVEIRO LOPES, FRANCISCO HIGINO Apr. 12, 1894-Sept. 2, 1964 Former President of Portugal (1951-58); an officer in the Portugese Army Air Force from 1915; rose to the rank of marshal (1949). See *Current Biography* (March) 1956.

Obituary

N Y Times p29 S 3 '64

CREWE, ALBERT V(ICTOR) Feb. 18, 1927-
Physicist; university professor; administrator

Address: b. Argonne National Laboratory, 9700 Cass Ave., Argonne, Ill.; h. Palos Park, Ill.

An internationally recognized authority on nuclear particle accelerators, Dr. Albert V. Crewe has since November 1961 served as director of the Argonne National Laboratory, a mammoth nuclear research institute operated by the University of Chicago for the United States Atomic Energy Commission. In conducting his nuclear research, the British-born physicist has kept in mind the basic goals of his mission: developing the atom as a servant of mankind and bridging the gulf in communications between the scientist and the layman.

Crewe was invited to the Argonne National Laboratory to head its particle accelerator division after he had successfully constructed a beam extraction system on the University of Liverpool synchrocyclotron—an important contribution to the field of high energy physics. From 1958 to 1961, as chief of the particle accelerator division, Crewe supervised the design and construction of Argonne's zero gradient synchrotron, the newest of the atom smashers at the laboratory.

Albert Victor Crewe was born in Bradford, Yorkshire, England on February 18, 1927. He received the B.S. degree in physics from the University of Liverpool in 1947 and his Ph.D. degree in physics from the University of Liverpool in 1950. From 1950 to 1952 he was assistant lecturer at the University of Liverpool and was lecturer there from 1952 to 1955.

In 1951 Crewe reported the results of his early postdoctorate research on the scattering of mu-mesons. Recognizing the importance of multiple scattering as a means of measuring the energy of fast particles in nucelar emulsions, he checked the theoretical angular distribution against particles of known energy. Following this he and A. Ashmore worked on the scattering of 7.5 mev (million electron volt) deuterons in metals, including aluminum, steel, nickel, copper, niobium, iron, tantalum, and gold.

Undertaking research in cosmic rays, Dr. Crewe built and operated a counter-controlled cloud chamber. Later, with Dr. W. H. Evans and others, he reported the results of his work on the scattering of 15.7 mev neutrons by helium-4. This involved construction of the first diffusion cloud chamber to be built in England, in which the angular distribution of alpha particles from collisions with 15.7 mev neutrons was studied. Polarization was calculated for the scattered neutrons.

One of the serious drawbacks of earlier cyclotrons was that there was no way to get the proton beam out of the vacuum chamber where space for detecting and recording instruments was very limited. In 1951 an attempt to extract a proton beam from a cyclotron was tried briefly at Chicago, but without success. At this point Dr. H. W. B. Skinner of the University of Chicago asked the Liverpool accelerator scientists to undertake calculations on the theoretical requirements for the Chicago idea. As a result, K. J. LeCouteur, one of Dr. Crewe's colleagues, published theoretical calculations that outlined strict design principles for a successful beam extraction system, operating on the principle of magnetic deflection.

In a 1955 paper published simultaneously with Le Couteur's, Crewe and J. W. G. Gregory reported results of experimental work on extracting the beam from the Liverpool synchrocyclotron. They found that the beam had an energy of 383 mev with no measurable energy spread, and that it could be focused so as to produce a proton flux at least a thousand times greater than that obtained from any similar machine. The extraction system was of a regenerative type consisting of two magnetic discontinuities which they termed the "peeler" and the "regenerator," and which were located at the extraction radius of the machine. A magnetic channel placed between the "peeler" and the "regenerator" guided the beam out of the cyclotron. This paper was published in *Proceedings of the Royal Society* in 1955, and a summary suited to a wider technical audience appeared in the United States in the same year in the *Review of Scientific Instruments*.

In 1956 Crewe was invited to join the faculties of the University of Chicago and of its Enrico Fermi Institute for Nuclear Studies. He was assistant professor of physics from 1956 to 1959 and since 1959 has been associate professor of physics. From 1958 to 1961 Dr. Crewe was director of the Particle Accelerator Division of Argonne National Laboratory. He assumed his present post as director of the Argonne National Laboratory on November 1, 1961.

Less than a year after Dr. Crewe's appointment as director of the Particle Accelerator Division, ground was broken for the first high-energy accelerator to be located in the Midwest. This is a 12.5 bev (billion electron volt) accelerator costing some $2,000,000, which is designed to produce a greater number of accelerated particles than any other in operation or any under construction. Called a zero gradient synchrotron, it is designed to have a uniform magnetic field along which the particles travel, the protons being focused by means of the wedge-shaped design of eight 600-ton magnets.

Only two comparable machines exist in the United States. These are the Bevatron at the University of California in Berkeley and the Cosmotron at the Brookhaven National Laboratory on Long Island. Both of these machines focus proton beams by means of gradients in the magnetic field strength. The zero gradient synchrotron at Argonne, designed under Dr. Crewe's leadership, is expected to produce all of the known subatomic particles. According to Dr. Norman Hilberry, former director of Argonne National Laboratory, the availability of the machine will help to make the Midwest a future center for high-energy physics studies. The zero gradient synchrotron was dedicated in December 1963.

In May 1963 Crewe was a member of a six-man team of experts headed by Glenn T. Seaborg of the Atomic Energy Commission that toured atomic energy laboratories in the Soviet Union. At Bubna the team was shown a cyclotron, a synchrotron, and a fast pulse reactor. South of Moscow they were shown a 70 bev accelerator, then under construction, and were deeply impressed by the world's largest bev accelerator. The American scientists became aware of a radical change in the attitude of the Russian scientists—a change from secrecy to eager co-operation. Moreover, an agreement was signed providing for the exchange of Russian and American nuclear scientists, an agreement that Crewe called a "breakthrough in scientific co-operation."

Dr. Albert V. Crewe is one of many scientists who are vitally concerned with bridging the communications gap between the scientific community and the rest of society. In an interview with Nobuo Abiko of the *Christian Science Monitor* (June 19, 1963) he said that he had assumed that everyone knew what research is, what it is trying to do, and how valuable it is, but he has discovered that this is not so. "Basic science," Crewe explained, "is an activity of scholars who are trying to elucidate more of the facts of nature than were known before. They are trying to uncover new knowledge, to produce new facts, and to provide new theories which collect these facts together—without any specific thought to any future application of this knowledge."

Believing that basic research cannot be bought, Crewe told Abiko: "You cannot buy the great advances in theoretical physics which have come around sporadically in the last few years—the theory of Lee and Yang on the breakdown of parity, or Gell-Mann's theory on the structure of elementary particles, or, going further back, Einstein's theory of relativity. You cannot buy these. They depend on a unique person with a unique background who suddenly has an idea."

Because he is convinced that co-ordination between institutions conducting basic research and manufacturing organizations is one of the pressing needs of the Midwest, Crewe devotes much of his time to the Chicago Association of Commerce and Industry. He is now a naturalized American citizen. In 1961 the Junior Chamber of Commerce of Chicago elected him Chicagoan of the year, and the Immigrant's Service League in the same year presented him with its annual award for outstanding achievement in science. Also in 1961 the Citizenship Council of Chicago cited him as the "outstanding new citizen" among all those naturalized during the previous year.

In 1949 Albert V. Crewe married Doreen Patricia Blunsdon, and they have two daughters, Jennifer and Sarah. The Crewes live in Palos Park, a Chicago suburb not far from the Argonne National Laboratory. In Chicago Crewe is a member of the Quadrangle club. He belongs to the American Physical Society and the Scientific Research Society of America, and he is a fellow of the American Nuclear Society. He has served as a consultant on accelerator projects at the Gustaf Werner Institute in Upsala, Sweden, the Comisión Nacional de Energia Atomica in Buenos Aires, Argentina, and in Switzerland.

Argonne National Laboratory
ALBERT V. CREWE

Looking into the far-distant future, Crewe sees as one of the most interesting possibilities the direct conversion of atomic energy to electricity. "We now use atomic energy to make things hot," he points out. "We use the heat to boil water to make steam, steam to drive a turbine, the turbine to make electricity. On the other hand, the atomic fission process is basically an electrical process and one could hope eventually to get the electricity out directly." Such is the characteristic understatement with which Crewe anticipates this great breakthrough in the production of power for the use of mankind.

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CURTIN, PHYLLIS 1922(?)- Singer

Address: b. 165 W. 57th St., New York 19; h. 110 Riverside Dr., New York 25

Her intelligence, musicianship, technical virtuosity, beauty, and dramatic ability have made the American-trained soprano Phyllis Curtin one of the most widely sought-after of today's concert and operatic singers. So versatile is Miss Curtin that she can sing some forty-eight leading operatic roles, ranging from lyric to dramatic and coloratura in the operas of Mozart, Puccini, Strauss, Rossini, Verdi, Massenet, and others. Especially at home in contemporary music and in the modern operatic repertory, she has been closely associated with the works of Carlisle Floyd and has taken leading roles in the premières of his *Susannah* (1956), *Wuthering Heights* (1959), and *The Passion of Jonathan Wade* (1962). Many new works have been

PHYLLIS CURTIN

written for Miss Curtin by younger American composers impressed by her purity of tone, flexibility, sensitivity of phrasing, and evenness of timbre in all registers. Winthrop Sargeant of the *New Yorker* once called her "the most intelligent of American sopranos," and Sir John Barbirolli has announced her as "a very great singer in our time."

Phyllis Curtin was born Phyllis Smith about 1922 to E. Vernon and Betty R. (Robinson) Smith in Clarksburg, West Virginia. Her father is now secretary of a gas company in Clarksburg. At about seven she began to study violin, and while attending high school in Clarksburg she sang in the school choral group and the church choir, not because she was especially interested in voice but because she could read music with lightning speed. She played violin in the school orchestra and in a string trio. From 1939 to 1941 Miss Curtin attended Monticello Junior College in Alton, Illinois and then enrolled at Wellesley College, where she majored in political science. During her junior year she began to study voice, and when she began to give recitals, she included the works of young American composers, especially those at Harvard, who were impressed by her speed in reading new and difficult music. "There was a period when I was doing more first and last performances of new works than anybody you ever saw," Miss Curtin once recalled. She narrowly avoided being stereotyped with new music.

Miss Curtin has said that although nobody "discovered" her at Wellesley, many people have "discovered" her since. "I don't remember anybody at Wellesley ever saying to me, 'Dear, you have a gorgeous voice,'" she once wryly remarked in an interview. Although she was never fired with musical ambition as an undergraduate, she was already "terribly interested in what singers do." One of her early voice teachers was the Russian soprano Olga Averino. The first song she learned from Miss Averino was Fauré's "Apres un Rève," and she has since credited Miss Averino with teaching her everything "right there," about the beauty of songs and poetry of words. She later studied under Joseph Regneas.

Miss Curtin graduated from Wellesley with a B.A. degree in 1943. During World War II she worked for the War Production Board. In 1946 Phyllis Smith married Phillip D. Curtin and accompanied him to Swarthmore College, where he studied for his undergraduate degree. Meanwhile, she continued to study singing and in 1946 appeared with Leonard Bernstein at Tanglewood, Massachusetts and at the New England Opera Theatre under Boris Goldovsky. When her husband entered graduate school at Harvard to work for his Ph.D. degree in history, she followed him to Cambridge and during the summers went with him on expeditions to Peru and Ecuador. One summer the Curtins supervised a group of boys in Central America as a project of the Experiment in International Living.

Miss Curtin was soon taking featured roles with the New England Opera Company and appearing in concerts with the Boston Symphony, the Philadelphia Orchestra, and the New York Philharmonic. Her first recital at New York's Town Hall took place in 1950 and was followed by several others. Her successful appearances there led to an invitation from Joseph Rosenstock, director of the New York City Opera company, to join that group. She made her debut at New York City Center with the company in 1953, in the American première of Von Einem's *The Trial,* singing three female roles. When, in March 1954, Miss Curtin undertook the title role in Richard Strauss's *Salome,* she scored a success with both the audience and the critics. Although Jay Harrison of the New York *Herald Tribune* (March 29, 1954) said that Phyllis Curtin was not quite ready for the taxing role, other critics praised her, and *Life* magazine (April 12, 1954) devoted three pages of photographs to her sinuous "dance of the seven veils."

In subsequent seasons with the New York City Opera, Miss Curtin ranged widely over the classical and modern repertory. In the spring and fall of 1954 she appeared at City Center as Mistress Ford in Verdi's *Falstaff.* New York newspaper critics thought that although the cast sang well, all lacked the brio the opera needed. As another Mistress Ford, however, in a highly spirited production of Nicolai's *The Merry Wives of Windsor,* in April 1955, Miss Curtin received the endorsement of critics. In June 1955 she sang the arduous title role in the American première of Milhaud's *Medea* at the third Festival of Creative Arts at Brandeis University. When William Walton's *Troilus and Cressida* was given its New York première at the City Center in March 1956, Miss Curtin as Cressida was cited by critics for her "accuracy, suppleness, and loveliness of tone," and for her "impeccable intonations and vocal inflections that bespeak first class musicianship."

Perhaps the role with which Phyllis Curtin is most closely identified is the title role in Carlisle Floyd's *Susannah,* which had its world première in Tallahassee, Florida in February 1955. It has since become one of the most widely performed of all American operas. *Susannah* was first presented at City Center in 1956, and during its fourth season there a critic for the New York *Herald Tribune* (April 20, 1959) observed: "Phyllis Curtin no longer acts the title role—she lives it now. . . . It is a stirring portrayal, fine in dramatic sense, fine in vocal sound." In October 1956 Miss Curtin toured the United States with the NBC Opera Company and sang the role of Countess Almaviva in an English language production of Mozart's *The Marriage of Figaro* in South Bend, Indiana. Mozart roles that Miss Curtin has performed with the New York City Opera include that of the Countess Almaviva, that of Constanza in *The Abduction from the Seraglio,* and that of Fiordiligi in *Così Fan Tutte,* the role in which she made her debut at the Metropolitan Opera House on November 4, 1961.

Although she constantly kept adding such classical roles as that of Violetta in Verdi's *La Traviata* to her repertory, Miss Curtin did not forswear her primary allegiance to modern American operas. In April 1958 she took the part of Catarina in the New York première of Giannini's *The Taming of the Shrew* at City Center, and in July 1958 she appeared as Cathy in the world première of Carlisle Floyd's *Wuthering Heights* at the Santa Fe Opera Festival. Continuing her close association with the creative development of Carlisle Floyd, she created the role of Celia in the world première of his opera *The Passion of Jonathan Wade* at City Center on October 11, 1962.

It was in a Floyd opera, *Susannah,* that Phyllis Curtin made her European debut, at the Brussels World's Fair in June 1958. In August 1959 she sang Massenet's *Manon* at the Teatro Colon in Buenos Aires, and she was a leading soprano with the Vienna State Opera during the 1960-61 season, in operas of Mozart, Puccini, and Verdi. She has become a favorite not only of the Viennese public but also of members of the Vienna Philharmonic orchestra. Miss Curtin has also sung in Italy, England, Scandinavia, and Israel.

Meanwhile, Miss Curtin has continued to make appearances with leading symphony orchestras and solo recitals an important part of her career. "I could never live without singing songs," she once said. "I began as a singer of songs, and I could no more choose opera above recitals, or vice versa, than I could surrender an arm." She has also distinguished herself as an oratorio singer, particularly in the works of Johann Sebastian Bach. At one of her successful recitals at Town Hall, on February 24, 1957, she introduced a concert aria written for her by Carlisle Floyd—"The Dream"—with a text from *Wuthering Heights.* It was the nucleus from which later developed Floyd's opera with the same title.

At Aspen, Colorado, in August 1957, Miss Curtin sang in a concert of music by Darius Milhaud, which was conducted by the composer. In March 1959 she took part in a concert version of Debussy's *Pelléas and Mélisande* at Carnegie Hall with the New York Philharmonic. With Regina Sarfaty, she participated in a program of contemporary songs by Ned Rorem and William Flanagan at Carnegie Recital Hall in New York in November 1959. With the Pittsburgh Symphony, in January 1962, she performed the world première of Carlisle Floyd's *The Mystery; Five Songs of Motherhood,* set to poems of Gabriela Mistral. The next month she turned to music of a lighter vein when she sang in a program of "Music of Vienna" with the New York Philharmonic under André Kostelanetz at Carnegie Hall. In June 1962 she sang in a concert version of Berlioz' *Damnation of Faust* at the Caramoor Festival in Katonah, New York.

The Free Trade Hall in Manchester, England was the scene of Phyllis Curtin's May 1963 recital of songs by Mozart, Fauré, and Samuel Barber. Returning to the United States for a notable musical event, she took part in the American première of Benjamin Britten's *War Requiem* at Tanglewood, Massachusetts and sang in it again when it had its New York première at Philharmonic Hall on October 24, 1963. Once more proving her versatility, Miss Curtin sang excerpts from Berg's *Wozzeck* at Philharmonic Hall with the Boston Symphony under Erich Leinsdorf on February 26, 1964. A few months later, on June 15, 1964, in Hamburg, Germany she received a twenty-minute ovation for her interpretation of arias and lieder by Richard Strauss—part of a festival commemorating the 100th anniversary of Strauss's birthday. As Donna Elvira in Mozart's *Don Giovanni,* Miss Curtin is scheduled to sing in the opening of the 1964 season of the Chicago Lyric Opera.

A familiar figure on American television, Miss Curtin has appeared with the NBC Opera Company and on NBC's *The Telephone Hour* and on ABC's *The Voice of Firestone.* With the NBC Opera Company she performed in the first complete televised production of an opera—*Carmen*—on January 1, 1950. She appeared with the same company in *Così Fan Tutte* on April 6, 1958 and in Montemezzi's *The Love of Three Kings* on February 25, 1962. Her voice can be heard on records for RCA Victor, Columbia, Vanguard, Cook, and Westminster.

Phyllis Curtin has probably had more contemporary music written especially for her than any other soprano today. Explaining her sympathy with modern works, she has said: "We live in the twentieth century, and as citizens we try to contribute to our own times. As musicians we owe our artistic lives to composers of the past, so it is little enough to do to make sure that the work of composers of the present is heard." According to Miss Curtin, singing contemporary music is "not a distinction, but a duty and a joy. . . . No opera house should be a musty museum." Not surprisingly, she is an advocate of opera in English.

Miss Curtin's marriage to Phillip D. Curtin ended in divorce, and on May 6, 1956 she married the photographer and journalist Eugene Cook, who edits a quarterly of the lively arts called *Bravo.* Their daughter, Claudia Madeleine, is more familiarly known as "Miss Mouse." Miss Curtin, who is singularly free of the prima donna temperament, has a lean figure (36′-26′-36′), classical features, and long jet-black hair. Her laugh is big and good-natured. Among the trials to which she is subjected while traveling she counts recorded background music, talkative airline pilots, execrable hotel food, and separation from her family. Although often approached by Broadway producers, she has turned down all offers to appear in musical comedies or plays. From 1953 to 1957 she was both performer and teacher at the Aspen (Colorado) Music Festival, and she has said that she would like to teach or become a character actress after she retires from singing. In 1961 the Associated Press named her "one of the ten women of accomplishment of the year" for having made the "debut of the year" at the Metropolitan Opera House.

A singer who rarely pleads indisposition, Miss Curtin has sometimes gone on stage under circumstances that would have defeated other singers. Plagued by a throat virus, in February 1963 she ignored her doctor's orders and performed in the American première of Richard Strauss's autobiographical opera, *Intermezzo,* at Philharmonic Hall. On trying days she occasionally feels that she would like nothing better than to be a suburban housewife. "But when the music begins that night on stage," she has said, "the feeling passes away."

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D'AMBOISE, JACQUES (JOSEPH) (dämbwȧz′) July 28, 1934- Ballet dancer; choreographer

Address: b. New York City Ballet, Lincoln Center for the Performing Arts, New York 23

"At last we have produced a great American male dancer in the ballet," dance critic John Martin announced in 1962, apropos of Jacques d'Amboise, premier danseur of the New York City Ballet. D'Amboise joined the New York company in 1949, when he was fifteen, and became a principal dancer in 1953. A dazzling virtuoso of athletic jumps, leaps, and turns from the beginning, he gradually developed also in grace as a partner, in polish as a technician, and in sensitivity as a dramatic interpreter, so that Winthrop Sargeant could write in 1963: "Jacques d'Amboise . . . is now about as elegant a danseur noble as one can expect to see." As a choreographer, D'Amboise created five ballets between 1956 and 1964, the last of which was *Irish Fantasy.*

Of French-Irish descent, Jacques Joseph d'Amboise was born in Dedham, Massachusetts on July 28, 1934 to Andrew and Georgette Ahearn. Both of his parents were nurses, and his father also reportedly worked for a time as a telegraph operator. D'Amboise, the mother's maiden name, was adopted by all the children in the family, who, besides Jacques, are John, Paul, and Minette. The two latter, older than Jacques, are also dancers. "Jacques has danced since he could stand," Minette d'Amboise once said of her younger brother. Jacques d'Amboise, in an interview with Peter Bunzel in *Life* (June 21,1963), described his precocity differently: "Gee, did I love to jump and jump."

During his early childhood the family moved to New York City, where Jacques d'Amboise attended a parochial elementary school. When he was eight years old he followed his older brother and sister into the School of American Ballet in New York, where he received his entire training except for two years under the Russian teacher Vecheslav Swoboda. The school was directed by George Balanchine, who had founded it, along with its professional adjunct, the Ballet Society, in 1934 at the invitation of Lincoln Kirstein. D'Amboise reminisced about his early years in the school to Frances Herridge in the New York *Post* (May 23, 1957): "I wasn't serious about it. . . . I wasn't interested in anything but the high jumps." Balanchine recognized his talent, however, and nurtured it with the care of what d'Amboise has called a "second father." D'Amboise made his professional debut with the Ballet Society at the age of twelve. In 1948 Kirstein and Balanchine disbanded the Society and formed the New York City Ballet, and in September 1949 d'Amboise, then a high school student, joined the corps of the new ballet company.

In 1950 d'Amboise withdrew from Bishop Dubois High School to accompany the New York City Ballet on its first foreign tour, to England. He continued his yeomanly chores as a corps dancer for more than a year after the company's return to the United States. His first specialized assignment was a small one in Jerome Robbins' *The Pied Piper* in 1951. He was cast in leading roles for the first time in the 1952-53 season, beginning with the part of Tristram in Frederick Ashton's *Picnic at Tintagel.* His promotion to the rank of soloist with the New York City Ballet was assured by the success of his performance as Mac, the heroic attendant, in a 1953 revival of Lew Christensen's boisterous *Filling Station,* with a score in the jazz idiom by Virgil Thomson. The role was replete with the jumping, turning, and beating at which d'Amboise excelled, and his displays of elevation, speed, and buoyancy won vociferous applause from audiences and attention from critics. In his summary of the 1952-53 season in the New York *Times* (June 21, 1953), John Martin counseled the young dancer to block his ears to the shouting: "He has yet to prove whether he is a dancer or merely a good classroom executant. . . . At this stage he could easily be shunted into that sluggish channel where the male dancer's range is the famous one from A to B—jumps, turns, beats, lifts—with unfailing applause to make them seem like success. He is too promising to be subjected to that."

During the 1953-54 season, designated for the first time as a principal dancer, d'Amboise originated roles in Jerome Robbins' *Quartet* and George Balanchine's *Western Symphony.* The presentations featuring d'Amboise during the 1954-55 season at City Center included Balanchine's *The Nutcracker,* in which he was partner to Tanaquil LeClerq. The spring engagement of the season opened with Lew Christensen's sprightly *Con Amore,* in which d'Amboise drew praise from Rosalyn Krokover in *Musical America* (March 1955) for his disciplined acrobatics but also blame for his "poor head and neck movement, frequently awkward placement of shoulders, a general lack of line."

Between 1954 and 1956 D'Amboise appeared before Twentieth Century-Fox cameras in three productions. In the highly praised *Seven Brides for Seven Brothers* (1954), choreographed by Michael Kidd, he played Ephraim, one of the leaping, bounding Pontipees who raid a town and carry off kicking and screaming women to their Oregon mountain home. A writer in *Dance Magazine* (February 1957) called his performance as the Ringmaster in *Carousel* (1956) the high point of that film. In *The Best Things in Life Are Free* (1956), playing a gangster, D'Amboise danced an exciting pas de deux with gun moll Sheree North.

When the New York City Ballet opened a new season at the City Center on December 18, 1956, after its fifth European tour, d'Amboise appeared in two productions: *Western Symphony,* a rowdy work created by George Balanchine to a score by Hershy Kay, and Todd Bolender's *The Still Point,* in which he played the compassionate young savior of the lost and harried heroine. Some critics pointed out that he was more effective in the latter role, which was free of temptations to virtuosity. In another Bolender work, the less well received *The Masquers,* presented at the Center on January 29, 1957, d'Amboise's interpretation of the central role of the soldier was, in the words of Walter Terry in the New York *Herald Tribune* (January 30, 1957), "rough, rugged, and as effective as the choreography allowed."

D'Amboise lent his talent to Broadway for *Shinbone Alley,* a musical comedy based on *archy and mehitabel,* Don Marquis' collection of sketches about a cockroach and an alley cat. Choreographed by Rod Alexander and starring Eartha Kitt, the musical opened at the Broadway Theatre on April 13, 1957, and ran for 49 performances. Playing Frankie the tomcat to Allegra Kent's Penny the kitten, d'Amboise, according to Brooks Atkinson in the New York *Times* (April 15, 1957), put "a foundation under the vagrant second act with a beautifully designed number labeled 'Vacant Lot Ballet.'"

Most critics agreed that d'Amboise reached new high points in his career when he added to his repertoire the role of Apollo in the Balanchine-Stravinsky ballet of the same title during the 1957-58 season and that of Jason in Birgit Cullberg's *Medea* during the 1958-59 season. During these seasons he originated roles in New York City Ballet productions of three other Balanchine works: *Gounod Symphony; Native Dancers,* set to music by Vittorio Rieti; and *Stars and Stripes,* a broad satire on precision dancing set to a score that Hershy Kay had based on the music of John Philip Sousa. On November 27, 1958 d'Amboise made his first appearance as guest premier danseur at the New York Metropolitan Opera in John Butler's new choreography for *Die Fledermaus.*

George Balanchine and Martha Graham carried choreography into a daring new idiom when they created *Episodes,* set to an hour of atonal music by Anton von Webern. It was presented as the finale of the last engagement in the New York City Ballet's 1958-59 season. In the première at City Center in June 1959, Jacques d'Amboise and Diana Adams skillfully executed a pas de deux made up of broken and erratic movements suggestive of failures in communication and love. Later experimental excursions by Balanchine that were interpreted by d'Amboise included *Electronics* (1961), with an electronic score by Remi Gassman, and *Movements for Piano and Orchestra* (1963), set to a recent composition by Igor Stravinsky. Over the same period d'Amboise originated roles in several of Balanchine's more traditional works: two elaborate, full-length ballets, the Persian-inspired *The Figure in the Carpet* (1960) and *A Midsummer Night's Dream* (1962), set to Mendelssohn's score for the Shakespearean play; and the two romantic works, *Valses et Variations* (1961), set to extracts from Alexander Glazunoff's opera *Raymonda,* and *Meditation* (1963), choreographed to music by Tschaikowsky. All were performed at the City Center. In the spring of 1964 the New York City Ballet moved to Lincoln Center in Manhattan, where it became the resident ballet company of the New York State Theater. Lincoln Kirstein remains its general director and George Balanchine its chief choreographer.

JACQUES D'AMBOISE

D'Amboise's development over the years is nowhere more apparent than in his growth in the role of Prince Siegfried in Balanchine's one-act version of Tschaikowsky's *Swan Lake,* which he first undertook in 1955. "Five years ago," John Martin wrote in the New York *Times* (February 18, 1962), "d'Amboise as Siegfried was for all the world like Jack Armstrong, the all-American boy, lost in the artistic stratosphere. What a difference now! He has made a romantic hero of Siegfried; every moment is filled dramatically, and Odette is the object of his complete absorption. The role, indeed, has been transformed into a major one, incredible as that may seem."

In 1956 D'Amboise began to work at choreography. His first attempts, *Pas de Deux Espagnol* and *Uruguay,* both strongly influenced by Balanchine, have since been dismissed by him as "horrible." *Uruguay,* the more important of the two, is an exercise in the macabre set to the brooding second movement of Uruguayan composer Hector

D'AMBOISE, JACQUES—*Continued*

Tosar's Second Symphony. It was performed, along with short works by others set to Latin American compositions, in a New York City Ballet program titled *Panamerica* in January 1960.

His next two essays in choreography were more successful. *The Chase,* a fifteen-minute farce about a flirtatious vixen who hunts the hunters, was given its première at the City Center in September 1963, and showed that D'Amboise had a flair for the frivolous. *Quatuor,* a semi-abstract work about three men and a fickle girl, which he set to a Shostakovich string quartet, was presented for the first time by the New York City Ballet on January 7, 1964. It displayed d'Amboise's potential for serious choreography. His continuing to choreograph will depend upon whether d'Amboise himself, with the passage of time, decides that he is good or mediocre. "I should not force mediocre talent on anybody," *Newsweek* (September 30, 1963) quotes him.

D'Amboise has often performed on the *Bell Telephone Hour* and other television programs, sometimes doing his own choreography for his appearances. He has conducted lecture demonstrations on ballet for laymen in New York State public schools and elsewhere. The New York State Arts Council has released a film in which d'Amboise explains and demonstrates ballet exercises and steps. He is a frequent guest teacher at the School of American Ballet and other ballet schools.

Jacques d'Amboise is six feet two inches tall and weighs 180 pounds. His hair and eyes are brown. An all-around athlete, he usually limits his sports to boating, swimming, and bear hunting to avoid any muscular strain or injury that might impair his dancing. His excellent physical condition was indicated by his speedy convalescence after several of his ribs were broken in a streetcar accident in Hamburg, Germany in 1962, when on tour with the New York City Ballet. D'Amboise is as exuberant offstage as on. "He grins as he answers questions, like a schoolboy who knows the right answers," Frances Herridge wrote in the New York *Post* (May 23, 1957). He is a Roman Catholic.

Jacques d'Amboise and Carolyn Faye George, a former soloist with the New York City Ballet, were married on January 1, 1956. They have two sons, George and Christopher, and twin daughters, Charlotte and Catherine. D'Amboise seldom socializes with his fellow dancers and centers his life after work in his family. They usually travel with him when he goes on tour. "I try to live a normal life in a totally abnormal situation. . . ," d'Amboise told Peter Bunzel in *Life* (June 21, 1963). "Marriage demands time and mental energy I could use in dancing, but it keeps me from being some kind of freak." He deplores what he considers the partially justified effeminate public image of the male ballet dancer, because it keeps much potential talent away from the profession. In the *Newsweek* interview, d'Amboise said that he will quit dancing professionally at forty. "The body fails you at 39-40. . . ," he said. "Very few dancers stop in time. I am going to."

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DAVIDSON, ROY E(LTON) July 4, 1901-July 6, 1964 Labor union official; grand chief engineer of the Brotherhood of Locomotive Engineers (since 1960). See *Current Biography* (September) 1963.

Obituary

N Y Times p35 Jl 7 '64

DAVIS, STUART Dec. 7, 1894- Artist

Address: b. c/o Downtown Gallery, 32 E. 51st St., New York 22; h. 15 W. 67th St., New York 23

BULLETIN: Stuart Davis died on June 24, 1964. *Obituary*: N Y Times p26 Je 26 '64

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1940.

It is not a paradox that Stuart Davis, one of the most easily identifiable of modern American artists, makes his signature integral in the design of his paintings. His own name, looking sometimes "as if it were squeezed out of a toothpaste tube," as Brian O'Doherty once observed, has become a part of the Americana of his art. Neon lights, gas pumps, cigarette packages, and the liveliness of jazz syncopation also inspire the forms that his colors create. Always a pioneer, Davis experimented in his youth with the techniques of cubism and many other isms of modern art to develop the individual style that still conveys freshly and ebulliently the character of his own time and place—twentieth-century America.

As the son of art enthusiasts, Stuart Davis had the advantage of parental encouragement from an early age. The painter grew up in a home where art and daily life were inseparable. He was born in Philadelphia, Pennsylvania on December 7, 1894 to Edward Wyatt and Helen Stuart (Foulke) Davis. His father and mother had met when they were students at the Pennsylvania Academy of Fine Arts. Edward Davis was employed as art editor of the Philadelphia *Press,* which included among its staff artists John Sloan, Everett Shinn, and other future members of the progressive group known as The Eight.

The Davises moved to East Orange, New Jersey in 1901, when Edward Davis became a cartoonist of the Newark *Evening News.* Stuart Davis attended East Orange High School from 1908 to 1910, leaving at the age of fifteen to study art in New York City with Robert Henri, the guiding spirit of The Eight. During his first year at Henri's school Davis exhibited a painting, *Music Hall,* at the Show of the Independents of The Eight. A so-called "Ashcan" painter, Henri was considered radical in his teaching because he urged his students to use imaginatively the everyday things of life in their paintings. While searching for subject matter in New York and Newark, Davis often visited Negro hangouts, where he became increasingly devoted to jazz. "For a number of years jazz had a tremendous influence on my thoughts about art and life," Davis told Katharine Kuh in an interview for *The Artist's Voice* (Harper, 1960). "For me at that time jazz was the only thing that corresponded to an authentic art in America."

What was modern to him in jazz, Davis recognized also in the revolutionary Armory Show in New York in 1913, where he himself exhibited several watercolors. After studying for three years at Henri's school, he was looking for a new approach in art, and he found it in the work of the French modernists at the Armory Show—in the use of color in accordance with design, rather than nature, and in the cubist practice of discarding conventional perspective to allow synthetic representation of the concept of an object grasped from different points of view.

Massachusetts' beaches and fishing villages, first around Provincetown and then Gloucester, provided Davis during many summers with the scenes that stimulated his imagination in evolving his theory and technique of composition. In making use of abstract geometric form, he did not negate content. "I never sought complete abstraction," he has explained, "but continued to draw from nature, bringing different places and things into a single focus" (Lee Nordness, editor, *Art USA Now*, vol. 1, Viking, 1963).

During World War I Davis served briefly with Army Intelligence, drawing maps and charts. His service only slightly interrupted his development of a style that gradually absorbed and transformed the devices of the expressionists, dadaists, fauvists, cubists, and surrealists. In naming the artists whom he admires and who had some influence on his work, Davis includes Seurat, Van Gogh, Gauguin, Matisse, Picasso, and Léger. For a time after the war he experimented especially with cubist collage, using for example in his tobacco pictures of the early 1920's the actual packages of cigarettes.

Among the pivotal works of the early part of Davis' career is the *Eggbeater* series. In 1927 he nailed an eggbeater to the surface of a table and for the next year devoted himself entirely to the one subject. His paintings bore no resemblance to the eggbeater but represented in geometrical forms the ideas inspired by the shapes that could be found in the object. Then for about a year and a half, in 1928-29, Davis lived in Paris, occupying a studio on the Rue Vercingetorix. His series of Parisian scenes, such as *Place des Vosges No. 2* (1928), express his delight in the charm and beauty of the city.

Soon after Davis returned to the United States, the country was struck by the Depression. He took a position in 1931 as an instructor at the Art Students League in New York, but left the following year when he obtained a commission to paint a mural, which he called *Men Without Women*, for the men's lounge in Rockefeller Center. In late 1933 he found employment with the federal Works of Art Project. During the six-year period that he worked for the government he painted, among other things, a mural for New York's municipal radio station, WNYC, and another mural for a housing project, *Swing Landscape* (1940). The housing project was never built, and the mural went to Indiana University. By the lively movement of its colors, rather than by any depiction of musical objects, *Swing Landscape* suggests that swing music is a kind of landscape of the country. Davis also painted a mural for the Communications Building of the New York World's Fair (1939-40), symbolizing the development of communications.

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STUART DAVIS

Throughout much of the 1930's Davis, who had earlier contributed to the *Masses* and *Spawn*, became associated with several left-wing artist groups. In 1934 he joined the Artists' Union and became one of its spokesmen through his work on its magazine, the *Art Front*, which sought economic security for artists. Believing that artists should take part in international affairs, in 1936 he helped to found the American Artists' Congress to oppose Nazi racial ideas, but he resigned as one of its officers in 1940 because he felt that the present membership of the organization was not carrying out its original purpose.

The year 1940 marked an upsurge in the recognition of Davis as an American painter of enormous importance. He was appointed to a teaching position at the New School for Social Research in New York, where he remained for ten years. The Phillips Memorial Gallery in Washington, D.C. bought his *Eggbeater No. 4* in 1940. He held retrospectives at Indiana University in 1941 and at the Museum of Modern Art in 1945. The Downtown Gallery in New York, which had often shown his work in the early 1930's, gave him a one-man exhibition in 1943.

In his "color-spaces" or "structural continuities," as Davis has described his paintings, he is often reinspired over a period of many years by the same object and re-employs the same designs—gas pumps, skyscrapers, taxicabs. One of his favorite devices in capturing the American scene is his use of words and letters. Words, he has explained, "bombard" people everywhere these days, on storefronts, neon signs, and billboards. As early as 1921 he showed in his collage and watercolor *Itlksez* his skill in making

DAVIS, STUART—*Continued*

words a part of his content and design. His oil painting *4 Visa* (1951), inspired by the advertising on a book of matches, and his oil painting *Int'l Surface No. 1* (1960), which includes words like "new" and "cat," exemplify the same aesthetic practice. Letters are a part of his trademark also in other recent paintings, such as *Pochade, Unfinished Business*, and *Standard Brand*, which he showed at his 1962 exhibit at the Downtown Gallery. A fondness for words, along with his interest in jazz, probably accounts for his giving jive titles like *Rapt at Rappaport's* and *Report from Rockport* to some of his paintings.

Stuart Davis says that he prefers "simplicity and directness in color." He uses few colors and yet his paintings are often a vibrant blaze of color. As pointed out in *Time* (May 18, 1962), he compares his colors "to notes on a scale that can produce whatever melody he wants with no need for half tones." Davis' apparently effortless effects are achieved by slow technique. In his deliberate manner of working he has been contrasted with the "action" painters among the abstract expressionists. He paints at most only ten pictures a year and may spend many months working on the preliminary sketches of a painting. "It's spontaneous content I'm interested in," Davis once said (*The Artist's Voice*), "and by this I mean the direct reaction of the spectator to the finished painting and the continuous reaction of the artist himself as he's working on it."

Many critical discussions of Davis' work comment on his energy and volatility, his realistic expression through abstractionist methods of the tempo of modern living, especially in the city. "Davis' abstractions are like fireworks that never go out," a critic for the New York *Herald Tribune* (May 15, 1960) said in reviewing his 1960 show at the Downtown Gallery. In *Time* (May 18, 1962) his pictures of the 1962 exhibition at the same gallery were described as being "young, bright, intense, and filled with the jazzy rhythms that have always been to Davis the pulse of modern life."

Among Davis' most significant exhibitions was the one-man retrospective at the Venice Biennale in 1952. More recently, in 1957, he had retrospectives at the San Francisco Museum of Art and the Whitney Museum of American Art and a one-man show at Brandeis University, which presented him with its Fine Arts Award for Painting. His work was included in a group exhibition, "Modern Art in the United States," organized by the Museum of Modern Art and circulated to many European cities in 1955-56. He was also represented at the Primera Bienal Interamericana in Mexico in 1958 and at the Moscow Art Exhibition in the summer of 1959.

Since the 1940's Davis' work has received a large number of awards and prizes. His recent honors include the lucrative Guggenheim International Award in 1958 and 1960, the Fine Arts Gold Medal of the American Institute of Architecture in 1962, and the Temple Gold Medal of the Pennsylvania Academy in 1964. The last-named prize, one of the more prestigious of the art world, was awarded for his *Letter and His Ecol.* He was elected a member of the National Institute of Arts and Letters in 1956.

Stuart Davis married Roselle Springer, an art student, on February 25, 1938. His wife shares his enthusiasm for jazz, and they named their son, Earl, born in 1952, after the jazz pianist Earl Hines. "Davis has grown more portly with age," Lillian Freedgood wrote in *Great Artists of America* (Crowell, 1963). "He is a courteous, intelligent and articulate man. His physical carriage and the alert, independent gleam in his eye belie his years." For Davis, all art, including abstract painting, expresses "a sense of meaning and unity in nature." To say that there is no subject matter in his pictures, he protests, is like saying that there is no subject matter in life.

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DAVIS, WILLIAM H(AMMATT) Aug. 29, 1879-Aug. 13, 1964 Patent attorney and labor relations mediator; served in many high appointive governmental posts, including chairman of the War Labor Board (1942-45) and director of the Office of Economic Stabilization (1945). See *Current Biography* (June) 1941.

Obituary

N Y Times p21 Ag 15 '64

DE BAKEY, MICHAEL E(LLIS) (dē bā'kē)
Sept. 7, 1908- Surgeon; professor

Address: b. Baylor University College of Medicine, Houston 25, Tex.; h. 5323 Cherokee Ave., Houston 5, Tex.

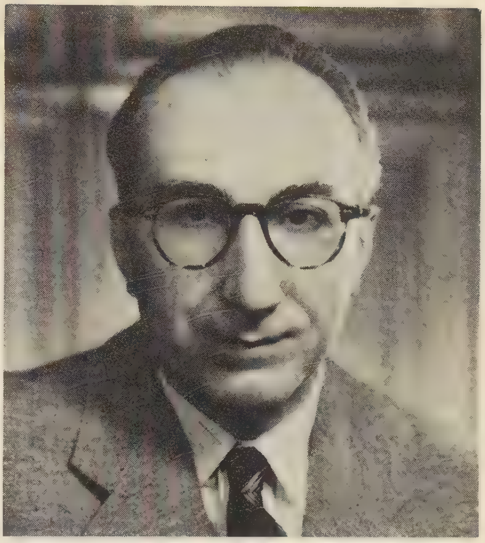
The co-winner of the 1963 Albert Lasker Award for Clinical Research was Dr. Michael E. De Bakey, who since 1948 has been professor of surgery and chairman of the department of surgery at Baylor University College of Medicine in Houston, Texas. Citing Dr. De Bakey as a "trail breaker, a medical statesman, and a master surgeon," the award singled him out for his pioneering work in developing surgical procedures for the treatment of diseases and defects of the heart and blood vessels. Dr. De Bakey has introduced important surgical techniques for the treatment of aneurysms and has successfully developed a dacron graft for blood vessel replacement. He is a productive writer, a much sought-after lecturer, and an articulate spokesman for progressive policies in the medical profession. Sharing the $10,000 award with him was Dr. Charles Huggins, professor and director of the Ben May Laboratory for Cancer Research at the University of Chicago, who was honored for his studies leading to the first temporary hormonal control of human cancer of the prostate and the breast.

Born in Lake Charles, Louisiana on September 7, 1908, Michael Ellis De Bakey is the son of Shaker Morris De Bakey and Raheiga (Zerba) De Bakey. His father was a Lebanese immigrant who settled in the Cajun country to be among fellow speakers of French, and he prospered there as a businessman. One of five children, Michael De Bakey has three sisters—Selina, Lois, and Selma, and one brother, Ernest, who is a surgeon in Mobile, Alabama. Michael De Bakey grew up in Lake Charles, where he graduated from Lake Charles High School in 1926. He studied violin and played saxophone in the high school band, but it was his early interest in biology that pointed the way to his career.

At Tulane University in New Orleans De Bakey majored in science, becoming a part-time instructor in the department of zoology. After obtaining his B.S. degree in 1930, he entered Tulane's School of Medicine, where he was strongly influenced by two outstanding surgeons, Dr. Rudolph Matas, a pioneer in blood vessel surgery, and Dr. Alton Ochsner. Receiving his M.D. degree in 1932, he then completed a one-year internship and two-year residency at Charity Hospital in New Orleans. In 1935 he obtained an M.S. degree from Tulane University and went to Europe, where from 1935-36 he was in residency at the University of Strasbourg, in France, and at the University of Heidelberg, in Germany, in 1936. Returning to the United States, he took his first position as an instructor in the department of surgery at Tulane, a post he held from 1937 to 1940, when he was promoted to assistant professor.

From the outset of his career, Dr. De Bakey has sought new approaches to medical problems. As early as 1932 he developed a roller pump that decades later became an important part of Dr. John Gibbons' heart-lung machines so crucial in open-heart surgery. His articles in medical journals during the 1930's revealed his concern for new techniques and instruments, and he was one of the first to recognize the importance of blood banks and transfusions. Having investigated cancer of the lung and the esophagus, in 1936 he was one of the first doctors to speak out, with Dr. Alton Ochsner, about the relation of cigarette smoking to lung cancer. But in addition to probing for solutions to these dramatic problems during his first decade in the profession, Dr. De Bakey carried the routine load of the surgeon, investigating and writing on such matters as liver diseases, duodenal juices, and the cardiovascular diseases that were later to become his major concern.

In 1942 De Bakey entered the United States Army with the rank of captain. Assigned to the Office of the Surgeon General as chief of the general surgery branch of the surgical consultants division, he subsequently became assistant director, acting director, and finally director of the surgical consultants division. During World War II he investigated and reported upon wounds of the chest and extremities, injuries of the arteries, streptomycin therapy, and other aspects of medical surgery and medicine. After his discharge in 1946, with the rank of colonel, he played an important part in planning the medical research program of the Veterans Administration.



DR. MICHAEL E. DE BAKEY

Returning in 1946 to Tulane's School of Medicine, De Bakey was promoted that year to associate professor. In 1948 he went to Baylor University in Houston, Texas, where he became professor and chairman of the Department of Surgery. He has also become a surgeon and consultant in surgery at most of Houston's hospitals, and the operations pioneered by De Bakey and his Houston associates have helped to save the lives of thousands of patients. One of the most serious disabilities of the blood vessels is an aneurysm—a kind of blister or "blow-out" in the vessel wall. If an aneurysm occurs on a major artery such as the aorta, it is usually fatal. De Bakey became proficient in treating aortic aneurysms by replacing the section with a graft of blood vessel that had been kept in a freezer "bank." By 1956 Dr. De Bakey had devised a flexible plastic tubing, which he now uses in most re-sectioning operations.

De Bakey and his associates have applied this plastic arterial reconstruction to the treatment of several other conditions, including the relief of high blood pressure in arteries to the kidney and the prevention of amputation. The technique has also been used to treat strokes that arise when arteries in the neck or chest become blocked, thus cutting off the flow of blood to the brain. In the forefront of those working in open-heart surgery, in the fall of 1963, for example, De Bakey revealed that he and his associates had installed a mechanism inside a patient's chest to help the heart pump blood. Although the man died four days later from other complications, the pump did improve his heart condition.

(Continued next page)

DE BAKEY, MICHAEL E.—*Continued*

Outside the operating room, De Bakey has long been concerned with the role of the physician in a changing society. He is well aware of the role of government in research projects and in military hospitals, and he urges all doctors to help society to gain the benefits of national medical resources. He served on the medical services committee of the Hoover Commission on the Organization of the Executive Branch of the Government in 1948 and 1953. In 1960 he was chairman of the advisory committee on health policy of the Democratic advisory council, working on the health program for the Democratic party platform. In recent years he has often appeared before Congressional committees to speak in behalf of government support of research at the National Heart Institute. He is a member of the American Board of Surgery and sits on several committees of the American Medical Association. For the United States government, he has served in various capacities for the Office of the Surgeon General, the National Research Council, the Veterans Administration, the National Institutes of Health, the National Heart Institute, the United States Public Health Service, and other agencies.

Perhaps influenced by his own background which includes an immigrant father and residency in European hospitals, De Bakey has encouraged an international outlook in medicine. He has written articles for French and Spanish medical journals, has made reports to foreign medical groups, and has spoken over the Voice of America. In 1959 he traveled to the Soviet Union where he was able to observe medical facilities and practices, and in 1960 he was one of several American doctors who worked with Russian doctors in setting up a joint research program in heart diseases.

Always aware of the responsibility of members of the medical profession to communicate their discoveries, De Bakey since his days as an intern has been author or co-author of hundreds of articles for medical and scientific publications. He has contributed to or helped to edit several standard medical textbooks and has collaborated on books dealing with blood transfusions and with aspects of military surgery and medicine. He has served on the editorial boards of several medical journals in his fields of specialization, published in the United States and abroad. A forthright spokesman for improved medical libraries, he served on the Board of Regents of the National Library of Medicine from 1957 to 1960, and he was its chairman in 1959.

Professional societies in the United States and abroad to which De Bakey belongs include the American Association for the Advancement of Science; American Association for Thoracic Surgery; American College of Cardiology; American Heart Association; American Medical Association; American Surgical Association; American Thoracic Society; International Cardiovascular Society; International Society of Surgery; International Surgical Group; Royal Society of Medicine; and the Society for Vascular Surgery, among many others. He has served as president of several of these associations. His fraternities are Sigma Xi, Phi Beta Pi, Alpha Pi Alpha, and Alpha Omega Alpha.

A co-winner with Dr. Charles Huggins of the University of Chicago, Dr. De Bakey received the Albert Lasker Award for Clinical Research at a luncheon in New York City on October 30, 1963. He shared the award, amounting to $10,000, with Dr. Huggins. According to Barbara Yuncker of the New York *Post* (November 1, 1963) another award that De Bakey values highly is the Distinguished Service Award, which he received in 1959 from the American Medical Association. The award, he told the newspaperwoman, was "very pleasant because it came from my peers," and has a "particular luster because they know I often disagree with them on political matters."

Other honors given to Dr. De Bakey include the Rudolph Matas Award in Vascular Surgery (1954); the Hektoen Gold Medal of the American Medical Association (1954); the Modern Medicine Award (1957); the Distinguished Service Award of the International Society of Surgery, 1958; the Roswell Park Medal (1959); and the Leriche Award of the International Society of Surgery (1959). He holds honorary doctoral degrees from the University of France (1961) and from the University of Brussels in Belgium (1962). In 1963 the Mexican Academy of Surgery made him an honorary member.

On October 15, 1936 Michael Ellis De Bakey married Diana Cooper, a nurse. They have four sons: Michael Maurice, Ernest Ochsner, Barry Edward, and Denis Alton. De Bakey is five feet nine and one-half inches tall, weighs 160 pounds, and has black hair and brown eyes. In her profile in the New York *Post*, Barbara Yuncker described him as "a soft-spoken Southerner with superb surgeon's hands, a slightly owlish look, and a manner of quiet decisiveness and great personal charm." De Bakey is an Episcopalian and a Democrat. His clubs are the Cosmos Club and the University Club in Washington and the River Oaks Country Club in Houston. In his rare moments of leisure he likes to hunt and fish. As an innovator in medical research, he often has to improvise his own tools and techniques. For all his own drive and initiative, De Bakey is the first to give credit to the teamwork that is so crucially important in modern medical research.

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DELON, ALAIN (dẽ-lôɴ') Nov. 8, 1935- Actor
Address: b. 51 rue de la Bienfaisance, Paris 8ᵉ, France; h. 17 boulevard Albert 1ᵉʳ, Monaco

The highest-paid male French movie star is Alain Delon, who in seven years has risen from obscurity to become an international box-office attraction. In his climb to success he has been both helped and hindered by the good looks and charm of a matinée idol. These attributes first attracted the attention of film makers, but they may have since retarded his development as a serious artist. In *Purple Noon* and *Rocco and His*

Brothers, Delon had revealed great potential as an actor of range and subtlety. Although he has recently been occupied with relatively unchallenging roles in such films as *The Leopard, The Black Tulip,* and *Eclipse,* he will probably assign himself more demanding parts in his new venture as an independent actor-producer.

Alain Delon was born on November 8, 1935, in Sceaux, just outside Paris, the only son of Fabien Delon and the former Edith Arnold. His father, now a real estate manager, was at the time of Delon's birth the manager of a motion-picture theater in Bourg-la-Reine, which adjoins Sceaux. His mother worked in the local drugstore. His parents were divorced while Delon was still a child, and both have since remarried. He has a half-sister, Edith and two half-brothers, François and Éli. When he was seven, after attending kindergarten and primary schools in Sceaux, Delon enrolled at a Catholic boarding school in Bagneux, another Parisian suburb. It was the first in the series of such schools in which Delon spent his rebellious childhood. After his parents' divorce, even his vacations were spent away from home, in camps.

As a student, Delon was not without ability. He is said to have excelled at algebra and to have had a gift for inventing and recounting stories, although he had no talent for spelling or grammar. He was good at sports, especially those requiring skill rather than strength, and once came in second in a district running contest. His proficiency in religious studies was such that an attempt was made on one occasion to induce him to enter the priesthood.

His behavior, however, was another matter. According to one account, Delon's affronts to school discipline were a bid for the attention he needed as proof that "he existed." At any rate, he was expelled from the Bagneux school after two years of mischief that culminated in his putting chalk in a teacher's ink pot. There followed two years at a similar school called St. Nicholas d'Issy, from which he was removed in an attempt to separate him from undesirable friends. At eleven he entered St. Nicholas d'Igny, which had a reputation for firm discipline. There Delon, who had an excellent singing voice, became leader of the school choir.

At the age of fourteen, after three years at St. Nicholas d'Igny, Delon ran away. Accompanied by a friend who had an uncle in Chicago, he set out for the United States. They had hitchhiked as far as Châtellerault, near Poitiers, when their driver discovered their intention and turned them over to the police. Delon never returned to school. Retrieved by his mother from the Châtellerault police station, he went with her to Bourg-la-Reine, where the man she had married was a pork butcher. For a time, Delon worked in his stepfather's store, trying his hand at such skills as the making of pâtés and later working behind the counter as a sales clerk. It was at this period that he took a course in the cooked meats trade and secured a diploma in it.

By the time he was seventeen, however, it had become clear that Delon's future did not lie in pork butchery. With his parents' consent, he enlisted for three years in the French marine corps. Delon's first year in the marines demonstrated that he was incapable of service discipline and that he was a chronic sufferer from seasickness. His time was divided largely between the infirmary and the brig, and during those first twelve months, his head was shaved as a punishment no less than five times. The problem of Delon's seasickness was solved in 1953 when, still a marine, but now attached to the army, he was sent to Indo-China. Then eighteen, Delon was engaged in the bitter fighting—and sometimes in hand-to-hand combat—against the Viet-Minh rebels. Although he never did come to terms with marine discipline, and once spent three months in prison for borrowing a jeep that wound up at the bottom of a river, Delon finished his two years in Indo-China with the rank of corporal.

ALAIN DELON

Returning to France in 1955, Delon went to Paris and, with a friend, rented a room in Pigalle. Penniless, he took whatever employment he could find, working as a waiter, an office boy, a salesman, and as a porter in Les Halles, Paris's great produce market. There he was noticed by the movie actress Brigitte Auber, who introduced him to her friends in the industry. Bored by a succession of trivial jobs, Delon in 1957 accompanied his new friends to the Cannes Film Festival. At Cannes, resplendent in a borrowed suit, Delon was spotted by the Selznick talent scout Henry Willson and offered a screen test. A few days later Delon was in Rome, where Willson and the actor Rock Hudson met him at the airport and took him on to dinner with Selznick and Jennifer Jones. A screen test the next day brought him the offer of a seven-year contract, provided that he learn English.

Back in Paris, however, Delon was introduced to Yves Allegret. The French director, arguing that it was better to be a big fish in a little pond than a small one in the uncertain waters of Hollywood, persuaded him to launch his career in France. Delon made his first film in 1957, appearing as a young and inexperienced gangster in Allegret's *Quand la Femme s'en Mêle* (When

DELON, ALAIN—*Continued*

the Woman Butts In). In its review, *Variety* (January 22, 1958) noted that "a couple of youngsters, Alain Delon and Sophie Daumier, look like future film material." Another small part followed in *Sois Belle et Tais-toi* (Look Pretty and Keep Your Mouth Shut), a *comédie policière* directed by Yves Allegret's brother Marc.

After this apprenticeship, Delon achieved stardom in his third picture when Pierre-Gaspard Huit picked him for the male lead in *Christine* (1958), loosely based on the drama by Arthur Schnitzler. Playing opposite Romy Schneider, Delon acted the role of a young army lieutenant in turn-of-the-century Vienna. He was so discouraged by the unfavorable reviews of his performance that he announced that he would "go and sell newspapers" if he did not score a success in his next film, Michel Boisrond's 1959 comedy *Faibles Femmes (Women Are Weak)*. The first of Delon's movies to reach the United States, *Women Are Weak* cast him as a teen-aged Don Juan whose murder is plotted by three disillusioned conquests. The picture was generally well received, and Delon was praised for the sense of timing he displayed in his first comedy role. Later in the same year he turned in another commendable performance in Boisrond's Le *Chemin des Écoliers* (Students' Road), playing an idealistic student corrupted by the general slackening of moral fiber during the German occupation of France.

Having in two years established himself as a competent young performer of extraordinary charm, personableness, and grace of movement, Delon might easily have drifted into a lucrative career as a romantic lead. Instead he now sought more exacting roles that would test his mettle as a serious actor. His first chance came in René Clément's *Plein Soleil,* based on Patricia Highsmith's novel *The Amazing Mr. Ripley.* Made in 1959, the film reached the United States in 1961 as *Purple Noon.* Delon played Tom Ripley, a parasitic young American in Italy who murders and then impersonates his wealthy and sadistic friend. The movie won international acclaim as a masterpiece of the suspense genre. Handicapped by seasickness in a picture with long sequences at sea, Delon nevertheless gave a convincing impression of amorality masked by spineless charm. It was a performance of subtle egregiousness, which somehow succeeded in winning audience sympathy for Ripley's machinations.

It was, however, Delon's next picture (exhibited in the United States some months before *Purple Noon*) that established him as an important new talent. This was *Rocco and His Brothers,* directed by Luchino Visconti, which occupied Delon for the greater part of 1960. Its theme was the disintegrating impact of urban life on a peasant family transplanted to Milan from southern Italy. Delon played the saintlike Rocco, who for the sake of his jealous brother renounces the girl he loves and for the sake of his family commits himself to a squalid career as a prizefighter.

The explicitness and violence of two scenes—a rape and a murder—brought *Rocco* a barrage of criticism from Italian politicians and church leaders. It nevertheless emerged as a major contribution to the art of the film, winning among many other honors the special award at the Cannes Festival. Writing in the New York *Times* (June 28, 1961), Bosley Crowther found in it the same elements of classic tragedy that distinguished John Ford's *The Grapes of Wrath,* and he praised Delon's "touchingly pliant and expressive" performance. John Beaufort, in the *Christian Science Monitor* (August 1, 1961), wrote that "Rocco's heartbroken steadfastness furnishes the film with the foremost of its ironic tragedies. . . . Its believability rests finally on Mr. Delon's compelling performance."

Purple Noon and *Rocco and His Brothers* marked a high point in Delon's career. Although he has not so far found another role of equal scope, he has by no means marked time. In 1960 he played an unemployed youth who boards with an anarchist family in Clément's Italian period comedy *Quelle Joie de Vivre* (The Joy of Living). That completed, he embarked upon his first and so far his only stage role, in a French version of *'Tis Pity She's a Whore,* by the Jacobean playwright John Ford. Directed by Visconti, the play opened in Paris in the spring of 1961 and was revived the following fall. Delon found it an instructive experience and would welcome more stage commitments. During the play's run he worked opposite Brigitte Bardot in "Agnès Bernauer," one of the sketches in Boisrond's omnibus film *Les Amours Célèbres.*

Later in 1961 Delon acted for the first time under the direction of Michelangelo Antonioni, playing opposite Monica Vitti in *Eclipse.* It was a sizeable part in a distinguished film, but as the young stockbroker who is Miss Vitti's partner in an ephemeral love affair, Delon was required to do little more than exhibit his charm and good looks. Another omnibus film, Julien Duvivier's *The Devil and the Ten Commandments* (1962), featured Delon in an episode about a youth who discovers and is reconciled to his illegitimacy.

Visconti's *The Leopard,* made in 1962 with an international cast, brought Delon an important but undemanding role that did little to enhance his reputation. The film, based on Giuseppe di Lampedusa's novel, starred Burt Lancaster as a Sicilian prince during the Risorgimento. Heir to a great tradition, he acknowledges the inevitability of change by permitting his beloved but opportunistic nephew to marry a girl of bourgeois parenthood. *The Leopard,* which carried off the Golden Palm at the 1963 Cannes Festival, delighted some New York critics and bitterly disappointed others. Neither camp had a high opinion of Delon's "perfunctory" performance as the nephew, but it seems clear that inept English dubbing and much cutting were at least partly to blame for the poor impression he made.

Delon's next picture was a notable success. *Mélodie en Sous-Sol* (1962), shown in the United States as *Any Number Can Win,* was the biggest money-maker in recent French film history. Jean Gabin played the old gangster who, with Delon as his promising young apprentice, steals a billion francs from the Nice Casino in an operation of brilliant precision, only to lose the takings. Directed by Henri Verneuil, the film won comparison with *Rififi* as a masterpiece of the genre, and was, critics agreed, "stunningly played." After the success of *Méloide en Sous-Sol,* his income per picture rose above $150,000.

In 1963 Delon appeared before the cameras in Christian-Jaque's production of Dumas' *The Black Tulip,* filmed in Spain. Later the same year, he made *The Love Cage,* an MGM suspense thriller in which he speaks in his newly acquired English. Directed by René Clément, it is set on the French Riviera and co-stars Jane Fonda. In February 1964 Delon, with his manager, George Beaume, formed an independent company, Delbeau Productions, and began to produce his own movies in co-operation with the MGM-financed Paris company, Cipra.

Delon sees it as a sign of the cinema's growing internationalism that he, a French actor, made his reputation in Italian films. Dubbing techniques are helping to turn film making into a one-world affair, and Delon is one of a growing body of actors willing to work with any director whom he admires, regardless of nationality. He is said not to admire the French "New Wave" directors because, according to *Variety* (April 17, 1963), he "is happier working with dedicated directors who have something to say." He does not relish being called the "French James Dean," in spite of his own rebellious adolescence.

Alain Delon and Francine Canovas, known professionally as Nathalie Barthélemy, were married on August 13, 1964. They have a son. Delon is five feet eleven and one-half inches tall, weighs about 165 pounds, and has blue eyes and brown hair. He is a Roman Catholic. His recreations include horseback riding, car racing, fencing, boxing, and guns. An animal lover, he refuses to shoot game. He has owned as many as thirteen dogs at one time, allowing them the freedom of his villa in the French countryside near Trilport. Delon is said to be sensitive and direct, and he admits that he is slightly self-centered. His seasickness has apparently improved; he recently joined the Yachting Club of Monte Carlo.

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DJUANDA Jan. 14, 1911-Nov. 7, 1963 Indonesian statesman and economist; First Minister of Indonesia (1959-63); Premier (1957-59); held important economic posts in early Sukarno ministries. See *Current Biography* (April) 1958.

Obituary

N Y Times p37 N 7 '63

DOBIE, J. FRANK Sept. 26, 1888-Sept. 18, 1964 Texas author and university professor; chronicler of the history and folklore of his native state; from 1921 to 1947 was the unorthodox teacher of "Life and Literature of the Southwest," reputed to be the most popular course at the University of Texas. See *Current Biography* (December) 1945.

Obituary

N Y Times p27 S 19 '64

DOCKING, GEORGE Feb. 23, 1904-Jan. 20, 1964 Banker; Democratic Governor of Kansas for two terms (1957-61). See *Current Biography* (June) 1958.

Obituary

N Y Times p29 Ja 21 '64

DOMAGK, GERHARD (JOHANNES PAUL) Oct. 30, 1895-Apr. 24, 1964 German bacteriologist; was awarded the Nobel Prize for Medicine in 1939 for developing the first sulfonamide, prontosil; later developed antitubercular drugs. See *Current Biography* (March) 1958.

Obituary

N Y Times p89 Ap 26 '64

DOXIADIS, CONSTANTINOS A(POSTOLOS) (dōks-ē-ăd'ĭs) 1913- Greek architect; engineer; educator; businessman

Address: b. Doxiadis Associates, 24, Strat. Syndesmou, Athens, 136, Greece; h. 2, Strat. Syndesmou, Athens 136, Greece

In the quickly changing postwar world the lives of millions of people have been radically affected by "ekistics," the science of human settlements, as developed and applied by Constantinos A. Doxiadis, the founder and president of a Greek firm of consulting engineers known as Doxiadis Associates. Combining many old methods with many innovations, ekistics brings together the architect, engineer, town planner, sociologist, geographer, psychologist, and other specialists on an equal footing to meet the problems of the interrelationship of man and his environment. In his own homeland of Greece, in the postcolonial countries of Asia and Africa, and in North and South America, Doxiadis has worked for a coordinated, rational solution to the chaos resulting from lack of scientific planning in rural and urban living.

Much of the concern of Constantinos Apostolos Doxiadis in the problems of human settlements stems from his own early experience as a refugee. He was born to Dr. Apostolos and Evanthia (Mezeviri) Doxiadis in 1913 in the Bulgarian town of Stenimachos, which had a large Greek population. The family, including his three older brothers—Thomas, Kyriacos, and Spyros—fled to Athens at the outbreak of World War I. His parents took a prominent part in aiding Greek war refugees from Turkey and other countries.

In recounting the childhood events that helped to shape his career, Doxiadis has said, "My memories take me back to my mother, who died when I was eight, who used to take me with her to the refugee camps, where she looked after the cooking for the thousands of people who were fleeing to Greece from other countries. I think that she gave me my first lessons in the social aspects of our life." In 1922 his father, a pediatrician, was appointed Minister of Refugees, Social Welfare and Public Health in the Greek Cabinet. "Through his example," Doxiadis has recalled, "he taught me to look into the human aspects of the problem before tackling the technological ones."

(Continued next page)

Wide World

CONSTANTINOS A. DOXIADIS

Constantinos Doxiadis graduated from secondary school, the Varvakion Lykeion in Athens, in 1930 and after a year of independent study, entered the National Metsovion Technical University of Athens. From his teachers he learned something of "the meaning of history and geography, the meaning of people and places." He remembers especially the architect Professor Pikionis: "During our long walks over Greece, and in the polytechnic, he explained to me the aesthetic value of everything around us."

In 1935, upon obtaining his degree in architecture, Doxiadis went to Germany for graduate study and enrolled in the Berlin-Charlottenburg Technical University. The famed Bauhaus itself was then being used as a Nazi school, but the Bauhaus methods still influenced education in art, architecture, and town planning. Doxiadis wrote his thesis on city planning in ancient Greece and was awarded a doctorate in civil engineering with honors in 1937.

When he returned to Greece, Doxiadis became chief of the town planning office for the Athens area, and two years later, in 1939, he was appointed head of the department of regional and town planning for all Greece in the Ministry of Public Works. He held this position until 1944 and, when conditions permitted, he also taught during much of the same period of World War II as lecturer and acting professor of town planning at the Technical University of Athens.

When the Italians invaded Greece in October 1940, Doxiadis was sent to fight on the Greek-Albanian front as a corporal in the artillery. The following year, when the Greeks surrendered to the German army, he resumed his duties at the Ministry of Public Works in Athens. His task was to evaluate war damage and draw up plans for the eventual rebuilding of Greece. But throughout the occupation he also served in the Greek underground secret service as head of a resistance group called Hephaestus. For one of the achievements of his group, the kidnapping of Italian counterespionage agents, he was later awarded a British decoration.

According to a profile of Doxiadis in the *New Yorker* (May 11, 1963), during the early days of the war he began to develop his idea of ekistics, realizing that existing practices in architecture and community planning could not reclaim Greece from devastation. By the time that Athens was liberated in October 1944, he had completed detailed plans showing the vast reconstruction problems of his country and suggesting ways of solving them. After the war he was given the opportunity to carry out his plans when, in 1945, he became Permanent Secretary of Housing Reconstruction, a position later enlarged to Minister of Development and Co-ordination.

Also in 1945 Doxiadis attended the San Francisco conference on the organization of the United Nations and during the same year represented Greece in France, England, and the United States on the problems of postwar Greek reconstruction. In 1947 he headed the Greek delegation at the International Conference on Housing, Planning and Reconstruction, and in 1948 he was elected chairman of the United Nations Working Group on Housing Policies, in Geneva. As co-ordinator of the Greek recovery program, a post to which he was appointed in 1948, he became responsible for handling all American aid to Greece under the Marshall Plan. Because of his knowledge of the war damage to his country, he was chosen in 1949 to head the Greek delegation at the Greco-Italian War Reparations Agreement.

Doxiadis presented the Greek postwar problems of human settlement in several books published by the government's department of reconstruction: *Ekistic Analysis* (1946), *Ekistic Policies* (1947), *Such Was the War in Greece* (1947), and *Destruction of Towns and Villages in Greece* (1947). He supervised the building of bridges and railroads, the re-establishment of some 3,000 villages, and the construction of 200,000 new houses. The *New Yorker* profile noted that in dealing with the many Greek politicians and officials of foreign governments and in handling huge sums of money, he retained his reputation as an incorruptible opponent of graft.

As a result of overwork, and possibly of the strain of having to serve during twenty-one postwar changes in government, Doxiadis was hospitalized in 1950 because of ulcers. In early 1951 he moved to Australia with his wife and children; but because he lacked a degree from an Australian university, he was unable to practise there as an architect. He bought a farm, raised tomatoes, and presumably found time to work out his ideas regarding ekistics, for which he saw a great need, especially in the developing countries of Asia and the Middle East.

Early in the summer of 1953 Doxiadis went home to Athens. There he joined four other Greek specialists in founding a firm of consulting engineers, Doxiadis Associates, of which he became president. His office building, which he completed in 1958, is on the south side of Mount Lycabettus and is the headquarters of a far-ranging organization that employs hundreds of people in sixteen countries. One of the countries is Greece itself, where the government has commissioned Doxiadis to redevelop a thirty-mile strip of coast line south of Athens for the benefit of impoverished natives as well as tourists and wealthy foreigners.

Probably the most striking large-scale application of Doxiadis' principles of ekistics has been made in the Middle East and the United States. From 1955 to 1959 (when Abdul Karim Kassim came to power) Doxiadis Associates engaged in a massive rural and urban renewal program for Iraq, housing many thousands of families in new villages and rebuilding and expanding old cities like Baghad. As in some other Middle East countries, Doxiadis established vocational schools in Iraq to train people in planning and building. He has also undertaken national housing projects in Pakistan, Jordan, Syria, and Lebanon—in some instances in his capacity as consultant to the International Cooperation Administration, the International Bank for Reconstruction and Development, and the Ford Foundation.

In Pakistan, Doxiadis Associates has concentrated on two major efforts: the building of a Karachi satellite town, Korangi, for some 500,000 refugees from India and the creation of a new national capital, Islamabad, north of Karachi. Ghana, the Sudan, and Venezuela are among the other countries from which the Athens firm has obtained important commissions in planning. Doxiadis has demonstrated the principles of ekistics in several development programs in the United States, including those for the Reynolds Metals Company in Cincinnati and Louisville. In 1960 the United States Urban Renewal Program awarded its largest contract to Doxiadis' company, for the $400,000,000 Eastwick urban renewal project, covering some 2,500 acres in Philadelphia.

Ekistics, derived from the Greek word meaning home, takes into consideration not only the present but also the future needs of man in his relationship to his environment. In designing cities, Doxiadis provides for airplanes and rockets as well as for men and automobiles. To help meet the problems arising from the world's population explosion, he plans cities according to his concept of "dynapolis," which permits rapid and orderly growth. His scheme for an open-ended city allows the core, or business district, to expand along an axis while the residential district keeps pace along the flanks. In Korangi, Baghdad, or Eastwick, Doxiadis' basic plan is for housing within rectangular superblocks. From these sectors high-speed traffic is prohibited. "Man cannot live next to noise and fast speed without developing mental problems," Doxiadis once told the Washington columnist Drew Pearson. "Ten miles an hour he can live with. Modern speedways must be removed from the residential areas."

Doxiadis teaches his science of human settlements at the Graduate School of Ekistics of the Athens Technological Institute, where he is professor of ekistics and chairman of the board of directors. He has also been visiting lecturer at the universities of Chicago, Yale, Princeton, and Harvard and the Massachusetts Institute of Technology. "One of the least controversial things about Doxiadis is his teaching ability," Christopher Rand wrote in the *New Yorker;* "he is a dramatic, almost hypnotic talker, and members of the teaching profession regard him as a born teacher, with a great sense of mission. He delivers the lectures in English, which he speaks fluently, with a Greek accent." He has also explained the methods and purposes of ekistics in articles for periodicals, addresses at international conferences, and in his books *Our Capital and its Future* (Athens, 1960) and *Architecture in Transition* (Oxford, 1963).

On the southern slope of Mount Lycabettus, not far from his office, Doxiadis makes his home in a beautifully designed apartment house that he built in 1959. He and his wife, the former Emma Scheepers, whom he married in 1940, have three daughters, Evanthia, Calliope, and Eufrosyne, and a son, Apostolos, who was born in Australia. Their eldest daughter is a student at Swarthmore College, where in 1964 as a Swarthmore Centennial Scholar, Doxiadis gave two lectures on the human prospects of man's environment.

Constantinos A. Doxiadis has been described as a urbane, energetic, sagacious, and persuasive man, both an idealist and a practical administrator. He is five feet eight inches tall, weighs 159 pounds, and has brown eyes and gray hair. Swimming and mountain climbing are his sports. His religion is the Greek Orthodox. His compassion for man in an increasingly formidable environment has been a powerful motivating force in his work. The suffering of people who lacked proper settlements, he has said, opened his eyes to the great human problem: "They were always the same irrespective of whether they lived in the ranchitos of Caracas or the mountains of Latin America, the peasants of the African jungle, the nomads of the deserts of the Middle East, the refugees of Karachi, the commuters of New York and the nomadic dwellers of the outskirts of the big metropolitan areas. In some way they were always the same men and women and children, they were always humans. To all those, who suffer and live under inhuman conditions and make me suffer with them, I owe my greatest gratitude."

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DRUCKER, PETER F(ERDINAND) Nov. 19, 1909- Management consultant; author; university professor

Address: 138 North Mountain Ave., Montclair, N.J.

Although relatively little known to the general public, economist Peter F. Drucker exerts a formidable influence upon the leaders of American business and industry. A bold thinker within the conservative tradition, he is paid by more than fifty companies to advise and stimulate their management. John T. Connor, president of Merck & Company, has called Drucker "the most helpful philosopher about the business scene we have."

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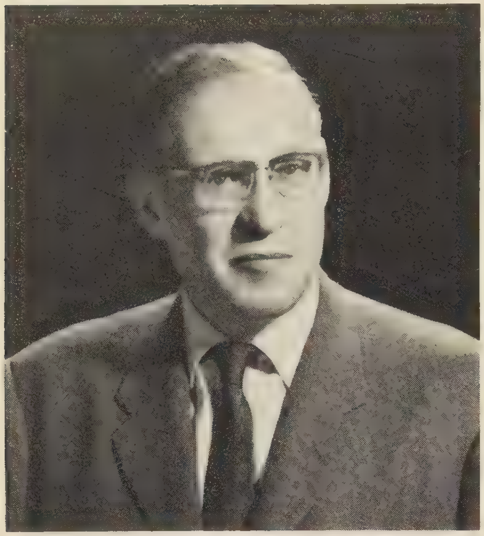

Bamberger Studios
—Augusta Berns

PETER F. DRUCKER

In private practice as a business consultant since 1940, Drucker is also the author of eight books that reveal a wide range of insight into the challenges and opportunities of industrial society. His most recent volume, *Managing for Results* (Harper, 1964), is a re-evaluation of industrial marketing practices. Twice a week he teaches a class in management at New York University, where he has been a professor since 1950. Drucker sees his basic function as that of a catalyst of audacious and original decision making. Deploring the bureaucratic trend in American business, he points out that the primary work of management is not simply organization, but the taking of risks. "Making proper decisions doesn't require adding a vice-president and 50 analysts," Drucker has said, "One man with the back of an envelope will do."

Peter Ferdinand Drucker was born in Vienna, Austria on November 19, 1909 to Adolph Bertram Drucker, a prominent lawyer and college professor, and Caroline (Bond) Drucker. His only brother, Gerhart, is now a physician practising in Tacoma, Washington.

After graduation from a secondary school in Vienna in 1927, Drucker went to Germany to obtain a doctorate in law, studying first at the University of Hamburg and later at the University of Frankfurt. His area of specialization was public and international law. While still a university student, he joined the staff of Frankfurt's daily *General-Anzeiger*. After taking his LL.D. degree in 1931, he remained with the newspaper as foreign and financial editor. The position made him a privileged witness to the disastrous course of political and economic events in Germany at that time: the failure of democratic capitalism and the accession to power of Adolph Hitler's totalitarian National Socialist party. When Hitler became Chancellor of Germany in 1933, Drucker left the country.

He spent four years in England, working as an economist with an international banking house in London. In 1937 he entered the United States, to become an American adviser to British banks and investment trusts and a correspondent for several British newspapers. Two years later he published *The End of Economic Man* (John Day, 1939), the fruit of his meditations on totalitarianism and the challenge it presents to more democratic but less efficient systems. M. T. Florinsky expressed a consensus of major reviewers when he disagreed with many of Drucker's opinions but praised him for "injecting in the much overworked and often tedious discussion of fascism remarkable vision and freshness" (New York *Times*, May 21, 1939).

In the months just before and after the outbreak of World War II, Drucker's practical analyses of Nazi Germany's internal economy and external politics, appearing in *Harper's Magazine* and the *New Republic*, were closely followed by policy makers in business and government. In 1940 he set up his practice as an independent private consultant to such policy makers.

During the war Drucker applied himself to the problems of wartime production. His emphasis, however, was on the basic and overall questions faced by an industrial society in peace as well as war. In *The Future of Industrial Man* (John Day, 1942) he argued that there was a political lag in industrialized society. He said that while civilization is fixed on an industrial base, government and international relations continue to rest on preindustrial, feudal customs and techniques. In the coming peace, he said, society should be organized on the model of a self-governing industrial plant. Henry Hazlitt, writing in the *Yale Review* (winter, 1943), described the style of the book as "a combination of a German mysticism and a popular-magazine looseness . . . a brilliant blur." More typical were the reactions of Jacques Barzun, who deemed the book worthy of the careful study "that our scholars reserve for authors who have been dead a thousand years" (*New Republic*, October 26, 1942) and Quincy Howe, who found in the author "a tolerant, inquiring spirit . . . that our liberals and radicals can well afford to acquire" (*Saturday Review of Literature*, September 26, 1942).

In 1944, as peace seemed near, Drucker began to raise his voice in defense of profit making as a key element in a sustained industrial economy. Amid the exigencies of war, American corporations had acceded to profit-cutting wage demands and New Deal taxation with relative equanimity. In an article in the *Saturday Evening Post* for September 21, 1944, Drucker argued that if the American economy was going to expand in the future, this trend would have to be halted. Expansion requires risks, and risks will not be taken if the margin of profit is inadequate, he said. Although itself nonpartisan, the article stirred political controversy because the *Saturday Evening Post* presented it editorially as an argument for endorsing Thomas E. Dewey against Franklin D. Roosevelt in the 1944 Presidential elections.

Immediately after the war Drucker argued in another *Saturday Evening Post* article (November 17, 1945) that wages were so high in relation to profits that it would take only a further wage increase of 4 percent to wipe out all profits. Calling Drucker an "employee" of the General Motors

Corporation, Nathan Robertson of the New York left-wing daily *PM* heatedly questioned his statistics and pointed out that government figures showed profits to be about 34 percent higher than Drucker's calculation. "It was an extremely effective article," Robertson wrote, "short and written in simple terms, designed to convince the uninformed reader that labor's demand for higher wages without higher prices was unreasonable and impossible" (*PM*, January 3, 1946).

In *The Concept of the Corporation* (John Day, 1946) Drucker again argued for larger business profits, this time as a surer safeguard of full employment than government planning would be. The book was based on his experience as a consultant to the General Motors corporation. In general, it was a thoughtful examination of the ways in which such a corporation approaches its problems. Its main thesis was that big business is the representative institution of American society.

The thesis of Drucker's *The New Society* (Harper, 1950) was that mass production in American industry is bringing about a new social order, the first of its kind in history. He tried to define the anatomy of this emerging society and the problems it is creating in management, labor, and government. Ideally, according to Drucker, this society will be a free industrial order, neither Communist nor capitalist. While Drucker is considered by many to be an apologist or ideologist of American capitalism, his position has never been fully identifiable with any rigid and dogmatic economic system.

When an inflationary trend became noticeable in the American economy in 1951, Drucker suggested in a *Saturday Evening Post* article (May 5, 1951) that price control would be effective against it only if accompanying a cut in consumption. "The main cut in consumption will obviously have to be made where the consumption is—and that is in the lower income groups." To accomplish this cut, he suggested taxes that would discourage spending and encourage saving.

Drucker discussed the increasing importance, powers, and responsibilities of business and industrial managers in *The Practice of Management* (Harper, 1954). Throughout the book, theory was tied to concrete examples drawn from the histories of American corporations. Leo Teplow, commenting in the *Management Review* (February, 1955), called the work "probably the most stimulating and thoughtful book in the overall management field."

Writing in *Harper's Magazine* for April 1956, Drucker suggested a revision in the concept of foreign aid. Over the years, he said, the recipients of American aid had become more stable, while the United States had become more dependent on the outside world for raw materials. He advocated extensive investment programs in those underdeveloped countries that could supply raw materials.

His *America's Next Twenty Years* (Harper, 1957) was a succinct prognosis of future population changes and their ramifications in social, political, and economic areas. "Not all will agree with his theses," J. S. Gambs wrote in the *Saturday Review* (April 13, 1957), "but none can deny that his vision . . . is fresh and perspicacious. He bases his work on present trends and visible needs rather than on developmental theories or congenital optimism." Drucker projected his prophecies further into the future in *Landmarks of Tomorrow* (Harper, 1959). He envisions an entirely new period in the history of mankind, when industry will be automated and the world will be ruled by a government based on spiritual values.

Power and Democracy in America (Univ. of Notre Dame Press, 1961), edited by William V. D'Antonio and Howard J. Ehrlich, was the record of a symposium in which Drucker participated at Notre Dame. His contribution was chiefly concerned with the increasing tendency of government to control society directly instead of helping agencies within society to perform their proper functions.

Until 1962 Drucker was chairman of the management area in the graduate school of business as well as a teacher at New York University. Before joining the N.Y.U. staff, he was professor of philosophy and politics at Bennington College in Vermont (1942-49) and a teacher at Sarah Lawrence College (1940-42). He lectured at the University of Oregon in 1960-61.

Drucker's clients have included the Sears, Roebuck Company, the General Electric corporation, and agencies of the governments of the United States, Canada, and Japan. Private institutions, such as universities and hospitals, and companies outside the United States have also used his services. His consultation fees, beginning at $500 a day, bring him about $60,000 a year. When it was suggested to him that he might make much more money running a corporation, he is reported to have replied, "I don't want to be chained to one thing. I'm too restless. In short, I'm not rich because I've considered the sacrifice necessary to get rich and decided it's not worth that much."

The American Academy of Management and the International Academy of Management have elected Peter Drucker to their ranks of fellows. He is the first vice-president of the Society for the History of Technology, director of the Council for International Progress in Management, council member of the Institute of Management Sciences, and a trustee of the Logistics Management Institute. He has received honorary degrees from Pace College and Nihon University in Tokyo. Honors have been awarded him by the American Marketing Association, the Italian Management Association, the International University for Social Studies (Rome), and Assumption University (Windsor, Ontario).

Peter Drucker married Doris Schmitz, a researcher who is now a physicist, on January 15, 1937. They have three daughters, Kathleen, Cecily, and Joan, and one son, Vincent. A large, heavy-set man, Drucker is six feet tall and weighs 170 pounds; he has blue eyes and brown hair. He enjoys mountain climbing for relaxation. Since his assignments have often taken him to Japan, he has become a fancier and collector of classic Japanese painting. He is a member of the University Club of New York and the Cosmopolitan Club of Montclair, New Jersey. He has been a naturalized citizen of the United States since 1943.

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DURANT, WILL(IAM JAMES) Nov. 5, 1885-
Author; historian
Address: h. 5608 Briarcliff Rd., Los Angeles 28, Calif.

Dr. Will Durant, a pioneer in bringing the knowledge of the ages within the reach of the average man, is highly esteemed by students for "taking the toil out of study." After an early career as a teacher Durant achieved literary fame for his best-selling *Story of Philosophy* (1926). For more than three decades Durant, in collaboration with his wife, has devoted most of his waking hours to the writing of a "biography of mankind" in its various aspects. Between 1935 and 1963 eight volumes of his monumental *Story of Civilization*—spanning human history from its Oriental beginnings to the end of the reign of Louis XIV—have been published, and two final volumes, bringing the narrative up to the beginning of the French Revolution, are forthcoming. Although Durant's writings are occasionally the subject of criticism by academic scholars, his contributions to historical scholarship have received widespread recognition.

Of French-Canadian parentage, William James Durant was born on November 5, 1885 in North Adams, Massachusetts, to Joseph and Marie (Allors) Durant. He was one of eleven children, of whom four survive. Will Durant grew up in Massachusetts and in Arlington, New Jersey, where his father was superintendent of a Du Pont branch. He obtained his early education in Roman Catholic parochial schools and then entered St. Peter's College in Jersey City. He graduated with a B.A. degree in 1907 and obtained his M.A. degree in the following year.

After working briefly as a reporter for the New York *Evening Journal*—an occupation that proved too exciting for his temperament—Durant entered Seton Hall seminary in South Orange, New Jersey, in accordance with the wishes of his parents, who wanted him to become a priest. At Seton Hall he also served as professor of Latin and French from 1907 to 1911, but left after having suffered a loss of faith. "I suddenly discovered Spinoza," he has recalled; "he made me feel I should be intellectually honest." Moving into the radical circles of New York, Durant taught for the next two years at the experimental Ferrer Modern School, which was under Anarchist sponsorship. One of his pupils there was Ada (or Ida) Kaufman, whom he married on October 31, 1913, and who later took the pen name Ariel Durant.

In 1914, after traveling abroad, Durant became director of the Labor Temple School, an adult education center on 14th Street near Second Avenue in New York City. He remained there until 1927, lecturing on philosophy and history to audiences composed largely of workingmen and women. Meanwhile he continued his graduate studies at Columbia University, which awarded him the Ph.D. degree in philosophy in 1917. In the same year he also served for a semester as instructor of philosophy at Columbia. His Ph.D. dissertation, *Philosophy and the Social Problem* (Macmillan, 1917), presented the views of such thinkers of the past as Socrates, Plato, Francis Bacon, Spinoza, and Nietzsche on social issues.

Following the advice of one of his students, Durant published his lectures on philosophy in the form of pamphlets under the auspices of E. Haldeman-Julius in Girard, Kansas. The lectures were later published in one volume as *The Story of Philosophy; The Lives and Opinions of the Greatest Philosophers* (Simon & Schuster, 1926). An innovation in American writing, the book is a comprehensive survey of Western philosophy from Plato to John Dewey in the language of the average man. Larded with quotations, anecdotes, and personal comments by the author, it was widely praised for its readability, although some critics noted some errors and omissions. *The Story of Philosophy* became a best seller in twelve languages, and some 2,500,000 copies of it were sold over a period of thirty-seven years. The income that he derived from the book freed Durant from the need to lecture for a living and enabled him to devote his full time to writing.

Durant traces his own intellectual development in his autobiographical novel *Transition; A Sentimental Story of One Mind and One Era* (Simon & Schuster, 1927). *Mansions of Philosophy; A Survey of Human Life and Destiny* (Simon & Schuster, 1929), representing another effort by Durant to open the vistas of philosophy to the general public, covers such topics as metaphysics, logic, theology, esthetics, morality, political theory, and philosophy of history. Durant's travels in Asia inspired his *Case for India* (Simon & Schuster, 1930), in which he attributed many of the ills of modern India to British imperialism and tried to enlist American sympathy for the cause of Indian nationalism.

A collection of Durant's essays and articles, *Adventures in Genius* (Simon & Schuster, 1931), includes studies of great philosophers, poets, and literary works; his personal travel experiences; and observations on such subjects as education and psychology. Durant examines the American scene in *Program for Americans* (Simon & Schuster, 1931) and proposes a number of reforms. His correspondence with over 100 noted contemporaries resulted in the book *On the Meaning of Life* (R.R. Smith, 1932), containing credos by Sinclair Lewis, H. L. Mencken, Charles Beard, André Maurois, Mohandas K. Gandhi, and many others. Durant's observations of his trip to the Soviet Union in the summer of 1932 are recorded in his *Tragedy of Russia; Impressions From a Brief Visit* (Simon & Schuster, 1933). Originally sympathetic, he concluded from this visit that Russia was a "gigantic prison" and referred to the "decay of order, courtesy, artistry, cleanliness and freedom" that he saw there.

In 1935, the year in which the Durants moved to Los Angeles, the first volume of their monumental work, *The Story of Civilization*, was published by Simon & Schuster. For this project the writings of the noted British historian Henry Thomas Buckle had served as a major inspiration. The idea of writing a comprehensive history of civilization first came to Durant during an illness in 1912, while he was visiting Damascus, Syria. He recalled at the time that Buckle himself had fallen ill and died in Damascus some fifty years earlier, before he was able to write his own projected history of civilization. A number of years passed before Durant was able to launch his project. Since its inception, he and his wife have lived an almost monastic life, virtually isolating themselves from society, except for a brief period in 1935, when Durant taught philosophy at the University of California at Los Angeles.

The first volume of the series, *Our Oriental Heritage; Being a History of Civilization in Egypt and the Near East to the Death of Alexander, and in India, China and Japan From the Beginning to Our Day* was classified as "good scholarly journalism" by Lewis Gannett in the New York *Herald Tribune* (July 10, 1935), who noted that it included elements of "a sort of embryonic Spenglerism," and that it represented an "impressive effort to break away from that fractionalization of knowledge which is one of the curses of our time." Next came *The Life of Greece; Being a History of Greek Civilization From the Beginnings and of Civilization in the Near East From the Death of Alexander to the Roman Conquest; With an Introduction on the Prehistoric Culture of Crete* (1939). Clifton Fadiman in the *New Yorker* (October 28, 1939) praised it for its erudition, liveliness of style, and good illustrations, but he also noted some false premises.

The third volume of Durant's work, *Caesar and Christ; A History of Roman Civilization and of Christianity From Their Beginnings to A.D. 325* (1944) was criticized for errors and omissions by John Day of the New York *Times* (December 10, 1944), who added, however, that it "expounds in clear, readable English the tremendous importance of the Roman legacy to our world." In this book Durant calls his method "synthetic history, which studies all the major phases of a people's life, work and culture in their simultaneous operation."

Almost 1,000 years of history are covered in the fourth volume of the series, *The Age of Faith; A History of Medieval Civilization, Christian, Islamic and Judaic From Constantine to Dante: 325-1300* (1950). In a review for the New York *Herald Tribune* (November 12, 1950) Geoffrey Bruun wrote: "Rarely has a historian writing for the general public combined such a readable style with such assiduous documentation, encyclopedic interests, and indefatigable zest."

Durant's fifth volume, *The Renaissance; A History of Civilization in Italy From 1304 to 1576* (1953) was also favorably received by the critics. Sidney Painter wrote of Durant's work in the *Saturday Review* (October 10, 1953): "While his broad historical generalizations are likely to be unconvincing, he has a decided capacity for sound judgment on narrower questions." The sixth volume, *The Reformation; A History of European Civilization From Wyclif to Calvin: 1300-1564* (1957), deals with European civilization outside of Italy and is based on the works of historians of the past half century.

Ariel Durant was for the first time listed as co-author in the seventh volume of the series, *The Age of Reason Begins; A History of European Civilization in the Period of Shakespeare, Bacon, Montaigne, Rembrandt, Galileo and Descartes: 1558-1648* (1961). A reviewer for *Time* (September 8, 1961) noted: "Durant is painstaking, persuasive and tolerant. Even academic critics no longer dismiss him as a mere popularizer, and he shows once again that, better than any other historian living, he understands how to distill the flavor of an age from its arts and manners."

Studio Phébus,
Cannes, France

WILL DURANT

The grand debate between faith and reason is the central theme of *The Age of Louis XIV; a History of European Civilization in the Period of Pascal, Molière, Cromwell, Milton, Peter the Great, Newton, and Spinoza: 1648-1715* (1963), the eighth volume of *The Story of Civilization*. The appearance of the volume evoked considerable criticism from scholars. The British historian J. H. Plumb of Cambridge University, for example, writing in the New York *Times Book Review* (September 15, 1963), pointed out several factual errors in the book. He accused the Durants of "softmindedness" and of lacking a sense of historical realities, and maintained that the book was "unworthy of the traditions of American historical scholarship." But Professor Leo Gershoy of New York University, reviewing the book in the *Saturday Review* (September 21, 1963), found some of its chapters "brilliant and engrossing" and described it as "eloquently partisan for the dignity of man and the decencies of life."

Durant himself has pointed out that "the probability of error increases with the scope of the undertaking," and that it is impossible to survey 110 centuries of history without making an occasional mistake. When dealing with political, economic, and military history the Durants generally rely on secondary works. In the writing of cultural and intellectual history, however, they try to consult original sources wherever possible. Working a seven-day, fifty-six-hour week, Will Durant spends several hours each day reading. He reads some 500 volumes

DURANT, WILL—*Continued*

for every one he writes and he turns out about 1,000 words of copy a day. Other members of the family help the Durants with their research and other tasks.

In 1963 Durant briefly interrupted his work to go to Madrid upon the invitation of the film producer Samuel Bronston and write a foreword to the Paramount film *The Fall of the Roman Empire*. The Durants spent a month watching the filming of the motion picture and then went for a month to the Riviera, where they completed the second draft of their ninth volume, *The Age of Voltaire*, which is scheduled to be published in 1965. Before they retire the Durants plan to publish a tenth and final volume, *Rousseau and the Revolution*, which would bring *The Story of Civilization* up to 1789.

Will and Ariel Durant celebrated their golden wedding anniversary in October 1963. They still live in Los Angeles in their Spanish mission-style baroque house with swimming pool. They have a daughter, Ethel Benvenuta Durant, and an adopted son, Louis R. Durant. The eighth volume of their *Story of Civilization* is dedicated to their granddaughter Monica. Described by his wife as a "sweet, sunny Latin type," Will Durant does not consider himself an intellectual or philosopher, but "a lover of the lovers of wisdom." He has gray eyes, white hair, and a bristly mustache, and he is five feet five and one half inches tall and weighs 135 pounds. A nonsmoker, nondrinker, and vegetarian, he has no political or religious affiliations and considers himself an agnostic. A writer for *Time* (September 8, 1961) describes him as a "gentle rationalist," who is forever poised between the "for and against" and who "rarely raises his voice." His only recreations are his daily mile walk and an occasional evening concert. Durant is a member of the National Institute of Arts and Letters. Syracuse University conferred an honorary L.H.D. degree upon him in 1930.

Looking at the state of the world from a historian's viewpoint, Will Durant recently concluded: "The world situation is all fouled up. It always has been. It always will be. I see no reason for change." He is not, however, a total pessimist. Once, when he was asked to sum up civilization briefly, he replied: "Civilization is a stream with banks. The stream is sometimes filled with blood from people killing, stealing, shouting and doing the things historians usually record, while on the banks, unnoticed, people build homes, make love, raise children, sing songs, write poetry and even whittle statues. The story of civilization is the story of what happened on the banks. Historians are pessimists because they ignore the banks for the river."

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ECKER, FREDERICK H(UDSON) Aug. 30, 1867-Mar. 20, 1964 Business executive; was associated for eighty years with the Metropolitan Life Insurance Company, serving as president (1929-36) and chairman (1937-51) and in other positions. See *Current Biography* (June) 1948.

Obituary

N Y Times p25 Mr 21 '64

EISENSCHIML, OTTO June 16, 1880-Dec. 7, 1963 Chemist; author; businessman; authority on Abraham Lincoln and the Civil War; best known for book *Why Was Lincoln Murdered?* See *Current Biography* (October) 1963.

Obituary

N Y Times p35 D 9 '63

ENGLE, CLAIR Sept. 21, 1911-July 30, 1964 Democratic Senator (since 1958) and Representative (1943-58) from California; noted for the energy and success with which he sponsored legislation for conserving natural resources. See *Current Biography* (March) 1957.

Obituary

N Y Times p1+ Jl 31 '64

ERHARD, LUDWIG (ār'härt lo͞ot'vĭk) Feb. 4, 1897- Chancellor of the Federal Republic of Germany; economist; author

Address: b. Bundeskanzleramt, Haus Schaumburg, Koblenzerstr. 141, Bonn, West Germany

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1950.

A symbol of the phenomenal prosperity of the Federal Republic of Germany may be seen in its second Chancellor, Ludwig Erhard, who succeeded Konrad Adenauer on October 16, 1963. A trained economist who has distinguished himself as a university professor and writer in his field, Erhard was engaged mainly in economic research up to the end of World War II. In the postwar years he served the Allied occupation authorities in several capacities, including that of Bavarian Minister of the Economy and director of economics of the combined Anglo-American occupation zones. During his fourteen years as Minister of Economics in the first government of the Federal Republic of Germany, established in 1949 under Adenauer, Erhard engineered the miracle of West German recovery through his "social market system," which he defines as "a maximum of free enterprise combined with a determination that nobody's exercise of freedom must infringe on the general welfare."

Long regarded as the logical successor for the Chancellorship despite strong misgivings by Adenauer as to his political acumen, Erhard became Vice-Chancellor in 1957. When in 1963 Adenauer agreed to resign on the insistence of his own party, the Christian Democratic Union, Erhard was chosen to succeed him by an overwhelming majority vote of a party caucus. Although Erhard's goals as Chancellor are essentially those of Adenauer, he is considered less authoritarian and more flexible in his policies than his predecessor. Rejecting Adenauer's pro-de Gaulle position, Erhard has maintained friendliness toward the French leader but has resolutely refused to strengthen German ties with France at the expense of those with the United States. During his first year as Chancellor he emerged as the chief spokesman for Atantic partnership as opposed to the Gaullist concept of a self-contained Europe led by France.

A native of the industrial town of Fürth, near Nürnberg, in upper Bavaria, Ludwig Erhard was born on February 4, 1897, the first son of Wilhelm E. and Auguste (Hassold) Erhard. His father had come from a Franconian farm to Fürth, where he established a retail dry-goods store. Secure in the comfortable, small-town, petty bourgeois atmosphere in which he grew up, Erhard seemed destined to enter the family business. After obtaining his secondary education at a *Realschule*, he worked for a time as a commercial apprentice.

Drafted into the Imperial Army in 1916, Erhard became a gunnery sergeant with the twenty-second Bavarian field artillery regiment. In 1917 he was severely injured by shrapnel from a British shell in a battle near Ypres, and he required seven operations. (He still has a shortened arm and wears orthopedic boots as a result of this injury.) Physically unable to work in the family business, he began to study economics during his convalescence. After Ludwig Erhard's discharge from the army in 1919 his father agreed to finance his higher education. He studied economics and sociology at the Handelshochschule in Nürnberg under Professor Wilhelm Rieger and graduated with a mercantile diploma in 1923. He then entered the University of Frankfurt am Main for graduate work, studying for his doctorate under Professor Franz Oppenheimer, a noted liberal economist. Erhard recalls passing his final doctoral examination one day in 1926 while walking with Oppenheimer high in the Bavarian Alps.

On his return to Nürnberg, Erhard took a position as an assistant with the Institut für Wirtschaftsbeobachtung, a government-supported market research organization, and for a time he also served on the staff of the Handelshochschule. Within the institute Erhard gradually worked his way up, acquiring a reputation as a competent economist. He became deputy director and finally director of the institute, heading a staff of some eighty employees. Although he was politically inactive during the Nazi era, his distaste for Nazism led him to resist demands that he join the Reich Labor Front on three separate occasions. Consequently, in 1942 he was dismissed from his position with the institute on the insistence of Julius Streicher, the *Gauleiter* of Franconia. With the help of business friends Erhard then established his own market research bureau, the Institut für Industrieforschung in Nürnberg. He remained its director until 1945, although he continued to be under suspicion of the Nazi leaders.

German Information Center

LUDWIG ERHARD

In 1944 Erhard, foreseeing the collapse of the Nazi regime, formulated an elaborate plan for the economic rebuilding of postwar Germany on liberal principles. The program was based on the premise—considered treasonable in the eyes of the Nazis—that Germany would be totally defeated in the war. Erhard sent copies of this document to several trusted friends, including Dr. Carl Friedrich Goerdeler, a former mayor of Leipzig. Goerdeler, who was later executed for his role as a leader in the anti-Hitler plot of July 20, 1944, had slated Erhard for a Cabinet post in his projected post-Nazi government. Fortunately for Erhard, the Nazi authorities never saw his incriminating economic plan.

In the spring of 1945 Erhard was chosen to work with the Allied authorities toward rebuilding the war-torn nation, because he was one of the few German economic experts untainted by Nazism. In May 1945 he was placed in charge of the reorganization of industry in the Nürnberg-Fürth area. Later he became economic adviser to the military government for central and upper Franconia. He served as Minister of the Economy in Bavaria's first postwar government from October 1945 to December 1946. Unknown to him, however, some of his subordinates were engaged in black market activities, and in the resulting scandal he lost his position although he was personally exonerated.

Erhard received an honorary professorship in economic policy with the political science faculty of the Ludwig-Maximilian University in Munich in the fall of 1947. In the same year he became director of the Sonderstelle für Geld und Kredit at Bad Homburg, which formulated the currency reforms that were put into effect in 1948. The Allied occupation authorities appointed Erhard in March 1948 as director of the economic council of Bizonia, the joint Anglo-American occupation zones of Germany, with

ERHARD, LUDWIG—*Continued*

headquarters in Frankfurt am Main. In this position he was temporarily granted full powers in matters relating to economic planning and price policy.

On June 20, 1948, following the collapse of the West German economy, the occupation government introduced the currency reform and issued the new German mark, which aimed at increasing the purchasing power of the German wage earner. On the following day Erhard announced the removal of price controls and rationing, a move that he felt was necessary to make the full benefits of currency reform available to the people. Erhard reportedly took this step on his own initiative despite the misgivings of the American military governor, General Lucius D. Clay, and other Allied authorities. Although at first there were food shortages, accompanied by occasional disturbances, the economy soon revived. Meanwhile, Erhard kept up public morale by applying *Seelenmassagen* (soul massages) in the form of optimistic radio talks and newspaper articles.

In the first national elections of postwar Germany, held in August 1949, Erhard was elected to the Bundestag (lower house) as a member of the Christian Democratic Union (CDU) from Ulm. During the election campaign Erhard's free enterprise policies were strongly attacked by the Social Democrats. With the formation of the first government of the German Federal Republic on September 20, 1949, Erhard was chosen as Minister of Economics by the Christian Democratic Chancellor, Dr. Konrad Adenauer, who regarded the election results, which gave the CDU a plurality of Bundestag seats, as a mandate to continue Erhard's economic policies. In addition to his Cabinet post, Erhard took an honorary professorship at the University of Bonn in 1950, and he became German governor of the International Bank for Reconstruction and Development in 1952.

Under Erhard's guidance, the West German economy continued its upward trend. Aided by generous tax concessions, reductions in tariffs and import duties, and the absence of controls, manufacturers steadily increased their output, and by 1952 production had passed the prewar peak of 1938. During Erhard's fourteen years as Economics Minister, West Germany became the second industrial power and the third trading nation in the world. Exports increased by 700 percent to a total of $14 billion; unemployment practically disappeared; the German mark became one of the world's most stable currencies.

A champion of the widest possible free-trade area, Erhard was greatly dismayed when in January 1963 the French President, Charles de Gaulle, vetoed Great Britain's entry into the European Economic Community, with Adenauer's tacit approval. While Erhard has long favored co-operation between Germany and France, he is opposed to de Gaulle's "little Europe" policy, and he had some misgivings about the Franco-German treaty negotiated by Adenauer and de Gaulle in early 1963. He felt that this treaty might tend to weaken the Atlantic alliance.

Some of his party colleagues regarded him as a potential future candidate for the Chancellorship as early as 1949, but Erhard does not feel quite at home in the world of party politics, and he has said that the title of professor is of far greater importance to him than that of minister. James P. O'Donnell, in the *Saturday Evening Post* (October 19, 1963), described his position in Bonn as that of "a friendly dolphin among the sharks." Nevertheless, he is a vigorous and persuasive campaigner on behalf of his party and his economic policies, and during his tenure as Economics Minister he made about 1,000 public speeches. In May 1963 he personally intervened in West Germany's biggest postwar strike, involving some 400,000 metalworkers, and he succeeded in bringing about a compromise solution.

In 1957 the CDU rewarded Erhard with the office of Vice-Chancellor in recognition of his popularity and his tireless campaigning on behalf of the party. In 1958 he became a member of the European Economic Community Council of Ministers. When in 1959 Adenauer announced his intention to run for the Presidency of the Federal Republic, Erhard was slated to succeed him as Chancellor. Shortly afterward, however, Adenauer changed his mind about resigning the Chancellorship and maintained that Erhard was not qualified to head a government. For his seemingly passive acceptance of this and subsequent rebuffs by Adenauer he earned the nickname "foam-rubber lion." Erhard later said privately to a friend, "For human and political reasons I could not move against the 87-year-old man." Erhard's popularity was indicated in a 1960 public opinion poll, in which some 60 percent of the population favored him as Chancellor. When a party caucus of the CDU and the affiliated Christian Social Union (CSU) on April 23, 1963 forced Adenauer to resign by the coming fall, Erhard was chosen as his successor, over Adenauer's opposition, by a vote of 159 to 47, with 19 abstentions.

On October 16, 1963 the Bundestag elected Erhard Chancellor by a vote of 279 to 180 with 24 abstentions. At the time Adenauer pledged his full support to Erhard's government. On the following day Erhard announced three changes in the sixteen-member coalition Cabinet. As Minister of All-German Affairs he appointed Erich Mende, the leader of the Free Democratic party, who had previously refused to serve in Adenauer's government. The post of Minister of Refugee Affairs was given to Hans Krueger, and Kurt Schmuecker replaced Erhard in the Ministry of Economics.

In his acceptance speech, two days after he had taken office, Erhard proclaimed a middle-of-the-road policy with no major departures from the foreign and domestic policies of the Adenauer administration. He emphasized West German ties to the United States and Great Britain and also affirmed his intention to cultivate good relations with France, but implied rejection of de Gaulle's policy of "continental independence." While welcoming efforts to reach accommodation with the Soviet Union, he declared that this should not be achieved at the expense of German reunification, which remained the central goal of national policy. Erhard's call for unity beyond the bounds of partisan politics was well received by the Social Democratic opposition.

Erhard visited de Gaulle in November 1963 and again in February 1964. In December 1963 and June 1964 he visited President Lyndon B. Johnson in the United States and pledged support for American efforts to better East-West relations. In January 1964 he worked out a plan with British Prime Minister Douglas-Home in London, outlining steps toward settlement of the Berlin problem and the ultimate reunion of Germany.

At first regarded by many observers as an interim Chancellor who would fill the office merely until the next general elections, Erhard established himself as a firm chief of state during his first year in the post. The acid test came in July 1964, when de Gaulle, supported by the Adenauer-led faction in Germany, put pressure on Erhard to repudiate American leadership and help France to become an independent nuclear power at the head of a united and autonomous Europe. Erhard reminded the pro-Gaullists in his party that he alone had final responsibility for foreign policy under the West German constitution, unequivocally rejected the French request, and reaffirmed his support of the American course in world affairs.

Erhard's book *Deutschlands Rückkehr zum Weltmarkt* (1953) was translated into English as *Germany's Comeback in the World Market* (Allen & Unwin, 1954). In *Wohlstand für Alle* (1957), translated into English with the title *Prosperity through Competition* (Praeger, 1958), Erhard expounds his free enterprise policies and reviews ten years of German economic history. Erhard further elaborates on his social market policy in *Deutsche Wirtschaftspolitik; der Weg der sozialen Marktwirtschaft* (1962). A collection of his speeches and articles, covering the period from 1945 to 1962, has been published in English as *The Economics of Success* (Van Nostrand, 1963). In honor of Erhard's sixtieth birthday, a volume of essays *Wirtschaftsfragen der freien Welt,* edited by Erwin von Beckerath and others, was published in 1957.

Some fourteen institutions of learning have bestowed honorary doctorates upon Erhard. He holds the Great Cross of the Order of Merit of the German Federal Republic, as well as decorations from Brazil, Chile, Argentina, Ecuador, Peru, Greece, Italy, Iran, Mexico, the Netherlands, Ethiopia, Bolivia, and Cuba. He is an honorary member of the Berlin Society of Merchants and Industrialists and of the University of Santiago, Chile. The city of Tokyo has granted him honorary citizenship.

In 1923 Ludwig Erhard married Luise Lotter, a fellow economics student and a war widow, whom he had known since childhood. Their daughter, Elisabeth Klotz, is the wife of a Daimler-Benz executive and the mother of their two granddaughters. Gregarious and good-natured, "Onkel Ludi"—as he is familiarly known—conveys the image of Santa Claus. He is five feet ten inches tall, weighs about 220 pounds, has white hair and small blue eyes on a gigantic head, and speaks with a deep bass voice. He smokes about fifteen cigars a day and is fond of Scotch and soda with plenty of ice. His favorite pastimes include listening to classical music, reading an occasional mystery novel, and engaging in serious intellectual discussions. Erhard, an old-fashioned idealist of Protestant faith, once told James P. O'Donnell (*Saturday Evening Post,* October 19, 1963): "If there is no spiritual purpose, if we do not revive moral values, then we have built our prosperity on sand."

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FARMER, JAMES (LEONARD) Jan. 12, 1920- Organization official

Address: b. CORE, 38 Park Row, New York 38

The organization that has gained the most enthusiastic support by young Negroes in their struggle for civil rights, especially in the South, is the Congress of Racial Equality. Although it is not as old as some of the other organizations that have worked for decades to improve the condition of Negroes, CORE has captured the imagination of the younger generation by its direct, though nonviolent, approach. Under the leadership of its national director, James Farmer, CORE pioneered successfully in such tactics as Freedom Rides, sit-ins, stand-ins, and jail-ins.

Farmer was one of the group that founded CORE in Chicago in 1942, and he has been active on its behalf ever since. He was its first national chairman and became its national director in 1961. In the spring of 1961 he led CORE's first Freedom Ride; as a result, he was held in Mississippi jails for more than a month. Farmer has also worked for the Fellowship of Reconciliation, the NAACP, and several labor unions. Originally trained for the ministry, he refused to be ordained because of the segregation then practised by the Methodist churches.

James Leonard Farmer was born in Marshall, Texas on January 12, 1920, the son of a scholar and the grandson of a slave. He was one of three children; his sister is now a high school teacher in Washington, D.C., and his brother is an electronics engineer engaged in research for the Navy. His father, who died while Farmer was leading the first Freedom Ride, was the first Negro in Texas to hold a Ph.D. degree, which he obtained from Boston University. As a son of a faculty member at Wiley College in Marshall, Farmer led a somewhat sheltered life. "The Negro campuses in the South are sort of islands there," he says. Nevertheless, he could not be entirely shielded from discrimination. He remembers discovering he was "colored" when as a small boy, he asked his mother for a drink of water at a local drugstore. She told him it was for "white folks" only.

Farmer attended public schools in the South. He earned his B.S. degree in chemistry from Wiley College when he was only eighteen years old. He started to study medicine, but discovered

Wide World

JAMES FARMER

that he could not stand the sight of blood. Instead, he enrolled in the School of Religion of Howard University, Washington, D.C., to prepare for the Methodist ministry. As a student he was active in the Christian Youth Movement, serving as vice-chairman of the National Council of Methodist Youth and the Christian Youth Council of North America. Farmer received the degree of Bachelor of Divinity in 1941 but refused ordination. Recalling that the Methodist Church in the South was then segregated, he says, "I didn't see how I could honestly preach the Gospel of Christ in a church that practised discrimination. . . . But I never abandoned His teaching. It is still very much part of my thinking."

Instead of entering the ministry, Farmer turned his energies toward social action. From 1941 to 1945 he served as race relations secretary of the Fellowship of Reconciliation, a pacifist organization. From 1946 to 1948 he took part in the organizing drive in the South of the Upholsterers' International Union. Later he served as international representative of the State, County and Municipal Employees Union, and in 1958 he was designated one of a five-man delegation from the International Confederation of Free Trade Unions to fifteen African countries. Farmer also served as a program director for the NAACP and was a commentator on radio and television programs sponsored by the United Auto Workers in Detroit. He also lectured extensively and wrote for many publications, including *Crisis, Fellowship, World Frontiers,* and *Hadassah News.*

In 1942 with a group of students at the University of Chicago, Farmer organized the first chapter of CORE. The group intended, in his words, "to substitute bodies for exhortations" and to apply to the struggle for racial equality in the United States the techniques of nonviolence and passive resistance that Gandhi had used so successfully in India's struggle for independence. When he first advocated nonviolence, Farmer was often asked, "Aren't you going to fight back?" "We are fighting back," was his reply. "We are only using new weapons."

CORE believes that discrimination hurts not only the Negro, but all Americans. It is interracial both in philosophy and practice, with more than 60,000 members, white and Negro, organized in some seventy chapters throughout the United States. Its emphasis, however, is not on numbers, but on small, disciplined groups trained to absorb violence without retaliation. By its example of integration and by its nonviolent methods, CORE hopes not only to break down the legal barriers standing in the way of full equality of the races, but to create what James Farmer has called "a society of friends."

Among the weapons used by CORE are the sit-in and the standing-line. In June 1943 CORE staged its first successful sit-in at a restaurant in the heart of Chicago's Loop. During a sit-in, Negro and interracial groups take their seats in public eating places and quietly wait for service. CORE has often used sit-ins to open dime store and drugstore lunch counters to Negroes in segregated communities. These demonstrations attracted national attention in 1960 when student sit-ins started at a Woolworth's lunch counter in Greensboro, North Carolina and then spread throughout the South. Extensive press and television coverage of these demonstrations in the early 1960's focused national attention on the CORE program.

Similar to the sit-in is the standing-line, in which CORE groups peacefully wait in line, insisting on the right to enter segregated places of public assembly ordinarily denied to Negroes, such as theaters, swimming pools, bowling alleys, and skating rinks. Although CORE had been using such direct action and nonviolent techniques for eighteen years, it was not until 1961 that these activities reached a climax, when a Freedom Ride was staged in the South. CORE first used the term Freedom Ride in 1961, but it had challenged the idea of Southern bus segregation as early as April 1947 with a Journey of Reconciliation in which sixteen whites and Negroes made a bus trip through the upper South. The Freedom Ride of 1961 was intended to test whether bus terminal facilities used in interstate commerce had been desegregated in accordance with a Supreme Court decision of December 1960.

On May 14, 1961 the Freedom Riders started their trip in Washington, D.C. They were attacked by mobs in Birmingham, Alabama on May 14 and in Montgomery, the capital, a week later. They ended their journey in Jackson, Mississippi, where they were arrested for disturbing the peace. Despite continuing arrests and other harassments, the Freedom Riders persevered in their efforts and were eventually successful in desegregating 120 interstate bus terminals in the South.

Less dramatically, like other leading civil rights organizations, CORE has been active in the South in working for desegregated schools and in campaigning to increase Negro voter registration. When Nashville, Tennessee began to desegregate its schools in the fall of 1957, CORE volunteers supported Negro parents by visiting them and by escorting their children, when necessary, to the newly integrated schools.

In 1959 CORE organized a Pilgrimage of Prayer to Richmond, Virginia to protest the closing of Virginia's public schools to avoid complying with the United States Supreme Court's 1954 decision outlawing segregation in the public schools. Over 2,000 persons joined in the Pilgrimage of Prayer, which has been credited with a significant role in bringing about the weakening of Virginia's "massive resistance" program. On voter registration, CORE has closely co-operated with the NAACP, Martin Luther King's Crusade for Citizenship, and interested local groups. Although CORE works to increase the number of Negro voters, it does not endorse candidates or engage in partisan politics.

In the North CORE has tried to bring to the surface what Farmer has called an "undercurrent of racism." Among CORE's objectives in the North have been the eradication of de facto school segregation, inequality in jobs and housing, and alleged police "brutality." According to Farmer, CORE does not demand quotas or a fixed proportion of employment for Negroes, but it does want "visible results." To obtain those results CORE has used boycotts and picket lines against discriminatory private enterprises and has staged sit-ins and sleep-ins and fast-ins in the offices of such government executives as New York City's Mayor Robert F. Wagner and Governor Nelson Rockefeller to protest discriminatory hiring policies on publicly financed projects. On the housing issue CORE has sent squads of Freedom Dwellers to try to obtain homes for Negroes in all-white communities, has staged sit-ins against discriminatory rental agents, and has organized rent strikes to force slum landlords to improve dilapidated buildings.

Local CORE groups are affiliated in a national organization with headquarters in New York City. National policy is determined at an annual convention and carried out by a national action council. A CORE advisory committee includes Martin Luther King, James Baldwin, A. Philip Randolph, Jackie Robinson, and Walter P. Reuther. Until 1956 CORE's national office was manned entirely by volunteers; it now has a paid staff. Field representatives in the South earn about $25 weekly, and Farmer, as national director, earns $11,500 a year. He turns back to CORE all his lecture fees and honoraria, which amount to about as much as his salary.

As national director of CORE, Farmer not only plans projects but also participates in carrying many of them out. He was one of the original Freedom Riders and, like most of the group, he spent forty days in jail in 1961. He was next imprisoned in August 1963 for leading a civil rights demonstration in Plaquemine, Louisiana. Tear gas and electric cattle prods were used against the demonstrators, and Farmer, along with 232 others, was arrested for "disturbing the peace and obstructing the sidewalk." He was released from jail on August 29. On September 1, Plaquemine's Negroes staged an even larger demonstration. Townspeople broke up the march, and police used tear gas and high-power hoses on demonstrators who took refuge in a church parsonage. Farmer was told he would be killed if he went outside. He escaped by hiding in a mortuary and eventually riding to safety in a hearse. He later described his departure from Plaquemine as "a story book escape that was no story while I was living it."

As a result of his imprisonment in Plaquemine, Farmer was unable to take part in the March on Washington on August 28, 1963, in which over 200,000 Negroes and whites demonstrated for job equality and civil rights. CORE was one of the organizations sponsoring the March on Washington and Farmer had been scheduled to be a speaker. In a speech read for him by Floyd B. McKissick, national chairman of CORE, he said, "We will not stop until the dogs stop biting us in the South and the rats stop biting us in the North." Farmer refused to honor a moratorium on demonstrations called for by other civil rights leaders in the summer of 1964.

James Leonard Farmer was divorced from his first wife in 1946, and in 1949 he married Lula Peterson, a graduate of Northwestern University and a part-time volunteer for CORE. He made her acquaintance at a CORE meeting in 1945. Mrs. Farmer is white. The Farmers have two daughters, Tami Lynn and Abbey Lee. Farmer is six feet tall and weighs about 210 pounds. He is a director of the American Civil Liberties Union.

Like other civil rights leaders, Farmer is concerned about the mounting momentum of the movement he helped to launch. He often speaks of "'channelizing frustration and discontent" and, at CORE's twenty-first annual convention in June 1963, he said, "No one can stop the demonstrations. The question is: can we keep them orderly? . . . We are not pressing toward the brink of violence, but for the peak of freedom."

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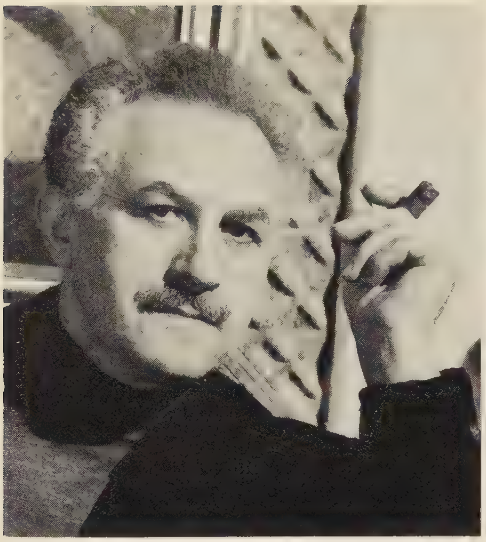
FILMUS, TULLY Aug. 29, 1908- Artist
Address: 17 Stuart St., Great Neck, N.Y.

Art lovers somewhat surfeited by the abstract expressionism that has dominated American art since World War II, found a welcome refreshment in the humanistic realism of Tully Filmus' paintings and drawings at the ACA Gallery in New York City in the fall of 1963. It was the first one-man exhibition in about twenty years of a painter, draftsman, and teacher who takes his inspiration and his themes almost entirely from people. He is often at his best as a portraitist, but in anatomizing the feelings of his men and women and children, he knows how to use the subtle glimpse of physical attitudes caught off guard and the rhythm of group behaviour, as well as an ingenuous comprehension of the most telling facial expressions.

Like many other artists of immigrant background, Filmus enriches American tradition with an Old World quality all his own. Anatol Filmus was born to Jewish parents Michael and Eva (Gustof) Filmus in Ataki, Bessarabia on Au-



TULLY FILMUS

gust 29, 1908. He had two older sisters, Ethel, who is no longer living, and Fay. His father was an artist and several other members of his family contributed to the arts. Alfred Werner has pointed out in his introduction to *Tully Filmus* (World, 1963), "As a Jew who spent part of his childhood in a Russian village, and who grew up in a milieu created here by Jewish refugees from Czarist oppression," Filmus came early to know the word *rachmones,* which has no exact English equivalent, but whose meaning is conveyed in the compassion and related feelings that inform his work.

When Tully Filmus was four years old, in 1913, the family moved to the United States and made a new home in Philadelphia, Pennsylvania. Tully became a pupil at Belmont Grammar School, where he showed a talent in art. "Teachers sensitive to my particular ability," he recalls, "encouraged me to attend art schools at a very early age." Even before he entered secondary school he had begun studying in evening classes at the Graphic Sketch Club of the Fleisher Art Foundation. He continued to take lessons there during his years, from 1921 to 1924, at Central High School. A portraitist from the beginning, he painted the faces of his teachers and was commissioned by the Mary Gaston Barnwell Foundation to do a portrait of its founder, James G. Barnwell.

Awarded a scholarship in 1924 to the Pennsylvania Academy of Fine Arts in Philadelphia, Filmus studied there under Henry McCarter until 1927. During part of that time, from 1925 to 1927, he also attended seminars at the Barnes Foundation in Merion, Pennsylvania, where he met Jules Pascin and where, for the first time, he saw paintings by the French artists Cézanne, Renoir, Matisse, and Picasso. He soon had the opportunity to become more familiar with French art because in 1927 the Pennsylvania Academy of Fine Arts awarded him a Cresson Traveling Scholarship for study abroad.

In Paris, Filmus set up a studio in the Rue du Renne and studied with André Lhôte, but during his two years in Europe, from 1927 to 1929, he also worked independently in Florence, Rome, Venice, and Munich. When he returned to the United States he found employment with a small art agency in New York City, where he met Anton Refregier and Willem de Kooning and became a friend of both. It is characteristic of Filmus that while he has no affinity with the New York School, he is not hostile to the nonobjective painting of the movement of which de Kooning is an exponent.

After another trip to Europe, in 1934, during which he studied the works of the masters in England, France, and the Soviet Union, Filmus came home to try to make his way as a painter in an America still submerged in the Depression. During 1936 he worked on the Federal Arts Project of Roosevelt's Works Project Administration (WPA). "In the thirties," Werner has noted, "Filmus and men like Gropper, Shahn, Levine, the Soyers, and others who were on the WPA arts project, concerned themselves, in the tradition of earnest realistic art, with interpreting the essential nature of their subjects. . . . Though Filmus' technique became freer, bolder, broader, more abstract in the course of years, his basic outlook on life and, therefore, the direction of his art have not changed."

Fashions in painting did change, however, and in the late Depression years, the years of World War II, and in the postwar years of the high tide of abstract expressionism in the United States, Filmus turned to teaching while maintaining the integrity of his own style. From 1937 to 1939 he was on the faculty of the American Artists School in New York, and from 1938 to 1950 he taught painting, drawing, and anatomy at the Cooper Union School of Art in New York.

Although he is called a realist, Tully Filmus in both his paintings and teaching, insists upon the importance of design, a re-creation or transformation of the world of nature to express the inner life of the artist through an aesthetic rearrangement of only relevant visual details. In solving the problems of form, however, he seems concerned primarily with perfecting a vehicle for his spiritual message. He has painted still lifes and flowers (such as *Anemones,* 1939; and *Poppies,* 1948) and landscapes (such as *Rockport,* 1938; and *Trees,* 1958). But in most of his many hundreds of paintings and drawings his subject is people and his message is the humanistic one of understanding man's endeavor, anxiety, tranquility, pleasure, longing, doubting, loneliness, weariness, resting.

Certain groups and types of people interested him especially. Filmus' wife, the former Gladys Nodiff, was a dancer and choreographer, and he has expressed a Degas-like delight in the world of the ballet in *Demonstration* (1945) and *Two Dancers* (1959) and many other paintings. He also liked to paint musicians at work, as in *Violinist* (1950), *The Concert* (1961), and *Trio* (1962); and other artists and craftsmen at work, as in *The Bricklayers* (1940), *Sketch Class* (1947), and *The Sculptor* (1950); or girls at work putting on their hats or their makeup. His emphasis is usually less on movement or action than on personality, although rhythm is by no means lacking; and he tends, like Rembrandt, to draw attention to the head of his figures. Even in his pictures of people in masses, like *Rain* (1956), *Sunday in the Museum* (1957), and *The Village* (1963), there is psychological interpretation in his grouping of men and women.

A long-standing favorite subject of Filmus is the Jew, who appears in so many of his strikingly original and personal character studies: *The Teacher* (1947), *The Hora* (1958), *Reading Room* (1959), *Old Friends* (1960), *Chassidic Dance* (1961), *Preserving the Torah* (1962), and numerous other paintings as well as in his drawings. "Perhaps Filmus has lately concentrated so much on painting Jewish types," Werner has suggested, "because the homely old-time Jew, whatever else he may have been, was not a stereotype. It is highly refreshing and exciting to come across the work of a man who dares again to put Common Man, Everyman, in the center of a picture."

In 1937 Tully Filmus had his first important showing, at the American Artists Congress in New York. During the following years his work was exhibited sporadically at the Whitney Museum Annual in New York, and he became more widely known through exhibitions at the Corcoran Gallery in Washington, D.C. in 1941; the Art Institute of Chicago, Denver Art Museum, and State University of Iowa in 1942; the City Art Museum of St. Louis in 1944; the Toledo Museum of Art in 1947; the Massachusetts Institute of Technology in 1953, and elsewhere.

At the same time, Filmus' paintings and drawings were being purchased continually by museums and private collectors throughout the United States. He has lived for some years in Great Neck, on Long Island's North Shore, and many of his paintings are owned by Long Islanders. He is also known abroad: in 1936 he had joined other American artists in contributing paintings to the Biro-Bidjan Museum in the Soviet Union; his contribution was *Little Boy* (1928). His work has become part of the permanent collection of the Ein-Harod Museum in Israel (1951) and of the Tel-Aviv Museum (1952).

Filmus joined the ACA Gallery in New York in 1961, and in the fall of 1963 the gallery presented his first one-man exhibition of oil paintings and drawings in over twenty years. A major exhibit of the season, it attracted record attendance and within two weeks of its opening was almost sold out. Commenting on the show in *Manhattan East*, Betsy Polier described Filmus as a realist-humorist in the tradition of Daumier and Rembrandt. She observed that "he can create an entire figure through expert abbreviation" and went on to say, "This is a delightfully jolting experience. In an era in which the unlovely emotion committed to canvas has become the common fare, a gallery full of paintings in a warm and human vernacular is a treat and welcome relief." An art critic of the New York *Herald Tribune* (October 19, 1963) felt that he did not approach the "richness of surface and depth of feeling" of Raphael Soyer, with whom he compared Filmus, but he acknowledged Filmus' warmth, simplicity, and integrity.

The *Art Times* critic, reviewing the ACA exhibit, praised Filmus' draftsmanship and commented even more enthusiastically on a somewhat neglected merit of his painting: "Not the least satisfying aspect of his work is the enjoyment and understanding of color, and he handles it in a manner and with an effectiveness that indicate much study and understanding." One of Filmus' paintings exhibited at the ACA Gallery was nominated for the American Institute of Arts and Letters, and the show brought him an invitation from the ACA Gallery in Rome to hold a one-man exhibition there in 1964.

Tully Filmus married Gladys Nodiff on June 18, 1939, and they have two sons, Michael Roy and Stephen Isaac. His portraits of his wife and children are among the most appealing of his works. A 1964 self-portrait of the artist would present a moustached man who stands five feet nine inches tall, weighs 165 pounds, and has brown eyes and graying dark hair. He is a member of Artists Equity Association and Audubon Artists and a fellow of Pennsylvania Academy of Fine Arts. He teaches now at the North Shore Community Arts Center and lectures frequently on Long Island. His hobby is art collecting, both painting, sculpture, and drawings of today and icons from Greece, Turkey, and Russia.

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Obituary

N Y Times p31 F 13 '64

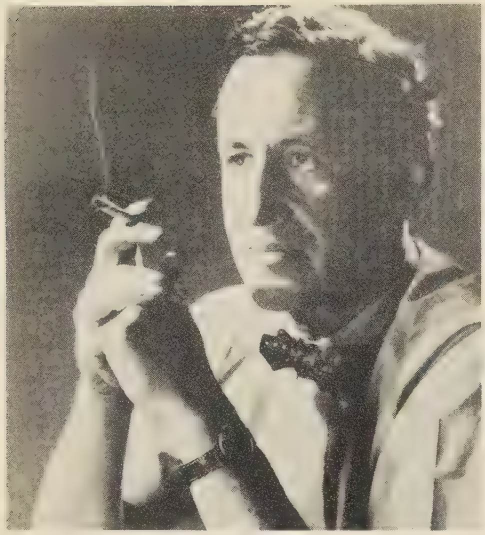
FLEMING, IAN (LANCASTER) May 28, 1908- British author; journalist

Address: 16 Victoria Sq., London, S.W.1, England; "Goldeneye," Oracabessa, Jamaica

BULLETIN: Ian Fleming died on August 12, 1964. *Obituary*: N Y Times p1+ Ag 13 '64

James Bond, the literary phenomenon whose name has passed into eleven languages as a symbol of cloak-and-dagger adventure, is in some respects a distillation of the tastes and experiences of his creator, Ian Fleming. A traveler and connoisseur, Fleming began his career in 1929 as a journalist in Moscow, spent the years from 1933 to 1939 in banking and stockbroking, and served during World War II in the higher ranks of British Naval Intelligence. Thereafter, until 1959, he was foreign manager of the London *Sunday Times*. Fleming, who shares with Bond a delight in gambling, fast cars, and adventure, has earned the violent disapproval of some literary critics, the admiration of presidents and princes, and the devotion of millions of readers all over the world.

Ian Lancaster Fleming was born on May 28, 1908, the son of Major Valentine Fleming, a Conservative Member of Parliament who was killed on the Somme when Ian Fleming was eight and



Douglas Glass, London

IAN FLEMING

whose obituary was written for the London *Times* by Winston Churchill. Fleming's mother, the former Evelyn Beatrice Ste. Croix Rose, is said to have been one of England's most beautiful women. His paternal grandfather was Robert Fleming, a private banker who had been an associate of J. P. Morgan. Ian Fleming was the second of four boys, and it has been suggested that his own love of adventure can be traced to his admiration for his elder brother, the distinguished traveler, explorer, and author Peter Fleming.

Ian Fleming was expensively educated at Eton and at Sandhurst, the British military academy. A fine marksman, he shot for Sandhurst against West Point. Fleming earned his commission but, finding the modern mechanized army little to his taste, left Sandhurst to prepare for a diplomatic career. He acquired his excellent French and German at the universities of Munich and Geneva, but, tired of study and examinations, he soon abandoned diplomacy as he had the army.

In 1929, at the age of twenty-one, Fleming went to work for the Reuters news agency as Moscow correspondent. He stayed with the agency for four years, learned Russian, and enjoyed himself immensely, although he did not earn much money. In 1933 he exchanged journalism for finance, to spend two years with the merchant bankers Cull & Company and four more with Rowe & Pitman, the London stockbrokers.

Fleming left the world of high finance in 1939, when he began serving during World War II as personal assistant to the director of Naval Intelligence with the rank of commander (special duties) in the Royal Naval Volunteer Reserve. According to an article by Geoffrey Bocca in the *Saturday Evening Post* (June 22, 1963), Fleming's wartime activities were very much in the James Bond tradition, if at times somewhat less successful. On one occasion, recognizing German agents in the casino at Estoril, Portugal, Fleming conceived the notion of disabling them by taking all their funds at *chemin de fer*. He emerged from the game penniless.

Most of Fleming's more serious activities for Naval Intelligence remain secret. But Bocca learned that after D day Fleming took command from London of No. 30 Assault Unit—"Fleming's Private Navy"—a group of Royal Marines that accompanied attack troops to seize enemy codes and equipment. Fleming retains the rank of commander (special duties) in the Royal Naval Volunteer Supplementary Reserve.

When the war ended in 1945, Commander Fleming joined Kemsley Newspapers, later taken over by Roy Thomson's organization. He remained with Kemsley as foreign manager of the London *Sunday Times* until 1959, by which time he had become far better known as the creator of James Bond than as a newspaperman.

James Bond, the elegant, amorous, and indestructible Agent 007 of Her Majesty's Secret Service, began his assault on probability in 1953, in a book called *Casino Royale* (Macmillan; J. Cape, 1954). Its high point was a tense baccarat game between Bond and a corrupt Communist official called Le Chiffre. The game, compensating for Fleming's own defeat at Estoril, ended with the Communist's financial and political ruin. Greeted as a "more literate version" of the entertainments of Peter Cheyney, the book caused no great stir, though the gambling sequence was praised for its clarity and excitement. *Casino Royale* sold a mere 7,000 copies in its first year.

Next came *Live and Let Die* (J. Cape, 1954; Macmillan, 1955), which took 007 to Harlem, Florida, and Jamaica. Anthony Boucher (New York *Times*, April 10, 1955) found in it "equal parts of Oppenheim and Spillane," but the London *Times Literary Supplement* (April 30, 1954) described Fleming as "without doubt the most interesting recent recruit among thriller writers." *Moonraker* (Macmillan; J. Cape, 1955) again earned mixed reviews, and *Diamonds Are Forever* (Macmillan; J. Cape, 1956) was on the whole poorly received. At that point, reviewers on both sides of the Atlantic tended to dismiss Fleming as a thriller writer good at conveying a sense of place and blessed with an "air of knowledgeableness," but limited by a lack of talent in plotting and characterization. Bond himself, it was said, was "distinguished more by muscles and luck than by any sign of operative intelligence."

Critical esteem rose again with the publication of *From Russia, With Love* (Macmillan, J. Cape, 1957). This book, which embroiled Bond with more than a usual allotment of blondes and psychopaths, was widely recognized as Fleming's "tautest, most exciting and most brilliant tale," and earned comparison with Eric Ambler. It was followed by *The Diamond Smugglers* (J. Cape, 1957; Macmillan, 1958), a nonfictional account of techniques used to detect and prevent smuggling from the South African mines. The book had little success.

In *Dr. No* (Macmillan; J. Cape, 1958), Bond is pitted against a maniacal master criminal who, in his West Indian stronghold, nurses expectations of imminent world domination. Hampered by festoons of compliant damsels, Agent 007 rises above a series of increasingly bloody reverses to smother the evil doctor in bird droppings. The book finally divided the critics into two camps on the merits of James Bond. Paul Johnson, writing in the *New Statesman* (April 5, 1958), called it "the nastiest book" he had ever read and went on: "There are three basic ingredients in *Dr. No,* all unhealthy, all thoroughly English: the sadism of a schoolboy bully, the mechanical, two-dimensional sex-longings of a frustrated adolescent, and the crude, snob-cravings of a suburban adult. Mr. Fleming has no literary skill. . . . But the three ingredients are manufactured and blended with deliberate, professional precision."

Johnson's attitude, expressed by a number of British critics, is less prevalent in the United States. Although Anthony Boucher of the New York *Times* has shown a mounting antipathy to the Bond saga, most reviewers have treated Fleming as a brilliant entertainer without social significance. Thus, James Sandoe, in the New York *Herald Tribune Book Review* (July 6, 1958), called *Dr. No* "the astutest of elegant leg-pulls . . . the most artfully bold, dizzyingly poised thriller of the decade." The controversy no doubt augmented the rising sales of *Dr. No* and of Fleming's subsequent books.

These have included *Goldfinger* (Macmillan; J. Cape, 1959); *For Your Eyes Only* (Viking; J. Cape, 1960), five short adventures; *Thunderball* (Viking; J. Cape, 1961), in which 007 saves the world from the machinations of an international crime organization armed with atom bombs; *The Spy Who Loved Me* (Viking; J. Cape, 1962), "the story of a night of terror in the Dreamy Pines Motor Court," apparently told by a young woman; and *On Her Majesty's Secret Service* (New American Library; J. Cape, 1963), in which, among other trials, Bond is exposed to matrimony. Fleming's *Thrilling Cities* (J. Cape, 1963), is a collection of thirteen *Sunday Times* articles in which the author—"brisk, suave, drawling, off-hand and extrovert"—describes the peculiarities and pleasures of as many cities. The New American Library published the Bond novel *You Only Live Twice* in 1964 and planned to issue another, tentatively titled "The Man with the Golden Gun," in 1965. Fleming's first children's book, with the working title "Chitty-Chitty-Bang-Bang," was scheduled for publication by Random House in September 1964.

According to an article in the London *Observer* (November 3, 1963), nearly 17,000,000 copies of Ian Fleming's books have been bought by British and American readers in paperback editions alone. Fleming books have also sold heavily in hard-cover editions and in a total of eleven languages. Even a parody of the James Bond stories, *Alligator,* written by Michael Frith and Christopher Cerf, and published by the Harvard *Lampoon* in 1963, sold 50,000 copies as a 50¢ paperback. Although the Fleming books had been selling well before then, the rush really began in 1961, when President John F. Kennedy made known his admiration for 007, an opinion later endorsed by Prince Philip and former CIA chief Allen W. Dulles. And it was in 1961 also that the screen version of *Dr. No* appeared, introducing James Bond to a huge new audience.

Dr. No, produced by Harry Saltzman and Albert Broccoli, treated its hero's exploits with a light touch not devoid of a hint of parody. The film satisfied both the critics and those who simply enjoyed its rapid-fire action and exotic Jamaican locale. It had a considerable financial success, as did the same company's second Bond movie, *From Russia, With Love.* The latter broke all box-office records when it was released in London in 1963, being the only film in history to play to capacity at four West End theaters simultaneously. The Saltzman-Broccoli Eon Productions, which has options on all the Bond books, plans to film them at regular intervals.

Fleming's phenomenal financial success scarcely mollifies those critics to whom his books are anathema, and indeed he appears at times to be on their side. He has cheerfully and unapologetically described his work as "trivial piffle" and in a *New Yorker* interview (April 21, 1962) said: "My books have no social significance, except a deleterious one; they're considered to have too much violence and too much sex. But all history has that." Fleming attributes the popularity of his Bond stories to a human hunger for unequivocal, larger-than-life heroes that is largely unsatisfied in contemporary literature and society. This epic quality has emerged as the series progressed, Fleming explained to the *New Yorker* writer—Bond was originally intended to be "an extremely dull, uninteresting man to whom things happened" and was named after the noted ornithologist who wrote *Birds of the West Indies.*

Ian Fleming was married in 1952. His wife, Anne Geraldine Fleming, was formerly married to the newspaper proprietor Lord Rothermere, and is the eldest daughter of the Honourable Guy Charteris. They have one son, Caspar. Fleming is six feet one inch tall and weighs 168 pounds. In the *New Yorker* he was described as "sunburned, tall, curly-haired, blue-eyed," while Geoffrey Bocca noticed that he had "high cheekbones, close-set eyes [and], a bashed-in nose."

James Bond's creator is by all accounts a notably nonviolent man, opposed to killing except for food. He is fond of spearfishing but, according to one source, hunts without an aqualung to "even out the odds." Among his Bond-style pastimes are gambling, fast cars, and golf, at which he has a handicap of six. He possesses a valuable collection of first editions and publishes the bibliophilic magazine the *Book Collector.* Fleming denies moreover that he shares 007's discriminating palate, insisting that his favorite meal is scrambled eggs.

Fleming divides his time between London and "Goldeneye," his house near the banana port of Oracabessa on the north coast of Jamaica. There he spends four months each year typing out his annual Bond thriller. A heart attack in 1961 has lowered his output from 2,000 to 1,750 words a day. "I think it's an absolute miracle," he has said (*New Yorker,* April 21, 1962), "that an elderly person like me can go on turning out these books with such zest. It's really a terrible indictment of my own character—they're so adolescent. But they're fun. I think people like them because they're fun."

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FLYNN, ELIZABETH GURLEY Aug. 7, 1890-Sept. 5, 1964 National chairman of the Communist party, U.S.A. since 1961; member of the party since 1937; organizer for the Industrial Workers of the World (from 1906) and the Socialist party (during the early 1930's). See *Current Biography* (October) 1961.

Obituary

N Y Times p1+ S 6 '64

FOGARTY, JOHN E(DWARD) Mar. 23, 1913- United States Representative from Rhode Island
Address: b. Room 1235, House Office Bldg., Washington 25, D.C.; h. Harmony, R.I.

Proponents of federally financed medical research recognize and honor as their spokesman the Democratic Congressman John E. Fogarty, who has represented the Second Rhode Island District since 1941. He was assigned to the House Appropriations Committee in 1947, and over the next fourteen years the annual funds allotted to the National Institutes of Health rose from about $3,500,000 to $738,000,000, thanks in large measure to what an admiring research administrator has called Fogarty's "incredible ability to draw people out . . . and to get things moving."

John Edward Fogarty was born to John Peter and Cora (Whelan) Fogarty in Providence, Rhode Island on March 23, 1913. For his secondary education, which he completed in 1930, he attended LaSalle Academy, a Roman Catholic school in Providence. Then, following the lead of his father and his older brother, William, he became an apprentice bricklayer. He moved to Harmony, Rhode Island, a small town northeast of Providence to practice his trade, but was at the same time able to study at Providence College.

His college courses very likely contributed much to Fogarty's rapid advancement in union affairs and his subsequent qualification for a political career. He was only twenty-three when he was elected in 1936 to the first of four consecutive one-year terms as president of the Bricklayers Union Number I of Rhode Island, and only twenty-seven when in November 1940 he won his first election to the United States House of Representatives. Then, as now, the Second Rhode Island District covered the western part of the state and consisted of the whole of Kent and Washington counties and most of Providence County, including several wards of the city of Providence. He was seated in the Seventy-seventh Congress in January 1941.

Late in his second term in the House, on December 7, 1944, Representative Fogarty technically resigned from the outgoing Seventy-eighth Congress to enlist, incognito, in the Navy's Construction Corps. Because of his membership on the House Committee on Naval Affairs, he wanted to observe the problems of enlisted men at first hand, and as a $114-a-month carpenter's mate, first class, he worked on Guam as a cement finisher, listening to the views of fellow Seabees on such matters as wartime strikes and high pay for civilians on war jobs. Returning to Washington at the end of January 1945 to take his seat in the Seventy-ninth Congress, to which he had been elected in November 1944, he announced his intention to "make himself the enlisted man's legman" and to introduce legislation to hasten the return of American troops from overseas after eighteen months service, as it was his view that their "efficiency peak" was reached at about this time.

At the opening of the Eightieth Congress in 1947 Fogarty was assigned to the House Appropriations Committee. He asked that he be placed on that committee's subcommittee dealing with the naval budget, because Rhode Island has a number of naval installations. Instead, he was placed on the combined labor and health, education and welfare subcommittee. Two years later he became its chairman, and as such he introduced, in the Eighty-first Congress, an aid-to-education bill that, if it had been adopted, would have authorized federal funds for parochial as well as public schools in what Fogarty characterized as "a moderate way."

During the spring of 1950 Representative Fogarty created a considerable stir by proposing an amendment to the foreign aid appropriations bill that, without actually naming the United Kingdom, would have made mandatory the withholding of Marshall Plan funds from Great Britain until the partition of Ireland was ended. The amendment was tentatively approved in the House on March 29, 1950 by a teller vote of 99 to 66, but this was reversed two days later by a standing vote of 226 to 60. In September of the following year Fogarty proposed a House resolution endorsing a united Ireland, and in August 1955, while visiting Dublin, he was quoted to the effect that the United States had as much right to intervene in the Irish partition dispute as to go into Korea, Germany, Austria or Egypt.

Still a dues-paying member of the bricklayers' union, Representative Fogarty was one of the legislators who voted to uphold President Harry S. Truman's veto of the Taft-Hartley Act in 1947, and in 1952 he voted to ask President Truman not to issue a Taft-Hartley injunction against the striking steelworkers. In the summer of 1959 he called "yea" in the final vote on the Landrum-Griffin labor reform bill, which contained financial reporting and anticorruption provisions affecting unions as well as amendments to the Taft-Hartley Act.

"Nothing happened to me as a kid that made me decide medicine must be important," Fogarty once said. His greatest efforts and achievements in Congress, however, have been in furthering medical research. In the first fourteen years following his assignment to the Appropriations Committee, he has been the legislator chiefly responsible for raising the National Institutes of Health budget from only $3,500,000 in 1947 to $738,000,000 in 1961. He encouraged government interest in an extended area of research, including studies in mental illness, mental retardation, viruses, cancer, and fluoridation. In most of these years Fogarty had secured appropriations much larger than were asked by the particular administration of the time, having argued successfully for higher budgets in medical research by documenting the need.

Fogarty also has the reputation of being an expert in school construction. In an article in *Parade* for February 17, 1957, he warned that although 180,000 new classrooms were now needed throughout the country and another 210,000 would be needed to keep up with future increased enrollment, this classroom shortage was "being compounded by an appalling ignorance of how to build them" and by gimmicks such as prefabrication designed to cut costs and save time. About six weeks later Fogarty, a Democrat, was praised by Republican President Dwight D. Eisenhower's Secretary of Labor, James P. Mitchell, for his effort to prevent elimination of funds for a Committee on Education Beyond the High School, which Fogarty reminded Republican Congressmen was "a pet project" of the President.

As long ago as April 1954 Representative Fogarty was reported as wanting to run for Governor of Rhode Island, if the aged United States Senator Theodore Francis Green should retire and if the incumbent Governor Dennis Roberts should be a candidate for his seat. Green did not at this time retire, however, and Roberts was reelected Governor. Six years later, when Green did announce his retirement, Fogarty considered seeking membership in the Senate and had the endorsement of Rhode Island's other United States Senator, Democrat John O. Pastore. He decided, however, to run again for the House of Representatives and was re-elected in 1960 by the overwhelming majority of 151,000 votes to 63,000 for his Republican opponent. He was again reelected in November 1962, by 127,184 votes to 49,955, or 71.8 percent of the total.

Having chosen, therefore, not to forgo his influential position on the Appropriations Committee for a freshman seat in the Senate, Fogarty saw the House adopt in March 1961 his amendment (to a supplemental appropriation bill) that provided an additional $29,990,000 for payments to school districts in needy areas. In July of the same year he opposed repealing the amendment to the Public Health Service Act that authorizes outright construction grants for cancer research facilities. During 1963 Fogarty proposed, in September, the establishment of an international research center at the Bethesda Naval Hospital, and he was an author of the Mental Retardation Facilities and Community Mental Health Centers Construction Act of 1963, which was passed in October and authorizes expenditures of $329,000,000 over a four-year period.

On other legislative issues Fogarty voted in 1961 in favor of the area redevelopment bill (March), the four-year $4.9 billion housing program (June), and the Peace Corps (September). In 1962 he opposed the trade expansion bill authorizing the President to make tariff cuts (September); generally, however, he supported the late President Kennedy's foreign policy and budgets for foreign aid. He backed the administration during 1963 by voting for an enlarged Rules Committee (January), the $5.2 billion authorization for the National Aeronautics and Space Administration (August), and the $11.1 billion tax cut (September). In early 1964 he supported the far-reaching civil rights bill.

Wide World

JOHN E. FOGARTY

Congressman Fogarty was awarded an honorary Doctor of Political Science degree by Providence College in 1946, and the American Cancer Society honored him with an award in October 1952. Four years later, when he received the *Parents' Magazine* medal for "outstanding service to children," he was cited as "an exceptional champion . . . for better services and more research for mentally retarded children." In September 1958 his record of leadership in Congress for medical research and rehabilitation brought him the National Rehabilitation Association's annual award; and in October 1959 he was presented, along with Senator Lister Hill of Alabama, with one of two special Lasker Awards for "extraordinary public service." (These awards, established by the Albert and Mary Lasker Foundation in 1946, are presented annually by the American Public Health Association and are seldom given to nonprofessional persons.)

Cited as "national spokesman for medical research and ardent spokesman for programs to aid the mentally retarded," Representative Fogarty was the youngest of the winners of six awards totalling $225,000 established by the Joseph P. Kennedy, Jr., Foundation for scientific contributions and lay leadership in the field of mental retardation. The awards were presented by President Lyndon B. Johnson at a foundation dinner in New York City on February 6, 1964.

John E. Fogarty was described in *Newsweek* (September 18, 1961) as "immensely popular with his fellow Congressmen" and as "soft-spoken and retiring (except for his bright green bow ties)." The "stocky, graying" Representative, also according to *Newsweek*, is known around Washington as "Mr. Public Health" and has "what his colleagues consider a truly brilliant mind, an amazing memory, and a great motivation to help the helpless." He is married to the former Luise Rohland of Rehoboth, Massachusetts and has one teen-age daughter, Mary. His faith is the Roman

FOGARTY, JOHN E.—*Continued*

Catholic, and his fraternal organizations are the Knights of Columbus and the Elks.

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FONDA, JANE Dec. 21, 1937- Actress

Address: b. c/o Actors Equity Assn., 226 W. 47th St., New York 36

One of three members of a new theatrical "royal family," dynamic Jane Fonda has experienced a rapid rise to stardom on Broadway and in Hollywood. Her father is Henry Fonda and her younger brother, Peter, is a promising performer in his own right. Miss Fonda delayed entering the acting profession until she was urged by friends in 1958, but once she made up her mind she attained almost instant success. She won a drama critics award in 1960, the same year that she starred in her first Broadway play, *There Was A Little Girl*, and her first movie, *Tall Story*. Miss Fonda has also received critical acclaim for her performances in the films *A Walk on the Wild Side* (1962), *Period of Adjustment* (1962), and *Sunday in New York* (1963). "I think the only thing she has to watch," George Cukor, her director in *The Chapman Report* has said, "is that she has such an abundance of talent she must learn to hold it in. She is an American original."

Jane Seymour Fonda was born in New York City on December 21, 1937, to Henry Fonda and Frances Seymour Brokaw Fonda. The marriage was the second for both parents. One of her ancestors on her father's side was an Italian nobleman who had emigrated from Genoa to the Netherlands and whose descendants became Dutch settlers in upper New York state. Frances Seymour was a New England society matron and descendant of Samuel Adams, a leading figure in the American Revolution. Jane's brother, Peter, was born to the same marriage two years later. She also has an older half-sister, Frances de Villers Brokaw, from her mother's earlier marriage, and a younger half-sister, Amy, from her father's third marriage. Soon after her birth the family moved to a twenty-four acre estate in Brentwood, a Los Angeles suburb, where she spent a tomboyish childhood, wore blue jeans, rode burros, and acted out with her brother the movie roles they had seen on the screen. She attended the Brentwood Town and Country School. "I know I have had a pretty happy childhood," Miss Fonda told Judy Michaelson of the New York *Post* (September 9, 1963). "My brother and I were very close, probably because we had only each other."

When Jane Fonda was ten her father came to Broadway to star in *Mister Roberts* and the family moved east. During the next few years she lived with her maternal grandmother in Greenwich, Connecticut. She attended the Greenwich Academy and later the Emma Willard School in Troy, New York. In 1950 Frances Seymour Fonda committed suicide while in a private sanatorium. Jane Fonda was told at the time that her mother had died of a heart attack; a year later she learned the truth from a movie magazine that a schoolmate had given her.

Eight months after his second wife's death, Henry Fonda married Susan Blanchard, the stepdaughter of Oscar Hammerstein II. Miss Fonda remembers her stepmother as a marvelous woman who made sacrifices to provide a good home for her and her brother. After Emma Willard School Jane Fonda attended Vassar College for two years where, according to her own account, she went wild, never studied, and occasionally got into trouble. She then went to Paris to study painting, but a few months later she moved back to New York, where she studied piano and worked at the New York office of the *Paris Review* for brief periods. She recalls that during this period she was consciously trying to avoid an acting career.

Miss Fonda had first appeared on the stage in 1954 with her father in a small role in *The Country Girl* at the Omaha, Nebraska, Community House Theater. The next summer she appeared with him again as the ingenue lead in *The Male Animal* at the Cape Playhouse in Dennis, Massachusetts. She thought of the theater as fun, but did not at the time plan to go into it professionally. "I was terrified of acting," she has recalled, "afraid of making a fool of myself." Henry Fonda has said that he neither encouraged nor discouraged her. She feels, however, that "he always emphasized the hardships of the profession."

In the summer of 1958 Miss Fonda visited her father and his fourth wife, the Baroness Afdera Franchetti, in Malibu, California. There she lived next door to Lee Strasberg, director of the Actors Studio. At the suggestion of his daughter, Susan, Miss Fonda applied to Strasberg and was accepted as a pupil at the Actors Studio, beginning in the fall of 1958. She paid for her lessons with money earned by working as a photographer's model in New York. During this brief but highly successful career she appeared on five magazine covers within two months in 1959, and was earning $50 an hour.

Soon after Miss Fonda began to study acting seriously she was well on the way to success. In January 1959 she was given a screen test by Joshua Logan, her godfather and one of her father's oldest friends. Logan signed her to a five-year contract under the terms of which she agreed to do a movie a year for him. (She bought off the contract in 1962, at a price reported to be close to $100,000.) In June 1959 Miss Fonda played in *The Moon Is Blue* at the North Jersey Playhouse in Fort Lee, New Jersey. A few months later she was chosen by Joshua Logan for a starring role opposite Anthony Perkins in a movie version of *Tall Story*, and in

December 1959 she was signed, also by Logan, for a lead in the Broadway play *There Was A Little Girl.*

Miss Fonda recalls that her father advised her not to appear in *There Was A Little Girl,* but she says that she did not want to turn down a leading part on Broadway under the direction of Joshua Logan. The play, which opened on February 29, 1960, dealt with the effects of rape on a young victim, her family and friends; it received universally unfavorable notices and lasted for only sixteen performances. Miss Fonda's personal notices, however, were highly favorable. Brooks Atkinson in the New York *Times* (March 1, 1960) wrote of her "alert, many-sided performance that is professionally mature." Other critics agreed, and she received one of the awards made by Theater World yearbook in 1960 to the "most promising young actors and actresses of the current season."

Miss Fonda returned to Broadway in Arthur Laurents' play *Invitation to a March,* a comedy about conventionality versus nonconformity, which opened on October 29, 1960. The play, which also featured Celeste Holm, Madeleine Sherwood, and Eileen Heckart, received mixed notices and ran for 113 performances. A reviewer for *Newsday* (November 2, 1960) wrote that Miss Fonda's second Broadway appearance carried "a glow that almost dims the moonlight," and added: "Here is surely the loveliest and probably the most gifted of all our new young actresses."

Jane Fonda next appeared opposite Bradford Dillman in *The Fun Couple,* which had been staged by Andreas Voutsinas, her dramatic coach. The play, which opened on Broadway on October 26, 1962, closed after three performances. On March 11, 1963 Miss Fonda opened in the Actors Studio production of Eugene O'Neill's *Strange Interlude,* co-starring with several of the theater's most accomplished actors, including Franchot Tone, Geraldine Page, Pat Hingle, Betty Field, and Ben Gazzara. The production was both an artistic and financial success, but Miss Fonda had to leave the cast about a month after the opening because of a prior motion picture commitment.

Miss Fonda's first motion picture, *Tall Story,* was released by Warner Brothers in 1960. An adaptation of a comedy by Howard Lindsay and Russel Crouse about a college basketball player and a co-ed who sets out to snare him, the film received generally unfavorable notices. Howard Thompson of the New York *Times* (April 7, 1960) noted that Miss Fonda "shows charm and promise," and Alton Cook of the New York *World-Telegram and Sun* (April 7, 1960) described her as "a girl with explosive force in her charm and beauty." According to a reviewer for *Variety* (February 10, 1960), "Miss Fonda makes an appealing film bow, but no evaluation of her talents is possible on the superficial character she has to work with."

In her next film, *A Walk on the Wild Side* (Columbia, 1962), based on a novel by Nelson Algren, Miss Fonda appeared with Laurence Harvey, Barbara Stanwyck, Capucine, and Anne Baxter. A writer for *Show* (March 1962) praised her portrayal of Kitty, an eccentric, amoral adolescent, and called her "perhaps the most exciting personality in the picture." *The Chapman Report* (Warner Brothers, 1962), in which Miss Fonda played a frigid young widow, received generally unenthusiastic reviews, and two critics thought that Miss Fonda had been miscast. The Harvard *Lampoon,* an undergraduate humor magazine, gave her its "worst actress of the year" award for this role.

JANE FONDA

For her portrayal of a newlywed Southern girl in the film version of Tennessee Williams' comedy *Period of Adjustment* (MGM, 1962) Miss Fonda was praised by Bosley Crowther of the New York *Times* (November 1, 1962), and Brendan Gill of the *New Yorker* (November 10, 1962) referred to her as "a born comedienne." *In The Cool of the Day* (MGM, 1963) a tragic love story, featuring Miss Fonda as a tubercular young lady, was condemned by the critics. *Sunday in New York* (MGM, 1964), a comedy starring Miss Fonda as a girl in a quandary about her virtue, fared somewhat better. Jerry Tallmer of the New York *Post* (February 12, 1964) suggested that her performance salvaged the film, and observed: "She conveys, with greater skill, much of the abrasive desirability of the early Lauren Bacall." Mike McGrady of *Newsday* (February 12, 1964) was impressed by her "fine sense of comic timing." In late 1963 Miss Fonda went to France to film *The Love Cage,* directed by René Clément and co-starring Alain Delon, and she remained there to appear in a new film version of Schnitzler's *La Ronde,* directed by Roger Vadim. She has also occasionally appeared in television productions.

A willowy dark-blonde with blue eyes, Jane Fonda is five feet seven inches tall and diets constantly to maintain her weight at 110 pounds and her body measurements at 36-21-35. Her apartment is furnished in Louis XV and Regency styles and she collects paintings, including those of Manet and of the Flemish school. She likes to cook unusual gourmet dishes. In music her tastes range from Miles Davis to Mozart. "I love nature, trees, growing things," she has said. Her

FONDA, JANE—*Continued*

uninhibited candor in interviews has occasionally created problems with her family. Her views on marriage, particularly her statement that it is obsolete, have been widely quoted, along with other unorthodox opinions.

Miss Fonda has had five years of psychoanalysis and about five years of study in Method acting, which holds that introspection is the key to portraying a character. Possibly as a result of this, she insists that she finds some difficulty in distinguishing between reality and unreality. When she plays a role she identifies completely with the character. She attributes her relatively late decision to become an actress to fears of disgracing the family name. "If I'd been a Montana beauty queen or something like that there would have been no problem," she told Roderick Mann of the New York *World-Telegram and Sun* (October 16, 1963). "If I'd flopped it wouldn't have mattered. But being a Fonda, it did matter." In some quarters Miss Fonda has been hailed as the new American sex symbol—the successor to Marilyn Monroe, the American Brigitte Bardot, or, in the words of Mike McGrady of *Newsday* (February 18, 1964), "the human being most likely to become a thing." In reply Jane Fonda says: "I do my work and live my life. If people want to make me something I'm not, that's their business. It has little to do with me as a person."

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FORSTER, E(DWARD) M(ORGAN) Jan. 1, 1879- British author

Address: King's College, Cambridge University, Cambridgeshire, England

The massive and unchallenged reputation of E. M. Forster as one of this century's major novelists rests on five novels that he wrote in his youth and early middle age. Their relaxed, colloquial, and comic style initiated a revolution against the Mandarin style of James and Conrad, and their serious content is the product of Forster's "double vision"—what G. Lowes Dickinson called his sense of "this world, and a world or worlds behind." An agnostic, Forster does not define the "world behind," but his awareness of transcendental reality emerges through the complex symbolism that give his novels their density. His master theme is the need for a wholeness in human relationships that can only proceed from a reconciliation of the demands of "this world" and the "world behind"—from an apprehension of the nature of true reality. Since 1924 Forster has produced no more novels, but he has continued to write with charm and distinction in a variety of literary forms. He now lives, "an embodiment of liberal civilization," at King's College, Cambridge.

Edward Morgan Forster was born in London on January 1, 1879, the only son of Edward Morgan Llewellyn Forster, an architect, and Alice Clara (Whichelo) Forster. His paternal grandfather, the Reverend Charles Forster, had been an Irish clergyman who, through his marriage to Laura Thornton, had allied himself with a prominent English family. Henry Thornton, Forster's great-grandfather, was a central figure in what Sydney Smith derisively christened the "Clapham Sect," a group of pious and wealthy Anglicans who worked for social reform. From them Forster has drawn moral strength and a sense of tradition, and in their reforming zeal he found, perhaps, the roots of his own profound liberalism.

His father died while Forster was still an infant, and the Claphamite influence reached him largely through his mother and through his great-aunt Marianne Thornton, who were so important in his upbringing. When he was four, Forster and his mother moved to a house in Hertfordshire where they lived for ten years. On that house he modeled "Howards End," and it symbolizes for him all that he most values in the English tradition. Forster was a sensitive and imaginative child, with a passion for astronomy and music, and a predeliction for writing stories. For male companionship he relied mainly on the boys his mother hired to work in the garden until, as he says in *Marianne Thornton*, "a snobbish Irish tutor" arrived "who prepared me for a preparatory school which was to prepare me for a public school which was to prepare me for the world."

Forster was "prepared for the world" at Tonbridge School in Kent, which he hated for its snobbery, false gentility, and anti-intellectualism. "Sawston," as he called Tonbridge in his novels, stands for all that he most despises in human nature. The English public school, he wrote in his essay "Notes on the English Character," breeds a middle-class with "well-developed bodies, fairly developed minds, and undeveloped hearts." The "undeveloped heart," one of Forster's great themes, separates class from class, race from race, man from man, and man from himself.

From the years at Tonbridge, Forster went in 1897 to King's College, Cambridge, where at first he could not believe his good fortune. Cambridge healed the wounds of "Sawston," if it did not remove the scars. He found there friends, ideas, and a liberating mood of free intellectual inquiry that became part of his life. At first he read classics, taking his B.A. in 1900 with second-class honors. In his fourth year he turned to the study of history, taking a degree in that subject, again with second-class honors, in 1901. He obtained his M.A. degree in 1910. At Cambridge Forster met his close friend, Goldsworthy Lowes Dickinson.

Drawn into the university's intellectual life, Forster joined the Cambridge Conversazione Society, a discussion society characterized by religious skepticism and political liberalism. He occasionally attended another Cambridge discussion group called the Midnight Society, whose members included Lytton Strachey, Leonard Woolf, and Clive Bell—all later to be identified, as has been Forster himself, with the Bloomsbury Group. In fact, Forster seems never to have become an integral part of that movement, though many of its members were his friends, and he shared some of their views.

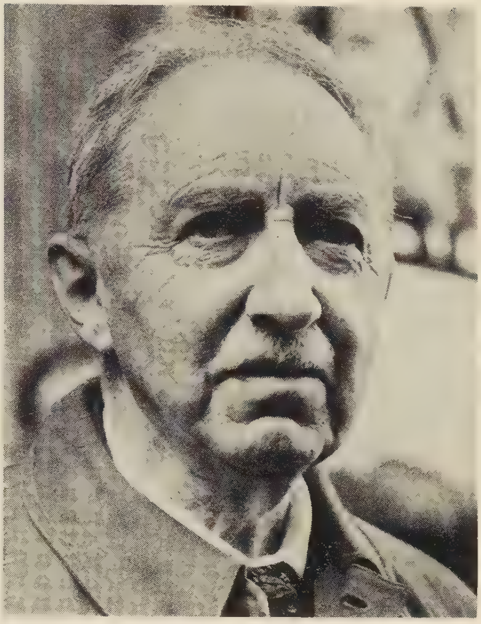
A bequest from Marianne Thornton, who died in 1887, had made it unnecessary for Forster to earn a living. Leaving Cambridge in 1901, he visited Greece and lived for a time in Italy. Greece came to stand for truth, Italy for the unself-conscious passion that he found lacking in the British character. He went back to England in 1902, but returned to the Mediterranean the following year and spent much time there between 1903 and 1907.

Forster had begun a novel at Cambridge, but this has never appeared. His first published works were his short stories, many of which made their debut in *The Independent Review,* a liberal magazine founded in 1903 by Nathaniel Wedd, Lowes Dickinson, and other Cantabrigians, Forster's stories have been collected in *The Celestial Omnibus* (1911), *The Eternal Moment* (1928), and the *Collected Tales* (Knopf, 1947). Written when the spell of Greece was strong upon him, and mostly in the Edwardian genre of mythical fantasy, they do not represent his best work. Too often the almost mystic celebration of all that is honest and passionate that Forster attempted in them was lost in the dusty mythology he used as his vehicle. The result, at its worst, has been called a "demurely bloodless gaiety." Having written about a dozen stories—all before 1914—Forster abandoned the form. He had, as he has put it, done "all that I am likely to accomplish in that particular line."

Meanwhile, Forster had turned to a more congenial medium. His first published novel was *Where Angels Fear to Tread* (1905), which examined the impact of Italy's uncorseted passions on the priggishness of Sawston. The story evolves from a comedy of manners into melodrama, and it ends in a kind of enlightened despair as "undeveloped hearts" open too late. A remarkably mature work for a writer of twenty-six, it represented a wedding of Forster's comic manner with his serious intentions to an extent that the short stories had seldom achieved.

Partly autobiographical, *The Longest Journey* (1907) was both clumsier and more intensely felt. Rickie Elliot, its central character, has learned at Cambridge to seek the good in life, but, muddled by his earlier training at Sawston, he is unable to choose between or to reconcile the twin appeals of the life of the mind and the life of the heart. Seeking the best of both worlds, he wins neither. For all its faults of tone and construction, *The Longest Journey* is the most passionate and perhaps the most brilliant of Forster's novels.

In 1907 Forster returned from Italy and taught for a while at the Working Men's College in London. The following year he published *A Room with a View.* Like his first novel, it was a comedy that veers into melodrama. And once more it confronted the bourgeois heart with the pulsating reality of Italy. It ends cheerfully, by Forster's standards, when its heroine is plucked by another woman's renunciation from the ranks of "the vast armies of the benighted, who follow neither the heart nor the brain, and march to their destiny by catchwords."



Wide World

E. M. FORSTER

Some critics have argued that Forster has written the same book, about the need for truth in human relationships, five times over. In Forster's view, the greatest barrier to truth is the fatal muddling of appearance and reality to which the "undeveloped heart" is prone. For some critics *Howards End,* published in 1910, is Forster's definitive statement of his theme. Is is concerned with the disputed inheritance of a house and, at a deeper level, of England itself. The conflict is between the Wilcoxes, who find in money an anodyne for their "panic and emptiness," and the idealistic Schlegels. The conflict is complicated by Forster's awareness that Schlegel sensibility could not exist without Wilcox enterprise, but it is the Schlegels who have his sympathy and Margaret Schlegel who states his solution. "Only connect!" she says. "Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height." Margaret Schlegel marries Henry Wilcox, becoming the mistress of Howards End and the guardian of its tradition, but there is no true synthesis of "the prose and the passion."

Having produced four remarkable novels in five years, Forster then fell silent. In 1910 he planned two novels that were never written, and in 1911 he completed a play, "The Heart of Bosnia," which has not been published or performed. The following year he accompanied Lowes Dickinson to India for a brief visit which yielded him peace and happiness, and on his return he began to sketch out a novel about India. In 1914 World War I intervened.

Forster spent the greater part of the war with the Red Cross in Egypt. There he wrote his scholarly and readable *Alexandria: a History and a Guide* (published in 1922), and contributed a series of essays to the *Egyptian Mail.* These, deal-

FORSTER, E. M.—*Continued*

ing mainly with the history of Alexandria, were subsequently published as *Pharos and Pharillon* (1923). Back in London after the war, Forster reviewed for the *New Statesman and Nation*, the *Spectator*, and similar journals, and for a time was literary editor of the Labour Party's *Daily Herald*. These occasional pieces showed a growing concern with politics that expressed itself in a sense of disillusionment over the war, and a distaste for what he considered middle-class snobbery and falsity.

In 1921 Forster spent six months in India as private secretary to Sir Tukoji Rao III, the young Maharajah of Dewas State Senior, who won Forster's loyalty and affection from the beginning. He did what he could to reduce the chaos of the Maharajah's household and returned to England in the fall of 1921. He received, and greatly prizes, the Tukojimo III Gold Medal.

Forster, who had found himself unable to work on his Indian novel in that country, completed it in 1924. *A Passage to India* won both the Femina Vie Heureuse and the James Tait Black Memorial prizes. Many critics regard it as Forster's masterpiece, and it is his most popular novel. Set in British India, the novel turns on an English girl's conviction that a young Indian doctor has tried to rape her. At the trial the accusation is withdrawn, but not before a number of lives have been changed. The theme that runs through the book is of separateness—of the Indians from the English, of Moslems from Hindus, of men from women, and of man from God. Even those who reach out towards each other in friendship are forced apart, and such hope as the book offers lies in the equivocal mystical experience—enlightening but monstrously unacceptable—that comes to Mrs. Moore in the Marabar Caves.

Since *Passage to India* E. M. Forster has written no more novels. His next book was *Aspects of the Novel* (1927), containing the Clark Lectures he had delivered at Trinity College, Cambridge, in 1927. This has remained his most substantial and influential work of criticism, and is justly admired for its insight and originality. In 1934 he published his biography of his friend *Goldsworthy Lowes Dickinson* (Harcourt; Arnold) and in the same year completed "The Abinger Pageant," the first of two pageant plays opposing the spread of suburbia, then reaching out towards his house at Abinger, Surrey. The second was *England's Pleasant Land* (Hogarth; Longmans, 1940). *Abinger Harvest* (Harcourt; Arnold, 1936) was a collection of literary, political, and personal essays. In 1939 Forster, an opponent of censorship, was appointed to a government committee examining the law of defamatory libel. The same year saw the publication of his contribution to the Hogarth Press *What I Believe* series. "I do not believe in Belief," he wrote, "Faith, to my mind, is a stiffening process, a sort of mental starch, which ought to be applied as sparingly as possible."

Throughout the years between the wars Forster had enjoyed much prestige in British literary circles, and World War II brought him into fresh prominence through his radio talks over the BBC. Comfortable, often amused, Forster's war broadcasts had a steadying effect that no heroic posturing could have achieved. In the early 1940's there came an upsurge in critical and public esteem for Forster's work in the United States, where he had been comparatively little known. This has continued, bringing a spate of new editions of his books and a growing list of critical studies.

Forster's first postwar book was *Two Cheers for Democracy* (Harcourt; Longmans, 1951), a collection of essays containing a much-quoted manifesto—"So Two cheers for Democracy: one because it admits variety and two because it permits criticism. Two cheers are quite enough: there is no occasion to give three. Only Love, the Beloved Republic, deserves that." *The Hill of Devi* followed in 1953 (Harcourt; Macmillan), a perceptive account of his 1912 and 1921 visits to India, and a defense of the Maharajah of Dewas, who died discredited and misunderstood in 1937. Forster's most recent book was his affectionate "domestic biography" of his great-aunt, *Marianne Thornton* (Harcourt; Macmillan, 1956).

Forster has also written a film script, *Diary for Timothy*, and with Eric Crozier was responsible for the libretto of Britten's opera *Billy Budd*. He has written pamphlets on Egypt for the Fabian Society and on the German character for the British government, and has edited or introduced works by other authors. *Where Angels Fear to Tread*, *A Room with a View*, and *A Passage to India* have all been dramatized—the last, by Santha Rama Rau. In 1945 Forster revisited India for a P.E.N. Club meeting, and in 1947 he made a lecture tour of the United States.

Since the end of World War II, in which his house at Abinger was a casualty, Forster has lived in rooms at King's College, Cambridge, as an honorary fellow. There he has become an institution. "He has found his true vocation, perhaps," Alan Pryce-Jones has said, "as the guardian spirit of a great liberal institution, accessible to the young, to foreign visitors, to a High Table which honors his presence." His signature continues to appear in support of a variety of liberal causes. In 1953 Forster was named by Queen Elizabeth II a Companion of Honour. He holds honorary degrees from a number of universities, is a Companion of the Royal Society of Literature, and a member of the American Academy of Arts and Letters. Devoted to music, he is an accomplished amateur pianist. He serves as a vice-president of the London Library and president of the Cambridge Humanists. He belongs to the Reform Club.

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FOX, VIRGIL (KEEL) May 3, 1912- Organist
Address: b. The Riverside Church, 490 Riverside Dr., New York 27; h. 394 E. Palisade Ave., Englewood, N.J.

No leading musician in the United States has accomplished more to establish the modern organ as a concert instrument and to acquaint a growing audience with the abundance of its literature than has Virgil Fox, the organist of the interdenominational Riverside Church in New York City. His technical mastery, soundness of taste, and impeccable musicianship have been demonstrated on celebrated organs before audiences in the United States and abroad, and he plays as many as seventy concerts a year in addition to his regular church duties.

One of the most honored organists of his day, Fox has performed three times at the White House and in 1953 was chosen by the State Department to represent the United States at the first International Conference of Sacred Music, held in Bern, Switzerland. In a poll taken of thousands of organ lovers in 1952 by the *Choral and Organ Guide* magazine he was voted the most popular organist in the United States. In June 1963, in recognition of his contribution to music, Bucknell University conferred upon Virgil Fox an honorary degree of Doctor of Music.

Virgil Keel Fox was born to a family rich in musical tradition in Princeton, Illinois on May 3, 1912. His father, Miles S. Fox, was a real estate man and operator of theaters; his mother, Birdie E. (Nichols) Fox, was an alto soloist in the church choir. He has a brother, Warren Fox, who lives in Pasadena, California. Virgil Fox's great-grandmother, Abigail Nichols, was a pioneer woman doctor and teacher who brought one of the first pianos into the state of Illinois. From his mother the boy acquired his earliest appreciation of sacred music, and from his father, who was much in demand for playing the harmonica at barn dances, his sense of rhythm.

He had been studying piano for some time with his first teacher, Hugh Price, when he began his organ lessons. Virgil Fox resisted the idea of studying the organ at first, since, as he complained to his mother, its music sounded all alike, but he soon succumbed to its charms. So rapid was his progress that by the time he was ten he was playing the organ for church services, and at the age of fourteen, in 1926, he made what amounted to a professional debut before an audience of 3,000 at the Withrow High School in Cincinnati, Ohio. At seventeen he was unanimously chosen winner of the National Federation of Music Clubs biennial contest.

After his graduation as salutatorian of his class from Princeton Township High School in 1930 he began to study with the famous Bach specialist, Wilhelm Middelschulte, in Chicago. On the first day that Fox went to study with Middelschulte, the dean of Midwestern organists told him: "The organ is the most mechanical of instruments. If you can get beyond the mechanics and reach the hearts of people, you will accomplish what few organists have been able to do." Fox recently said that this has ever since been his credo. Other important influences upon his playing were Dr. Charles M. Courboin, the French organist, and David McK. Williams.

In 1931 Fox won a full scholarship to the Peabody Conservatory of Music in Baltimore, the oldest music conservatory in the United States, where he studied under Louis Robert. His career as a student was brief but distinguished: playing five recitals from memory and completing eighteen examinations with the highest grades in his class, he became the first one-year student to graduate with the school's highest honor—the artist's diploma. Fox also holds the certificate of church organist from Peabody and a teacher's certificate from the Sherwood Music School in Chicago.

VIRGIL FOX

For further instruction Fox went to Paris to study with Marcel Dupré. He then performed on the organ at Kingsway Hall in London, where he evoked an enthusiastic response from audience and critics. Returning to the United States at the age of nineteen, he made his professional debut in New York City by playing on the 200-rank organ in the auditorium of Wanamaker's department store. Later that year he played before the American Guild of Organists, including 1,000 standees, at the Chicago World's Fair. Since that time Fox has played for nearly all of the 250 chapters of the American Guild of Organists.

Virgil Fox has never allowed his busy career as a concert artist to intrude upon his occupation as church organist. In 1922, as a boy of ten, he held the post of organist for the First Presbyterian Church in his hometown of Princeton, Illinois, and in 1931 he became organist at St. Mark's Lutheran Church in Hanover, Pennsylvania. In 1938 he accepted the position of organist at the Brown Memorial Church in Baltimore and succeeded Louis Robert as head of the organ department at the Peabody Conservatory of Music. Fox claims only part of the credit for the success of the musical programming in his church posts. Beginning with his tenure at St. Mark's and continuing up to the present at Riverside Church he has been helped by the choirmaster Richard Weagly, who holds a degree of Master of Sacred Music from Union Theological Seminary. Convinced that music is an integral part of the service, Fox likes to believe that the congregation is actively listening and "entering upon the magic sphere of the mind where the spirit is nourished." Public taste in religious music, he feels, is gradually improving.

(Continued next page)

FOX, VIRGIL—*Continued*

From 1942 to 1946 Fox saw duty as an enlisted man in the Army Air Force, entering as a private and leaving with the rank of staff sergeant. While stationed in Washington, D.C., he served as a musician and fund raiser for the Air Force Aid Society. His military service completed, he resumed his interrupted career as a concert organist. In 1946 he performed forty-four major organ works from memory in a series of three concerts under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress in Washington, D.C.

When the post of organist and choirmaster at New York's Riverside Church fell vacant in 1946, Virgil Fox seemed the obvious choice for the position. But Fox felt that his concert engagements demanded so much of his time that they might interfere with the duties of so responsible a position. A compromise was finally effected whereby he was able to accept the post. Direction of the chorus at Riverside Church was turned over to Richard Weagly, and Fox arranged his heavy concert schedule so that he could be in New York City to play for rehearsals and services on weekends. The five-manual Aeolian-Skinner organ with 10,561 pipes on which he plays at Riverside Church is considered by Fox to be one of the five greatest in the world, ranking with those in the cathedrals of Passau, Germany and Liverpool, England and Notre Dame in Paris and the Mormon Tabernacle in Salt Lake City.

His career has been marked by some notable firsts. In 1936 he played the first organ concert for which admission was charged, in Carnegie Hall. He was the first organist to be honored by the National Federation of Music Clubs, and the first American to give a recital at the cathedral of Notre Dame in Paris. Fox was also the first American to perform on the great baroque organ on which Bach himself had once performed, in the Thomaskirche in Leipzig. Other European organs of distinction on which he has performed include those of Westminster Abbey, Kings College Chapel of Cambridge University, and Lincoln and Durham cathedrals in England; the cathedral (Dom) in Berlin and the Marienkirche in Lübeck in Germany; the American Church in Paris, France; and the cathedral in Bern, Switzerland.

Whenever there is an important new organ to be dedicated Virgil Fox is inevitably summoned. On March 30, 1955 he dedicated the enlarged and rebuilt organ at Riverside Church, a celebration he shared with the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos. On the afternoon of December 15, 1962 he and two fellow artists played a concert to dedicate the new Aeolian-Skinner organ in Philharmonic Hall of Lincoln Center for the Performing Arts in New York City—an organ Fox considers the first adequate concert instrument that the city has ever had. Before a large audience on the evening of January 7, 1963 he gave the first solo organ recital in Lincoln Center and was given a standing ovation.

His eagerness to establish the organ as a concert instrument is further documented by Fox's many appearances with leading symphony orchestras through the United States and Canada, including those of Philadelphia, Baltimore, Toronto, Rochester, Detroit, and Boston. To fulfill his three-score or more concert engagements each season he flies thousands of miles a year, and since every organ installation is different, he has to practise for hours before each performance. He sometimes speaks to the audience throughout the program in informal program notes to establish rapport with the audience, and sometimes he asks the audience to join in singing a hymn or patriotic anthem.

An articulate proponent of the modern large organ, Fox has long been at odds with the instrumentalists who insist on playing in the baroque style on baroque organs—those whom he calls "the baroque boys." In Fox's opinion this is a backward move, since it imposes on new instruments the limitations inherent in the early baroque organs. Modern organs, he feels, are equipped to range over the entire repertoire; they retain the intimate ensemble needed to play the classic works of Buxtehude, Bach, and Couperin, and they also have the extended tonal range, modulation, and mechanical versatility to perform the organ literature composed since the classic period. To communicate this rich heritage Fox has recorded for the Capitol, RCA Victor, and Columbia labels in the past. He now records exclusively for Command Records.

Virgil Fox stands just under six feet in height, weighs about 150 pounds, and has hazel eyes and wiry, graying hair. He is unmarried. Apart from music his main interest is the theater, which he attends as often as his crowded schedule will allow. Swimming and driving are his other favorite relaxations. Convivial in temperament, he is in his proper element at parties, where he can recite his limericks, tell jokes, or lead group singing from the piano. He is a Republican. His memberships include Local 802, the American Federation of Musicians, and the Bohemian Club, composed of New York musicians.

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FRANCK, JAMES Aug. 26, 1882-May 21, 1964 German-born United States physicist and biochemist; co-winner of the 1925 Nobel Prize in Physics for discoveries regarding the impact of an electron on an atom; contributed significantly to the development of the atomic bomb; studied molecular processes, particularly photosynthesis. See *Current Biography* (May) 1957.

Obituary

N Y Times p35 My 22 '64

FRANKENHEIMER, JOHN (MICHAEL) Feb. 19, 1930- Drama director

Address: b. c/o Gang, Tyre, Rudin and Brown, 6400 Sunset Blvd., Hollywood, Calif.; h. 22400 Pacific Coast Highway, Malibu, Calif.

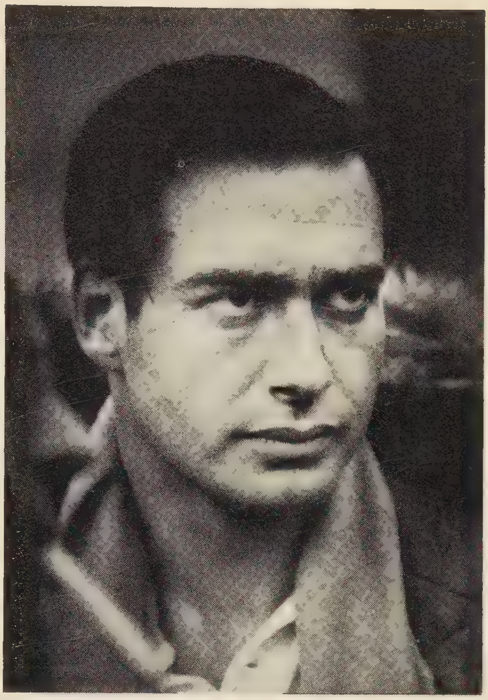
Of the handful of gifted directors who established their reputations in high-quality and high-budget television and then moved on to motion picture directing, one of the most notable is John Frankenheimer. A wunderkind in the tradition of Orson Welles, he directed many memorable dramas on television while still in his twenties. For the big screen he has directed suspense thrillers edged with satire, stories of middle-class families with genuine problems, and such semidocumentary films as *Birdman of Alcatraz.* The realism, tension, and momentum of Frankenheimer's movies derive from the fluidity of his camera, the rapidity of his cutting, and the extensive use of location shots.

Irish and Jewish in ancestry, John Michael Frankenheimer was born in New York City on February 19, 1930 to Walter Martin and Helen Mary (Sheedy) Frankenheimer. He has a brother, Richard Walter Frankenheimer, and a sister, Jean Helen Frankenheimer. Brought up in Malba, Long Island, John Frankenheimer attended the Foxwood School in Flushing, Queens, a day school, from kindergarten through the eighth grade. He then attended LaSalle Military Academy at Oakdale, Long Island, a Roman Catholic preparatory school run by the Christian Brothers. There he engaged in public speaking and dramatics and became so successful as captain of the school tennis team that for a time he hoped to become a professional player. After practising for eight hours a day, however, and discovering that his physical co-ordination was not good enough, he dropped that ambition. In 1947 he graduated from LaSalle Military Academy.

While at Foxwood School and LaSalle Military Academy, John Frankenheimer was a confirmed moviegoer, whose special admirations were Carol Reed and David Lean, the British directors, and George Stevens, the American director. Interviewing Frankenheimer years later for the Washington *Post* (September 13, 1962), Richard Coe was impressed by Frankenheimer's success in remembering how specific scenes in old movies achieved their effects.

Entering Williams College in the fall of 1947, Frankenheimer soon found himself in rebellion against what he has called its "reactionary pattern of white-shoe conformity." Although he has said that he hated every minute he was there, he did admire certain faculty members, especially the well-known political scientist Frederick L. Schuman. By letting his hair grow long, by dropping his grades to a C average, and by joining the Williams Theater Group, Frankenheimer expressed his revolt against what he considered to be the values of Williams College. When he discovered that he was—in his words—"terrible, stiff, and nervous" as an actor, he tried his hand at directing, only to have his staging of Noel Coward's *Design for Living* turn into a fiasco. Nevertheless he had discovered what he wanted to do in life; he had, he recalls, been floundering until then. According to Frankenheimer, temperament influenced him in the choice of his lifework. "I always knew that I wanted to be in some way associated with the dramatic arts," he has said.

While still an undergraduate, Frankenheimer spent the summer of 1950 as a member of the stock company of Highfield Playhouse in Falmouth, Massachusetts. After his graduation from Williams College with a B.A. degree in 1951, and a major in English, he returned to Highfield Playhouse for another summer of acting and directing. He then moved to Washington, D.C., where he worked briefly as a mail clerk in the Pentagon and joined the cast of the American Theatre Wing production of *The Moon Is Blue.* In Washington Frankenheimer both acted and directed in radio, and he began his television career with WTOP-TV, the Columbia Broadcasting System's affiliate in the nation's capital.



JOHN FRANKENHEIMER

In 1951 Frankenheimer became, as he put it, "the most impossible second lieutenant ever known to the United States Air Force." Assigned to a photographic service squadron in Burbank, California, where the Warner Brothers studio is located, he directed a documentary film about asphalt and another about a California cattle ranch. From that period he dates the loss of his shyness and the beginning of his self-confidence. When he was discharged from the Air Force in 1953 with the rank of first lieutenant, he was confident enough to walk into the New York employment office of the CBS television network and ask for a job as assistant director. He got the job, working at first on weather shows, news shows, and Garry Moore. Soon he advanced to Edward R. Murrow's celebrity interview show, *Person to Person,* to dramatizations of historical events in news format on *You Are There,* and to *See It Now.* From time to time he handled the full directorial assignment on *You Are There,* the sentimental family comedy *Mama,* and *Danger.*

Within a year the producer Martin Manulis appointed Frankenheimer as co-director of *Climax!,* a weekly series of hour-long dramas with a generous budget and much prestige. The permissive Manulis allowed Frankenheimer to learn, develop, and make mistakes. When he moved on to

FRANKENHEIMER, JOHN—*Continued*

Hollywood to produce a series of weekly ninety-minute dramas—the distinguished *Playhouse 90* for CBS-TV—Frankenheimer accompanied him. Between 1954 and 1960, for *Playhouse 90* and for CBS-TV's *DuPont Show of the Month* and NBC-TV's *Sunday Showcase,* Frankenheimer presented 127 live television dramas—roughly one a month. A representative sampling of productions that Frankenheimer himself considers outstanding includes *Forbidden Area; The Comedian; The Last Tycoon; Clash by Night; The Days of Wine and Roses; A Town Has Turned to Dust; The Old Man; Face of a Hero; For Whom the Bell Tolls; The Browning Version,* in which Sir John Gielgud made his television debut; and *The Turn of the Screw,* which presented Ingrid Bergman for the first time on the small screen. His admirers would probably add *Winter Dreams; A Sound of Different Drummers; The Troublemakers;* and *Journey to the Day.*

Produced by Fred Coe and directed by John Frankenheimer, the two-part version of Ernest Hemingway's *For Whom the Bell Tolls* not only represented a technical triumph for television but, at $400,000, a high point in cost. To enlist the services of Jason Robards, Jr., Maureen Stapleton, and Eli Wallach, who were acting on the New York stage at the time, Frankenheimer used New York studios, sandwiching five weeks of intensive rehearsals and ten days of taping in between the actors' theater appearances.

Whether working in New York or in Hollywood, Frankenheimer's actors soon discover that he believes that "the very process of doing a show is a comment by the director." To make that commentary, Frankenheimer relies on rapid cutting, trick angles, and close-ups, leading some critics to feel that his techniques occasionally slip into artiness and gimmickry. His cameras have ridden into scenes on speeding motorcycles, have been rocked and tilted in riots, and have been languorously slowed down in love scenes. Frankenheimer tirelessly rearranges scripts, working with writers on every line to achieve desired effects. His drive for perfection in the smallest details and his outbursts when displeased have won him the sardonic nickname "Gentleman Johnny," but have not cost him the respect of his associates.

For five years in a row Frankenheimer was nominated for the best directing award of the Academy of Television Arts and Sciences, and he was twice voted the best director of the year by *Radio and Television Daily.* When *The Comedian* won an Emmy as the best single program of 1957, the award went not to Frankenheimer, the director, but to the producer Martin Manulis and to the writer Rod Serling. Frankenheimer is often mistakenly credited with directing *Requiem for a Heavyweight,* which was directed by his close friend Ralph Nelson. Other awards given to Frankenheimer include the Christopher Award in 1954, the Critics Award for the best television direction of the year in 1956 and 1959, a Brotherhood Award from the National Conference of Christians and Jews in 1959, and an Acapulco Film Festival award in 1962.

Frankenheimer's first motion picture, which he filmed in twenty-five days, was *The Young Stranger* (Universal, 1957), a sensitive, small-scale study of the lack of understanding between a high school boy and his neglectful father. Although reviewers praised it as "honest," "believable," and "poignant," Frankenheimer considers it a failure and complains that it was recut by other hands and advertised as "170 pounds of teen-age fury." His next film was *The Young Savages* (United Artists, 1961), which starred Burt Lancaster and Shelley Winters in a detective thriller and courtroom melodrama with sociological overtones. It was shot on location in East Harlem, where Frankenheimer also recruited teen-aged gang members to play in the film. Critics found *The Young Savages* more of a melodrama than a sociological documentary film, but Frankenheimer's camera techniques, including the reflection of the murder that opens the film in the victim's sunglasses, were praised as "inventive" and "arresting."

These qualities were even more apparent in *Birdman of Alcatraz* (United Artists, 1962), again starring Burt Lancaster, and based upon the best-selling biography by Thomas E. Gaddis of Robert Stroud, a convicted murderer who spent forty-three years in solitary confinement and became an authority on the diseases of birds. Frankenheimer had wanted to adapt the biography as early as 1955 for *Playhouse 90,* but ran into opposition from the Federal Bureau of Prisons to "glorifying a murderer." In becoming the second director to tackle the assignment for Burt Lancaster and Harold Hecht, the producers, Frankenheimer found himself faced with some serious technical problems. The story was long and static, took place mostly in a tiny prison cell, and featured a supporting cast that included 600 sparrows and canaries. He surmounted them so well that *Birdman of Alcatraz* became the only official United States entry at the Venice Film Festival in September 1962, where it won the San Giorgio award for the film that best "stimulates with artistic dignity feelings and ideas useful to civilization."

With *All Fall Down* (Metro-Goldwyn-Mayer, 1962), William Inge's adaptation of a novel by James Leo Herlihy, Frankenheimer returned to the theme of family conflict in a middle-class American environment. Making it virtually an art film, he showed a flophouse proprietor through an electric fan, photographed Eva Marie Saint through mirrors to dramatize her schizophrenia, and shot a love scene with poetically slow three-ply dissolves to convey, in his words, "everybody's fantasy of what sex should be and never is." Although critical opinion was divided over the merits of *All Fall Down,* it was one of the three American entries at the Cannes Film Festival in 1962.

Based on Richard Condon's best-selling novel of 1959, *The Manchurian Candidate* (United Artists, 1962) was Frankenheimer's attempt to communicate a feeling of lurid nightmare—an attempt that succeeded, in the opinion of most reviewers. Featuring Laurence Harvey as a brain-washed assassin, Frank Sinatra as a major out to foil a Communist plot to take over the United States government, and Angela Lansbury as a son-devouring mother, *The Manchurian Candidate* had most of the cinematic virtues except a plot that could withstand close analysis. In a poll of movie reviewers conducted by the *Film Daily,* it was voted the best film of 1962.

Another best seller about a cabal to seize control of the United States government—this time by a junta headed by the chairman of the Joint Chiefs of Staff—provided the source of Frankenheimer's next film, *Seven Days in May* (Paramount, 1964). Rod Serling based his script upon the 1960 novel with the same title by Fletcher Knebel and Charles W. Bailey 2d. Although the Pentagon refused to co-operate, Frankenheimer and his associates were allowed to tour the living quarters of President John F. Kennedy and to film a riot between warring pickets in front of the White House. The realistic performances of Burt Lancaster, Frederic March, Kirk Douglas, Edmond O'Brien, and Ava Gardner and Frankenheimer's semidocumentary style added up to a genuine intellectual thriller.

In the summer of 1963, replacing Arthur Penn on a week's notice, Frankenheimer took over direction of *The Train*, a story of the French Resistance during World War II. He removed half of the dialogue from the script and then started to shoot on location in the French railroad yards, while costs mounted astronomically. Within less than a year he had finished the film in Paris and could turn his attention to other projects, including a film with the working title of "The Confessor," about capital punishment, and "Starpath," a comedy by George Axelrod about the advertising business in New York.

John Michael Frankenheimer married Carolyn Miller in September 1954. By that marriage, which ended in divorce in November 1962, he has two daughters, Kristi and Lisa Jean. In December 1963 he married Evans White Evans, an actress who appeared in *All Fall Down.* An imposing six feet three inches in height, Frankenheimer has brown eyes and black hair. His manner away from the set has been described as "a blend of enthusiasm and urbanity." He is a member of the Directors Guild of America, the American Civil Liberties Union, and the Democratic Party. "I'm almost two different people," Frankenheimer has said, "one when I work and one when I don't. I get obsessed by a show and when I'm working I don't think of anything else at all." Although he has discarded other boyhood enthusiasms, he still goes to five or six movies a week. He never did enjoy watching television.

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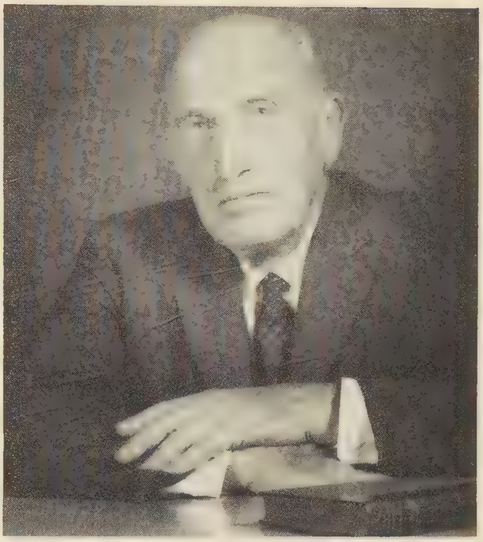
GARST, JONATHAN Dec. 4, 1893- Agricultural consultant
Address: 676 Santa Barbara Rd., Berkeley, Calif.

"It is going to be a first-class crime if anyone in this world lacks food in another decade," Jonathan Garst wrote in his book *No Need for Hunger* (1964), describing ways in which the methods of the American agricultural revolution might be adapted to increase food production in the populous and hungry areas of the world. Convinced that starvation could eventually be made obsolete, Garst has acted as an agricultural consultant in underfed countries, and he draws on his years of practical experience as a farmer in the United States.


Barry Evans

JONATHAN GARST

Jonathan Garst was born in Rockford, Illinois on December 4, 1893 to Edward Garst, a merchant and Civil War veteran, and to Bertha (Goodwin) Garst, a teacher. His grandfather had established a general store in Des Moines, Iowa in 1869. His younger brother and only surviving sibling is Roswell Garst, a leading producer of hybrid seed corn and an authority on the crossbreeding of corn, whose clients include Soviet Premier Nikita S. Khrushchev. Jonathan Garst grew up in Coon Rapids, Iowa and attended West High School in nearby Des Moines. He later returned to his native city, where he graduated from Rockford High School in 1911.

Majoring in soil fertility, Garst attended Iowa State College (now Iowa State University of Science and Technology) in Ames and the University of Wisconsin in Madison, from which he graduated with a B.S. degree in 1915. For two years after his graduation he farmed in Coon Rapids. In September 1917, after the United States entered World War I, he joined the United States Army as a private. He served in the 139th Infantry, 35th Division, in France and was three times a corporal. While in uniform, he attended the University of Edinburgh in Scotland for one semester. He was discharged from military service as a corporal in August 1919.

Over the next decade Garst divided his time between practical farming experience, studying geography and soil fertility, and teaching. He farmed in Manitoba, Canada for three years and worked for one year for the E. G. Clark Seed Company in California. For one term in 1926 he studied at the University of Grenoble in France and then entered the University of Edinburgh, which awarded him a Ph.D. degree in geography in 1930. While working on his thesis about the geography of the Los Angeles region he taught geography for two years at the University of California at Los Angeles. From 1930 to 1933 he worked in Scotland for the Macauley Institute of Soil Science in Aberdeen and for the Scottish Department of Agriculture as a reclamation agent at Stornoway on the Isle of Lewis.

In 1933 Garst returned to the United States to help expand the sales of the Garst & Thomas Hybrid Corn Company, which his brother Roswell had founded in 1930 with a friend and neighbor, Charles W. Thomas. The company had become the agent for northwestern Iowa for the production and marketing of the hybrid seed corn developed by Henry A. Wallace and his father, Henry C. Wallace. The Garsts toured the Iowa countryside, urging farmers to buy the new corn seed. Because the farmers lacked cash during the Depression, the Garsts settled for barter—two hogs for two bushels of seed—or they gave a farmer a bushel of hybrid in the spring, in exchange for his promise to pay the next fall one half the increase in yield the new seed produced.

As growers and salesmen of corn, the Garsts contributed to the American agricultural revolution, which, among other things, permitted a doubling of the production of corn per acre between 1930 and 1960. The average yield in the United States in 1930 was twenty-six bushels per acre; in 1960 it was fifty-four bushels. Successful farmers now have yields of over 100 bushels per acre. Mechanization has also reduced within thirty years the manpower needs for producing a bushel of corn—from a half hour of a man's time in 1930 to three minutes in the 1960's for an efficient farmer. With advances occurring so rapidly, Garst once pointed out that if you were away from the coffee table in a café in Coon Rapids for a few months, "you hardly knew what they were talking about when you got back."

Returning to California, Garst worked for a time with its state Bureau of Markets. In 1934 he joined the Consumers Counsel in the Department of Agriculture in Washington, and in 1935 he became regional director of the federal Farm Security Administration for five Southwestern states. Later he was placed in charge of the federal migratory agricultural labor camps that sprang up during the "Grapes of Wrath" era of the 1930's. From 1938 until the beginning of World War II, he served as regional director for eleven Western states of the surplus marketing administration.

In 1940 Garst went to Alaska in behalf of the War Production Board to foster mineral production. In the following year he traveled to drought-stricken northeastern Brazil for the Office of the Co-ordinator of Inter-American Affairs to promote food and rubber production. In this capacity he helped to administer a $2,000,000 United States government loan that provided seeds and steel hoe blades to the northeastern Brazilian farmers. He returned to California in 1942 and began to develop a 1,000-acre farm in the Sacramento Valley. There he raised and processed hybrid seed corn, and he also designed and patented a mechanical beet topper.

In 1947 Garst returned to Washington as a consultant on the disposal of surplus Army ammonia plants to fertilizer companies. In 1951 he was named a special assistant to Secretary of Agriculture Charles Brannan to expand fertilizer production during the Korean War. That year, in a memorandum to the Secretary, he wrote that the United States was faced with an emergency situation in respect to grain and would need 3,000,000 additional acres of land per year to meet the increased food needs of a rising population. With no new lands available, he suggested that the alternative was greater use of nitrogen. (In terms of crop yields, one ton of nitrogen in fertilizer equals fourteen acres of good farmland.) As Garst has pointed out, "Without the increase in fertilizer production that took place in the decade of the fifties, we would be short of food now. . . . The change has been so rapid . . . that farm shortages in our country are an almost forgotten part of ancient history."

Garst revisited Scotland in 1956 and also spent one month at the Rothamsted Experiment Station outside London as a guest of the director, Sir William Ogg. Started in the 1840's, Rothamsted was the first agricultural experiment station in the world. It is still a center of agricultural research, and some of the original field experiments begun there over 100 years ago are still in operation. One of these is the Broadbalk Field, which, according to Garst, offers proof "that plants can be well fed with simple organic chemical compounds which can be prepared in quantity in a chemical factory."

In 1960, the year in which he retired from farming and the seed corn business, Garst visited Rumania, the Soviet Union, and Poland as an advisor to their fertilizer industries, and in the following year he went to Brazil in behalf of the United States government's Food for Peace Program. Although he noted some improvements in the crops of northeastern Brazil since his visit some twenty years earlier, he found that food was scarce because its population had virtually doubled since the 1940's. As a means of alleviating this situation Garst suggested the migration of people from the northeast to less populous areas of the country. He also proposed United States aid for a mass education program, construction of roads into central Brazil, and an experimental farm near the new capital, Brasilia, to demonstrate how vacant lands could be brought under cultivation.

For the Foreign Agricultural Service of the United States Department of Agriculture, Garst undertook a trip in 1962 to the Caribbean and Central America. While visiting El Salvador he suggested a scheme, similar to the one he and his brother had used in selling hybrid corn in the 1930's. He proposed that the government launch a program of trading fertilizer to farmers in exchange for corn due after harvest time. This would enable farmers to increase their food production, and, by providing credit, would benefit those who need the help most: the small, poor, and often illiterate farmers. In

1964 Garst visited Iran, Pakistan, and India as a consultant to an oil company, to investigate the possibilities of establishing fertilizer factories in those countries.

In his book *No Need for Hunger* (Random House, 1964), Garst summarizes the suggestions he has made for improved agricultural production in his role as consultant to other countries. He points out that the teamwork of scientists, industrialists, salesmen, and farmers together can feed the world, and he proposes means by which food production might be increased and diet deficiencies overcome in countries with such differing circumstances as Brazil, India, and El Salvador. In general Garst believes that the quickest way in which tropical countries can improve their food production is by using fertilizer rather than by relying on the slower process of mechanization. He urges that steps be taken to increase the production of eggs, milk, and meat, to eradicate such maladies as Kwashiorkor—a protein-deficiency disease that takes a large toll among children.

Citing evidence of a close correlation between the scarcity of food and a high birth rate, Garst concludes that the population explosion could be slowed down by providing adequate nourishment to people everywhere. Although he concedes that economic, political, and social conditions also explain much of the world's hunger, he believes that enough agricultural know-how is available to end semi-starvation. Garst feels that better use could be made of American surplus food abroad to benefit the small farmer. He proposes steps to be taken to further the development of co-operatives, of small chicken farms, and of fertilizer plants, and he suggests that teams of salesmen visit the rural areas of such countries as India to acquaint the small farmer with new agricultural developments. Russell Kirk, reviewing the book for the New York *Herald Tribune* (March 15, 1964), criticized some of its conclusions, but called it "convincing and heartening." Senator Hubert H. Humphrey of Minnesota has said, "I warmly commend *No Need for Hunger* to anyone who is concerned about the anachronistic distinction between the undernourished and the well-nourished of this world."

Jonathan Garst's first marriage, to Aïda Gilchristie on February 19, 1926, was ended by her death in 1959. By that marriage he has one son, Perry, who farmed with him in California. On November 23, 1960 Garst married Gertrude Flint Jones, an obstetrician and gynecologist. Garst is five feet eleven inches tall and weighs 190 pounds. He has blue eyes and thinning hair. He is a Democrat.

Reference

Garst, Jonathan. No Need for Hunger (1964)

GARST, ROSWELL 1898(?)- Agriculturist; businessman

Address: b. Garst & Thomas Hybrid Corn Co., Coon Rapids, Iowa; h. Coon Rapids, Iowa

The growing of Iowa corn and the conduct of diplomacy may seem an unlikely combination, but when they are crossbred the yield can be spectacular. Such at least has been the case with Roswell Garst, one of the world's largest producers of hybrid seed corn and something of a corn consultant to Premier Nikita S. Khrushchev and other dignitaries behind the Iron Curtain. Roswell Garst has pioneered in the use of new fertilizers and new types of farm machinery. He has constantly experimented with new ways of feeding livestock, and he has exported his machinery and products to many areas of the world. For most of his life he has been showing people how to produce more food with less labor.

Since 1955 Roswell Garst's farm at Coon Rapids, Iowa has been a stamping ground for visiting agriculturists from all over the world. Garst was the one American whom Premier Khrushchev placed on his visiting list when he toured the United States in 1959. "I am constitutionally opposed to hunger, regardless of race, color, or creed," Garst is reported to have said. "I think hungry people are dangerous people. I think hungry nations are dangerous nations." President Franklin D. Roosevelt once called Roswell Garst the "Henry Kaiser of American agriculture."

Roswell Garst was born in Rockford, Illinois around 1898, the son of Edward Garst, a Civil War veteran. Jonathan Garst, a brother of Roswell Garst, is an agricultural expert who operates a 1,000-acre farm in the Sacramento Valley of California. Roswell Garst grew up in Coon Rapids, in west central Iowa not too far from Des Moines, where his grandfather had established a general store in 1869. He attended the University of Iowa, Northwestern University, and the University of Wisconsin, but has never obtained a college degree. When the United States entered World War I in 1917, Garst left the University of Wisconsin and went back home to raise food for the war effort, taking over a rundown farm of 200 acres owned by his father. Except for a period of four years in the 1920's when he sold real estate in Des Moines, he has been engaged in agriculture ever since.

Impressed by the resistance to diseases and insect pests of the hybrid seed corn developed by Henry A. Wallace and his father, Henry C. Wallace, Garst decided to produce and market the new strain. In 1930 he founded the Garst & Thomas Hybrid Corn Company with his friend and neighbor, Charles W. Thomas. Now one of the largest firms of its kind, it produces 5 percent of all hybrid seed corn planted in the United States. Garst & Thomas hybrid seed corn has yielded a five-year average of 100 bushels per acre; the average yield in the United States of ordinary corn is fifty bushels per acre. In 1937 Garst began to hold open-houses for farmers, in which he demonstrated how to extract use and profit from insecticides, herbicides, fertilizers, and cattle feeding.

While growing hybrid seed corn, the partners learned the importance of using proper fertilizers. Garst became a strong advocate of nitrogen fertilizer and abandoned crop rotation many years ago, calling it "about as up to date as dinosaurs." As a result, after being planted with hybrid corn continuously for fifteen years, some of his fields are more productive than when their soil was virgin.

(Continued next page)

Wide World

ROSWELL GARST

Useful disposal of the tons of waste corncobs that were piling up on his farm was the problem that Garst tackled next. Having heard that they could be nutritious when fed to cattle, he began his own feeding experiments. Eventually he discovered that a cheap nitrogen compound, urea, could supplement such cheap cellulose as corncobs as livestock feed. Garst now believes that if others will adopt this process, there is no reason "why people can't all have lamb chops for breakfast, roast beef for lunch, and steak for dinner."

Roswell Garst is now sales manager for the Garst & Thomas Hybrid Corn Company. He owns 2,500 acres of farmland around Coon Rapids and is a professional manager for absentee owners of about 8,000 more acres. He raises about 1,500 hogs, 2,500 laying hens, and 2,000 to 5,000 head of cattle a year. His establishment has become one of the most efficient and lucrative farming operations in the world and a mecca for foreign officials touring the United States. John Strohm observed in *Reader's Digest* (June 1960) that "the Garst guest book reads like a diplomatic *Who's Who* from Latin America, Europe, and Asia."

It all began when a group of Soviet farm experts headed by Vladimir V. Matskevich heard of Garst's farming operations while touring the United States in the summer of 1955 and asked to be taken to inspect them. Matskevich in turn issued an invitation—at that time unprecedented—to Garst to visit the Soviet Union. Accompanied by Dr. Geza Schutz, a friend and fellow agricultural expert, Garst did so in the fall of 1955. As a result of Garst's tour of the Soviet Union and of his long conference with Nikita S. Khrushchev, the Soviet government bought an experimental quantity of hybrid seed corn to aid its program for expanding corn production.

On November 2, 1955 the Russians applied for visas for ten agricultural experts to visit the United States for further study of American methods and for consultation with agricultural specialists. The State Department delayed granting the visas on the ground that plans for reciprocal exchanges had not yet been fully and clearly worked out by the two governments. Garst, who had initiated the invitation, called the delay a "tempest in a teapot" and flew to Washington to discuss the matter. As a result, visas were granted for a five-man delegation, which visited the Garst establishment late in November 1955. That month a three-man Rumanian agricultural mission also paid a visit to the Garst farm, and by the end of their trip the Rumanian experts had bought hybrid seed corn and farming equipment valued at around $500,000.

These exchanges and negotiations did not escape criticism in the United States. Writing in the New York *World-Telegram and Sun* (January 26, 1956), R. H. Shackford criticized Garst along with American industrialists interested in trading with Russia, on the ground that "trading with the enemy during a cold war can be just as dangerous as trading with the enemy in a hot war." Marguerite Higgins of the New York *Herald Tribune* (December 13, 1955) saw in the granting of visas a "victory" for Russia and said that some American officials felt that while the Russians could gain much knowledge from their visits to the United States, they had little to offer in return. Miss Higgins did not, however, blame Garst, since "being typically American, he looked at this as a simple business proposition." To the Iowa agriculturist, however, who speaks of "full-belly diplomacy," feeding people is good politics as well as good business.

During his much-publicized American tour, on September 23, 1959, Premier Nikita S. Khrushchev himself traveled to Coon Rapids, Iowa to visit the six-bedroom, fully air-conditioned farmhouse of Roswell Garst and its environs. There, near the family swimming pool, Mrs. Garst served a dinner of fried chicken, barbecued ribs, potatoes, salad, pie, and iced water to over one hundred guests. They included Adlai E. Stevenson, a personal friend, and Henry Cabot Lodge, then United States Ambassador to the United Nations.

Surrounded by a milling mob of photographers, television cameramen, and journalists, Khrushchev inspected the farm and engaged in serious conversation and banter with Garst, Lodge, and Stevenson. At one point Garst became so exasperated with the representatives of the mass media that he hurled silage at photographers and kicked Harrison Salisbury of the New York *Times* in the shins. The near-riot has since been referred to by members of the press as the Battle of Coon Rapids.

The warm relations between Garst and Soviet officials cooled in 1960 and 1961, following the increase in tension between the United States and the U.S.S.R. caused by the shooting down of an American U-2 reconnaissance plane over Russia and the subsequent collapse of the Paris summit conference. Soviet officials boasted of having exceeded Garst's production on their farms, and an article in the Soviet newspaper *Rural Life* criticized the wages he paid his workers, the lavish appointments of his farm, and the abandoned farmhouses in its immediate neighborhood. Garst described the reversal in relations as "sad," but two years later, on September 16, 1962, he again played host to a high Soviet official—Konstantin G. Pysin, the Minister of Agriculture, heading a six-man delegation. In May 1963 Garst paid his most recent visit to Russia and other Iron Curtain countries, including Rumania. With his nephew, John Crystal, Garst paid a leisurely visit to Premier Nikita S. Khrushchev at his dacha. It was the first time that Garst had seen Khrushchev since his visit to Coon Rapids in 1959. Early in February 1964 Garst sent a 3,000-word letter to Soviet farm officials, which was published on February 12 in *Izvestia,* the official party newspaper. In it he advised the Soviet Communist Party Central Committee that the best way for the Russians to increase their farm production would be the copying of American agricultural methods and the adoption of American farm technology.

Garst's latest project involves the use of surplus United States grain to help other countries to establish large chicken-raising industries. Chickens are an ideal way to alleviate food shortages, Garst believes, because they require little land and because there are no religious prohibitions against eating them, such as the Hindus have against beef and the Jews and Moslems have against pork. He has advocated such a plan in Washington, where he has discussed his plans with representatives of the Departments of State, Agriculture, and Labor.

Roswell Garst married Elizabeth Henak in 1922, and the couple settled down in the white clapboarded farmhouse where they still live and to which they have added over the years. They have five children: two sons, Stephen and David, and three daughters, Mrs. James Kamps, Mrs. Harold Lee, and Mary Garst. According to Garst, his sons were educated the "Garst way." "They got their liberal arts in school and learned farming at home," he once explained. Garst is a rugged, large, and strong-jawed man whose appearance has sometimes evoked comparison to that of Spencer Tracy. The loose suspenders he wears are his only concession to the farmer's usual wearing apparel. Around the farm he usually wears a business suit—perhaps in keeping with his associations as president and main stockholder of the Iowa Savings Bank in Coon Rapids and as director of a Des Moines savings and loan institution. The only organization to which he belongs is the American Farm Bureau Federation. Although he was reared as a Presbyterian, he now says that he is "not very serious about religion." He describes himself as a "modern Republican" and an "independent Republican," but Mrs. Garst is a Democrat and a subscriber to the annual Democratic Jackson Day dinners.

The hunch of his shoulders, the squint of his eyes, and the humor and showmanship of his homespun lectures have prompted one observer, Austin C. Wehrwein of the New York *Times* (September 17, 1962), to call Roswell (Bob) Garst a "folksy, down-to-earth Dutch uncle." Journalists have called attention to his passion for people and ideas. In the fall of 1962 his larynx was removed in a cancer operation, forcing him to speak with the help of a mechanical voice box, but his opinions remained as blunt as they had been before and his conversation was still studded with folksy expressions and classical quotations. He once told an interviewer for the New York *Post* (September 20, 1959): "I'm not a Communist, nor do I admire the Communist administration system. But I'll tell you very frankly that I think they will make twice as much progress as the feudal countries who refuse to change their ways."

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GASSMAN, VITTORIO Sept. 1, 1922- Italian actor and director

Address: h. Via Appennini 47, Rome, Italy

Vittorio Gassman, who has been called the Laurence Olivier of Italy, has for two decades been pursuing parallel and equally successful careers on stage and in motion pictures. In the Italian theater he is respected as the actor in or director of a hundred plays and, since 1960, as the founder and producer of Teatro Populare Italiano, a traveling troupe with its own portable stage that has brought classical and modern drama to audiences of workingmen, shopgirls, and peasants throughout Italy. To subsidize his theatrical work, which is his first love, he has appeared in more than fifty films since 1946. It is through his motion pictures that he is best known in the United States, where his reputation has been burgeoning since the release of *The Big Deal on Madonna Street* in 1960. His finest movie interpretation, in the consensus of American critics, was that of the irresponsible charmer in the tragi-comic *The Easy Life,* released in the United States in 1963.

Vittorio Gassman was born in Genoa, Italy on September 1, 1922 to Enrico Gassman, an engineer, and Luisa (Ambron) Gassman. His mother, who would have become an actress if her family had not objected, persuaded him to quit the study of law at the University of Rome and accept a scholarship to Rome's Academy of Dramatic Art, where he established a brilliant record and acquired a lasting love of classical and Shakespearian drama.

After making his professional stage debut in 1943 in a production of Niccodemi's *La Nemica,* Gassman appeared successively in featured roles with Elsa Merlini, Laura Adani, and Evelina Maltagliati before becoming first actor in the company of the Teatro Nazionale, directed by Guido Salvini, and in a troupe directed by Luchino Visconti. The Visconti productions included Italian versions of works by Tennessee Williams, Arthur Miller, and Henrik Ibsen.

His stage appearances brought him to the attention of Italian film makers in 1946, and he made his cinematic debut in the same year in *Preludio d'Amore.* Between 1946 and 1949 he appeared in several motion pictures, including *Daniele Cortis, L'Ebreo Errante, Il Cavaliere Misterioso,* and *Il Lupo della Sila.* The film that first earned him international notice was Giuseppe de Santis' neo-realistic *Riso Amaro* (1949), a tragedy about migratory rice harvesters in the

VITTORIO GASSMAN

Po Valley that was released in the United States in 1950 under the title *Bitter Rice*. As Howard Barnes noted in the New York *Herald Tribune* (September 19, 1950), Gassman was "properly sinister" as a sadistic petty criminal whose lust for rice worker Silvana Mangano brought death to both of them. Subsequent films featuring Gassman with Miss Mangano, including *Anna* (1951), evoked less enthusiasm from reviewers.

The first movie that Gassman made in the United States was *The Glass Wall*, directed by Michael Shane in New York City in 1952 and released through Columbia Pictures in 1953. Starring as a refugee who jumps ship and is chased by police and immigration authorities through Manhattan, Gassman was credited by critics chiefly with handling the emotional role with restraint.

Signed to a contract by Metro-Goldwyn-Mayer, Gassman went to Mexico in the fall of 1952 to make the best of a mawkishly tragic role opposite Yvonne de Carlo in *Sombrero*. His next MGM vehicle, *Cry of the Hunted* (1953), received even less endorsement from the critics than *Sombrero*. In MGM's *Rhapsody* (1954) Gassman, playing a dedicated violinist plagued by the amorous advances of Elizabeth Taylor, was trapped in a scenario that Bosley Crowther in the New York *Times* (March 12, 1954) termed "fatuous."

Obtaining release from his Metro-Goldwyn-Mayer contract in August 1955, Gassman joined the cast of *War and Peace*, a film version of Leo Tolstoy's novel that was being produced in Rome by Carlo Ponti and Dino De Laurentiis. When the movie was released by Paramount in August 1956, critics treated it as the spectacle that it was and paid little heed to the leers that Gassman, as Anatole, was giving to Natasha, played by Audrey Hepburn. Shortly after finishing *War and Peace*, Gassman starred in Warner Brothers' *The Miracle* with Carroll Baker and in Medallion Pictures' *The Love Specialist*, both released in 1959.

The first adequate cinematic vehicle for Gassman's comic talent was *I Soliti Ignoti* (1958), released in the United States in 1960 as *The Big Deal on Madonna Street*. In this lampoon on movies about scientifically planned crimes Gassman played the leader of a gang that plots the robbery of a pawnbroker's jewelry safe and bungles the task at every turn. Mario Monicelli, who directed *The Big Deal on Madonna Street*, followed it with *La Grande Guerra* (*The Great War*, 1959), a tragi-comedy in which Gassman, playing a lusty, gold-bricking Italian army soldier, was again allowed to display his flair for comedy despite the ominous setting and the fatal denouement. Dino De Laurentiis, producer of *La Grande Guerra*, also produced *Barabbas* (1962), a film version of Pär Lagerkvist's novel in which Gassman played the important role of Sahak. In *Love and Larceny* and *Fiasco in Milan*, both released in the United States in 1963, Gassman again played an inefficient criminal. The two films, and particularly *Fiasco in Milan*, won less praise from the critics than their prototype, *The Big Deal on Madonna Street*.

The high point of Gassman's cinematic career was *Il Sorpasso*, released in the United States as *The Easy Life* (1963), a film directed by Dino Risi, in which he played what Brendan Gill in the *New Yorker* (January 4, 1964) called "a role worthy of his gifts." The role was that of a happy-go-lucky, sports-car-driving playboy, unaware that he damages those whom he charms, who takes an introverted student whom he has met casually through a whirlwind weekend to a tragic end. Brendan Gill in his *New Yorker* review said that *The Easy Life* was "a statement about *la dolce vita* that comes far closer to being true art than . . . *La Dolce Vita*." Gassman himself told Frances Herridge of the New York *Post* (March 31, 1964) that the film was "not like *La Dolce Vita*, which was glamorized, but the actual squalid view. It's an immoral picture because it makes the character I play charming and amusing. You can't help liking him. It only hints that he has some remorse toward the end. He is really an unhappy man. The more cynical you are, the lonelier you are." Judith Crist in the New York *Herald Tribune* (December 23, 1963) wrote that Gassman's performance confirmed her "growing suspicion that Vittorio Gassman is one of the most underrated actors around." David Slavitt of *Newsweek* (January 13, 1964) included *The Easy Life* in his selection of the ten best movies of 1963. It was announced in March 1964 that a sequel to *The Easy Life*, tentatively titled "The Mobsters," had been completed. As of 1964, Gassman was committed to making three films a year.

And Suddenly It's Murder, a minor entertainment starring Gassman and Alberto Sordi, was released in the United States in February 1964. In March 1964 Gassman finished filming *Let's Talk About Women*, in which he is the male character who gives continuity to ten different love stories. He went to Argentina in April 1964 to make a film tentatively titled "The Italian in Argentina."

Meanwhile, throughout his film career theater had remained his primary interest. In 1950 he won the St. Vincent prize for his direction of Ugo Betti's *Il Giocatore.* He toured Buenos Aires, Montevideo, São Paulo, and other cities in South America in 1952, giving dramatic recitations. In 1952-53 he acted in and co-directed with Luigi Squarzina productions of the Teatro di Arte Italiano, including *Hamlet.* He directed his own company in 1954-55. One of the most successful productions in that season—one which Luciano Lucignani helped to direct and in which Gassman appeared—was an Italian version of Jean-Paul Sartre's dramatization of Alexandre Dumas' *Kean.* In 1958 he toured the Burgtheater of Vienna, the Théâtre Sarah Bernhardt in Paris, and other European theaters with a production of *Orestes.*

In February 1960, when he had accumulated enough money from films, Gassman, with the help of his mother, his sister, Signora Maria Randone, and his brother-in-law, realized a long-standing ambition when he founded the Teatro Popolare Italiano (Italian Popular Theater), often abbreviated as T.P.I. Modeled after Jean Vilar's French Théâtre National Populaire, T.P.I. was intended to reach audiences unacquainted with the theater and to provide aspiring Italian actors and actresses with a repertory in which they could gain practical experience.

The first presentation of T.P.I. was Alessandro Manzoni's drama about historic events in northern Italy in the eighth century, *Adelchi,* in which Gassman starred. It opened at Trastevere on Rome's left bank on February 20, 1960 in a portable, circus-type tent seating 3,000 people. After six weeks in Rome the company of seventy actors, technicians, and stagehands took to the road. The portable tent and equipment were carried by fifteen trucks. With Gassman usually starring as well as directing, the troupe brought to towns large and small throughout Italy, at nominal prices, a repertoire of plays including Ennio Flaiano's contemporary, bitterly ironic *Un Marziano a Roma* (A Martian in Rome), an adaptation of Luigi Pirandello's *Questa Sera Si Recita a Soggètto* (Tonight We Improvise), Sophocles' *Oedipus Rex,* Aeschylus' *Orestes,* and *Hamlet.*

Because the T.P.I. was operating on a chronic deficit, Gassman in 1962 began planning foreign tours that would gain revenue while demonstrating what T.P.I. was trying to do. The first realization of this plan was *The Heroes,* a program that opened at the Aldwych Theater in London, England on May 21, 1963. The program consisted of selections from the T.P.I. repertoire, from ancient to modern, with Gassman playing the central role in each scene, assisted by one or two others from his company. Although some critics resented being asked to imagine that they were Italian villagers, T. C. Worsley of the New York *Times* (May 22, 1963) expressed a common critical reaction to the performance when he described it as a "great tour de force carried out with enormous assurance and economy of style." In March 1964 Gassman announced that the Italian government would relieve the financial problems of the T.P.I. by subsidizing a permanent theater for the company. Gassman expected to begin working in the new theater in September 1964.

Vittorio Gassman, at present unmarried, was previously married to Eleanora Ricci (1944) and to American actress Shelley Winters (1952). He has a daughter, Vittoria, by Miss Winters. According to Jane Gaskell in the New York *World Telegram and Sun* (June 15, 1963), Miss Winters once described her ex-husband as "no soul—just ego." Miss Gaskell immediately quoted Gassman on his own progress: "In my work I am less egoistic. I am still a very, very ambitious man. But my aims are less for myself, more for society. . . . My People's Theater in Rome is serving a purpose." He added: "I am interested in two things, work and women."

Gassman is six feet two inches tall and has the physique of an athlete. According to female reporters who have interviewed him, his physical attractiveness has increased with age. His eyes are brown, his face is a leathery tan and slightly lined, his voice is a rich baritone, and his smile has been variously described as "easy," "proud," and "shy." He speaks English with a British accent. Gassman's manner is reserved and he tries to avoid the fabricated publicity associated with show business. His favorite recreation is basketball. He is a member of the Teatro Club, Rome. Among the theatrical awards he has won are the Silver Palm of Palermo, the St. Genesio prize, and the Best Actor award of the Italian Film Journalists' Society. Early in his career he was also honored as an author, and he still often writes for newspapers and magazines about his profession. Among his literary works is an Italian translation of Seneca's play *Thyestes.*

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GEIJER, (KARL) ARNE (yā'yẽr är'nĕ) May 7, 1910- Swedish politician; labor union official
Address: Landsorganisationen, Barnhusgatan 18, Stockholm, Sweden

Swedish political and labor union leader Arne Geijer is probably the most important single contributor to the industrial peace that underlies the stability of his country's economy. Since becoming president of the Swedish Federation of Trade Unions in 1956, Geijer has converted an increasing number of local union officials to the philosophy of enlightened self-interest and reasonable co-operation in long-term goals already accepted on the higher levels of labor-management relations in Sweden. A member of the Swedish parliament since 1955, he is one of the six most powerful men in the ruling Social Democratic Labor party and is regarded by some party

Swedish-American News Exchange

ARNE GEIJER

observers as a likely successor to Prime Minister Tage Erlander. Geijer, who rose to his present positions through the ranks of the Swedish Metal Workers' Union, is also president of the International Confederation of Free Trade Unions.

Karl Arne Geijer was born on May 7, 1910, in Grangärde, a small community in the Dalarna province of west-central Sweden. He is the son of Karl Henrik Geijer, a railroad worker, and the former Anna Matilda Vidigsson. Leaving school at fifteen, Geijer went to work at the Nyhammar iron foundry near Grangärde. He was an enthusiastic member of the Swedish Metal Workers' Union (Svenska Metallindustriarbetareförbundet) from the time he joined. He also became active in the temperance and adult education movements. When he was in his early twenties he studied at the Brunnsvik adult education center in Dalarna, where a folk high school was combined with a trade union college. His teachers were impressed with his aptitude and achievement, particularly in economics, his favorite subject.

In 1938, shortly after he had left the Nyhammar foundry for a new job at the Enköping metal works, Geijer accepted the post of education secretary of the Metal Workers' Union. Seven years later he was appointed secretary of the union, and in 1948 he became its president. The Metal Workers are the largest unit within the Landsorganisationen i Sverige, the Swedish Federation of Trade Unions, commonly called the LO. As president of the Metal Workers, Geijer was on the executive committee of the LO.

The presidency of the Metal Workers' Union brought Geijer into close touch with defense matters, and in 1945 he was named to a government committee preparing for a modernization of Sweden's defense organization. After World War II he was a member of the Commerce and Industry Commission, an agency that plays an important part in planning Sweden's industrial economy and foreign trade.

In 1955 Geijer was elected to a term of eight years in the Första Kammaren, the upper house of the Riksdag, the Swedish parliament, where he is a leader of the majority party, the Social Democrats. The Social Democratic Labor party (Socialdemokratiska Arbetareparteit) founded in the late nineteenth century by Hjalmar Branting, has dominated Swedish political life since 1932. The party's domestic program is one of moderate socialistic economic reform. It advocates an extensive social insurance system and similar social welfare services, democracy in the management of industry, with as much government supervision as may be necessary, and a reasonable redistribution of wealth. In foreign policy it adheres to traditional Swedish neutrality, advocating aloofness from political and military alliances in the international power struggle. It favors European economic integration, however, as well as universal co-operation of all countries through the United Nations. Holding that neutrality must be armed to be viable, it argues for a strong Swedish military establishment. The Social Democratic majority in the upper house consistently numbers about half of that chamber's membership of 151, or about three times the strength of their closest rivals, the Liberals. The ratio in the lower house of parliament is similar. During his first years in parliament Geijer served on a government committee to draft recommendations for an economic policy combining full employment with monetary stability and a committee to investigate the desirability of Sweden's affiliation with the Common Market.

His political status was enhanced by his election to succeed the retiring Axel Strand as president of the Swedish Federation of Trade Unions in 1956. The LO embraces forty-four unions with a total membership of approximately one and a half million. The only unions in Sweden not affiliated with it are the Organization of Railwaymen (2,700 members), the Customs Officials' Union (4,000), and two smaller groups. The LO is roughly analogous, but not equivalent, to such loose national co-ordinating agencies as the American Federation of Labor-Congress of Industrial Organizations, whose member unions remain essentially separate and autonomous units. The organization that Geijer heads is a solid, unified body over which he and his executive committee have disciplinary control. This tight internal structure increases the federation's external effectiveness in the Swedish economy.

The LO under Geijer wields its vast power with a breadth of vision and sense of responsibility unparalleled in other countries. The Svenska Arbetsgivareföreningen, the Swedish Employers' Confederation, commonly called the SAF, reciprocates these attitudes. Co-operation between LO and SAF dates back to 1938, when the government persuaded them to agree that work stoppage would not be initiated by either side without preliminary negotiations. There were subsequent agreements covering industrial safety, vocational training, time and motion studies, the economic status of women workers, and other problems. In recent years the LO and

SAF have drafted general agreements to serve as a framework for wage bargaining within individual industries over a specified period of time (one or two years). In 1959 Geijer and the LO executive committee agreed to what was in effect a reduction in the hourly wage. Geijer explained that the agreement was made with a view to current uncertainty over the future of the Common Market and a drop in exports. Twenty-five percent of Swedish industrial output is exported, and unrealistic wage demands would price Swedish goods out of the market. "Peace in the labor market," Geijer has said, "is the foremost prerequisite for an expanding economy. We realize that a bitter fight would actually be against ourselves." Speaking apart from local Swedish conditions, Geijer advised the assembled delegates at the 1961 International Labor Conference in Geneva, Switzerland not to abuse the freedom to negotiate wages and working conditions that is possible in democratic societies lest "the state . . . intervene or . . . make an excuse for doing so." More recently he told R. H. Shackford of the New York *World-Telegram and Sun* (May 21, 1963): "We must show in practice that . . . democratic society can solve the workers' problems in a far better way than any dictatorship can do."

Geijer's enlightened policies have not always been welcomed by individual unions, but labor discipline has been maintained. In 1961, for example, only seventy-nine workers within the LO were involved in open labor disputes and the number of working days lost was only 3,088—the equivalent of one year's unemployment for ten men. In the same way there is no "featherbedding" in the labor market, and no resistance to automation.

The LO under Geijer, like management and the government, is committed to a policy of full employment. "We cannot afford unemployment," Geijer said in 1963. "Even the unemployed... must live and consume. We think it is much better that as many as possible participate in productive work, thus contributing to the welfare of the whole community." The current unemployment figure in Sweden is between two and three percent. Beyond their high rate of employment, Swedish workers enjoy one of the highest wage scales in Europe and generous fringe benefits, including four weeks paid vacation a year. Although there are no closed union shops in Sweden, 90 percent of the nation's workers have membership in the labor movement—the highest voluntary union membership in the world.

In July 1957 Geijer was elected president of the International Confederation of Free Trade Unions, succeeding Omer Becu of Belgium, who became secretary general. The I.C.F.T.U. was founded in 1949 by the American Federation of Labor, the Congress of Industrial Organizations, the British Trades Union Congress, and other national unions that considered the World Federation of Trade Unions undemocratic. Unlike the W.F.T.U., the International Confederation of Free Trade Unions has no Communist or Communist-dominated unions in its membership, which totals 56 million workers in ninety-seven countries and territories. At its biennial congresses the I.C.F.T.U. has drawn up resolutions against racial segregation in the United States and in South Africa, against specific dictatorships, and in favor of social welfare legislation and disarmament. One of the confederation's basic purposes is the fostering of democratic unionism throughout the world. Among its present long-range objectives is the establishment of an internationally guaranteed minimum wage. At the 1959 congress, held in Brussels, Belgium, Geijer was re-elected president of I.C.F.T.U.

In addition to his work as president of the Swedish Federation of Trade Unions and of the International Confederation of Free Trade Unions, Geijer has served on the central committee of the International Metal Workers Federation, in the presidency of the federation's shipbuilding section, and on the International Labor Organization's committees for the metal trades and for the iron and steel industry. The international travel involved in his work with worldwide organizations has made him well-known to political leaders as well as labor leaders in many countries. In 1962 Geijer went to Washington to explain the Swedish approach to President Kennedy's advisory committee on labor-management policy. The following year he was similarly consulted by the leaders of the Trades Union Congress in England, and recent tentative moves in the TUC toward a rational incomes policy owe much to the Swedish example. Geijer does not believe, however, that the Swedish approach to labor-management relations can be universally applied without qualification. Every country, he believes, must find its own most suitable approach.

Arne Geijer, who is unmarried, is said to look like a "modern Viking." He is of medium height but strongly built, with blond hair and "steady, penetrating blue eyes." His work leaves him little time for hobbies, but he is said to enjoy long walks in the woods. Geijer has proved himself a negotiator of great ability and tenacity. In discussion he speaks only when he has something worthwhile to contribute, but his interventions when they come are pertinent, well-documented, and convincing.

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GENNARO, PETER 1924(?) Dancer; choreographer

Address: 228 Alpine Dr., Paramus, N.J.

Among the busiest choreographers in American television and musical comedy is Peter Gennaro, a master of the modern jazz movement in dance. A performer as well as a creator of routines and director of ensembles, Gennaro became familiar to millions of television viewers through his appearances on Perry Como's *Kraft Music Hall* (1960-63). Successful on Broadway as well as television since the mid-1950's, Gennaro was the co-choreographer of *West Side Story* (1957) and the choreographer of *Fiorello* (1959), *The Unsinkable Molly Brown* (1960), and *Mr. President* (1962). Ann Barzel has observed of Gennaro's dual talent that "his personal ability affects his choreography, inspires his dancers" (*Dance Magazine*, March 1963).

(Continued next page)

Jack Mitchell, New York
PETER GENNARO

Peter Gennaro was born in Metairie, Louisiana, on the outskirts of New Orleans, about 1924. (The date of his birth is uncertain.) He was the youngest of three children of Charles and Conchetta (Sabella) Gennaro, both of whom were emigrants from Italy. The father, now retired, owned and managed Gennaro's Inn, a tavern and restaurant. The business is currently operated by Peter Gennaro's sister, Antoinette (Mrs. William Dwyer). His brother, Emile, is a real estate dealer in Metairie.

During his childhood in New Orleans, Gennaro contracted an ear infection that resulted in a chronic hearing problem in his adult life. He fortunately also grew up with a compensating sense of rhythm and "feeling" for the vibrations of music. As a child, he took fifty-cent dance lessons whenever he could afford them, but his aspirations were strictly amateur. He assumed that his career would be in the family tavern.

The decisive turn toward professional dancing occurred during his service (first as a private, later as a staff sergeant) in the Ordnance Air Corps. Trained as a company clerk, he found himself, by conspiracy of fate and military inefficiency, at a time and place in India where his clerical function was superfluous. A troupe of military entertainers headed by Melvyn Douglas, touring the China-Burma-India theater of operations, needed dancers. Gennaro joined the troupe and traveled with it for eight months. At the end of the war he returned to Metairie to tend bar in Gennaro's Inn, but found he had been spoiled for that task. After six months he went to New York to study dancing at the American Theater Wing.

In 1946 and 1947, supported by G.I. Bill allotments and money from home, he studied various forms of modern dance under Katherine Dunham, José Limón, and Archie Savage. In September 1947 he took his first professional job, in the ballet chorus of the San Carlo Opera, a traveling company based in Chicago. In 1948 he began dancing in the choruses of musical comedies, first with road companies and later on Broadway. His first significant Broadway role was in *Pajama Game,* which opened at the St. James Theatre on May 13, 1954. His dancing of the "Steam Heat" number with Carol Haney in the musical brought him to the attention of critics for the first time. In *Bells Are Ringing,* which opened at the Shubert Theatre on November 29, 1956, he had a leading dancing role.

Meanwhile, in the late 1940's, he had begun to teach dancing. In the 1950's many stars of Broadway, motion pictures, and television learned modern jazz movements in his studio. One of his students, Grace Kelly, now Princess Grace of Monaco, mentioned him to the producers of *Seventh Heaven,* who were looking for a choreographer. The musical, with music by Victor Young and choreography by Gennaro, assisted by Hanya Holm, opened at the ANTA Theatre on May 26, 1955. The New York critics were generally unfavorable in their reviews, but most praised Gennaro's contribution to the production. When *Seventh Heaven* closed after forty-four performances, Gennaro returned to *Pajama Game,* this time as a member of the chorus, since his previous role had been filled by another.

Gennaro next worked as co-choreographer with Jerome Robbins on *West Side Story,* which opened on September 26, 1957 at the Winter Garden in New York. This musical drama received high praise from New York newspaper critics, who noted its unprecedented dependence on movement and dance. A commercial as well as a critical success, *West Side Story* ran for 284 performances in 1957-58 and was revived on Broadway in 1960. On the occasion of the second production, John Martin, writing in the New York *Times* (October 27, 1957), gave a unique reassessment of the musical drama. He said that the work as a whole was devoid of intrinsic excellence, but that it was valuable as an experiment that established the validity of choreography as a dramatic medium. In passing, Martin mentioned that "the one first-rate piece of dance creation" in the musical, the number called "America," "seems to smack less of Robbins than of co-choreographer Peter Gennaro."

Fiorello, which opened at the Broadhurst Theatre on November 23, 1959, drew favorable reviews, particularly for the songs written by Jerry Bock and Sheldon Harnick and the dances devised by Gennaro, both of which Richard Watts of the New York *Post* found "delightful." *The Unsinkable Molly Brown,* a musical set in turn-of-century Denver, was composed by Meredith Willson and choreographed by Gennaro. It opened at the Longacre on November 3, 1960, with Tammy Grimes in the starring role. Critics were less than warm in their reception of *Molly Brown,* but the public supported it for 532 performances. Arthur Todd wrote in the New York *Times* (June 4, 1961) that, for his part, Gennaro was "successful in capturing the period and the mood." Todd said that in the number "Up Where the People Are," Gennaro "provides a witty reminiscence of some of the dances Vernon and Irene Castle used to do." Walter Terry in the New York *Herald Tribune* (March 5, 1961) called Gennaro's work in *Molly Brown* "inventive" and the Irish jig sequence in particular "quite enchanting." He was also the choreographer for the movie version of *The Unsinkable Molly Brown,* released by

MGM in 1964. In 1962 Gennaro created the dances for *Mr. President,* the Irving Berlin musical that opened at the St. James Theatre on October 20 and ran for 265 performances. Again, the dance routines received more praise from critics than did the production as a whole.

In the 1950's Peter Gennaro performed on many television programs, including the Paul Whiteman and Martin and Lewis shows. He choreographed as well as performed for the *Hit Parade* during the show's 1958-59 season and for the Andy Williams series in the summer of 1960. Other programs that he has served in his dual capacity include Polly Bergen and Sid Caesar vehicles.

It was Gennaro's performances on Perry Como's *Kraft Music Hall* from 1960 to 1963 that made him well-known nationally. Ann Barzel wrote, regarding a 1963 Como program: "A personal appearance by Gennaro is always a high point of the show, indeed of any television week. On January 30, in a white suit and derby, he pranced and slithered to 'Hot Time in the Old Town.' In the first measures he announced a terrific dance was on the way. If the whole dance did not maintain the original idea, still, as an indefatigable and enchanting dancer, backed by four expert couples, he kept interest" (*Dance Magazine,* March 1963).

Besides creating the dance routines for the Como show, directing the show's regular dance ensemble (the Peter Gennaro Dancers), and performing himself, Gennaro gave special coaching to the guest star each week. Rita Moreno, a Como guest in October 1961, told John P. Shanley of the New York *Times* (October 15, 1961) that Gennaro "makes you catch on very quickly. I'm an actress—not a dancer—but I learned two whole dances from him today." Miss Moreno described Gennaro's kind of dancing as "organic."

When NBC-TV shifted Como from his regular weekly program to an irregular schedule in 1963, Gennaro went to work as choreographer and dancer for the *Judy Garland Show* on CBS. His more recent television credits include a performance on the *Bing Crosby Show* (February 15, 1964) and another, with Gwen Verdon, on NBC-TV's *Bell Telephone Hour* (March 10, 1964). Gennaro prefers television to Broadway work for two reasons. He finds its fast pace congenial to his temperament, and it allows him more time at home.

Peter Gennaro and Margaret Jean Kinsella, who danced in the San Carlo Opera Company together in 1947, were married on January 24, 1948. They have two children, Michael and Liza. Their home in Paramus, New Jersey is a converted barn, set in spacious grounds. The Gennaros usually watch his taped television shows together at home. He places high value on his wife's criticism of his work.

Gennaro is five feet six inches tall and weighs 135 pounds. His hair is black and his eyes are brown. He is a Roman Catholic. When not perfecting his dancing, Gennaro relaxes by building furniture or painting what he calls "Grandma Moses-type stuff." Gennaro's hearing is 20 percent of normal in his left ear and 65 percent in his right one. He ordinarily (since 1956) wears a hearing aid but has often danced without one, "feeling" more than hearing the music.

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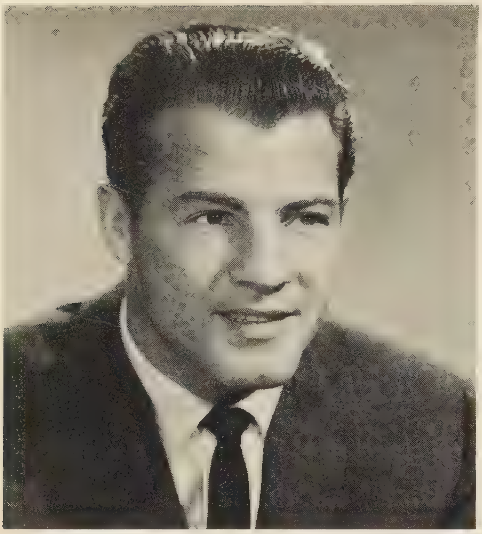
GIFFORD, FRANK (NEWTON) Aug. 16, 1930- Professional football player; sportscaster
Address: b. Columbia Broadcasting System, 485 Madison Ave., New York 22; h. 12 E. 86th St., New York 28

Combining the best of two worlds, Frank Gifford is both a professional football player and a sportscaster. In his eleven years with the New York Giants of the National Football League the star running back and pass receiver has played a key role in his team's winning of five Eastern Division conference titles and one NFL championship. Equally successful in his other profession, Gifford is sports director of WCBS-TV, coordinating two nightly sports broadcasts and taking charge of the network's sports specials.

Gifford made a successful comeback in professional football after retiring and sitting out the 1961 season, and although pro football players rarely return to form after a long layoff, Gifford came back to score eight touchdowns in 1962 and seven in 1963. His spectacular catch of a Y. A. Tittle pass in the final game of the 1963 regular season propelled the New York Giants to a victory over the Pittsburgh Steelers that insured them the Eastern Division championship. He holds the team records for career touchdowns, number of points scored, and total pass receptions. According to coach Allie Sherman, Gifford means more to the New York Giants than just the number of points he puts on the scoreboard. "It's hard to measure Frank's value to this club," Sherman said recently. "It can't be done statistically. The number of passes he caught is not important. The big thing is that he inspired others; he set an example for them to follow. He made the big plays that only an experienced and talented pro can make."

Frank Newton Gifford was born on August 16, 1930 in Santa Monica, California to Weldon Wayne Gifford and Lola Mae (Hawkins) Gifford. His brother, Weldon Wayne Gifford, Jr., is an oil drilling superintendent, and his sister, Mrs. Winona Triesen, is a real estate broker in southern California. Gifford's father was a "roughneck" in the California oil fields, who even during the Depression earned enough to provide a comfortable living for his family. Because his livelihood depended on oil, his job kept the family on the move, and the Giffords lived at one time or another in the California communities of Taft, Watsonville, Stockton, Avenal, Collingo, and Long Beach, until they finally put down roots in Bakersfield, California.

At Bakersfield High School, Frank Gifford proved a versatile performer on the football team. He played end, quarterback, and halfback positions and excelled at each. "I wasn't think-



WCBS-TV

FRANK GIFFORD

ing especially about college, because there was no college background in my family," Gifford has explained. "I wasn't being pressed, but in my junior year the coach told me he thought I could go to Southern Cal if I worked hard." He graduated from high school in 1948. Gifford eventually got a scholarship to the University of Southern California, but first he attended Bakersfield Junior College, where he starred as a triple-threat halfback and led his team into the Junior Rose Bowl. At the University of Southern California, Gifford was an all-American offensive-defensive back. As the tailback in the team's single-wing offense, he was expected to run, pass, and block; as a defensive back, he was counted on to tackle and to defend against passes. "You might say it was a tough spot to be in, but I loved it," Gifford has said. "The tailback has the game to win or lose because so much is expected of him. I liked that challenge. I do my best when a lot is expected of me. I loved every second of it." During his senior year at the university, in 1951, Gifford rushed for 841 yards, completed 32 of 61 passes for 303 yards, caught 11 passes for 178 yards, intercepted 8 passes, scored seven touchdowns, kicked 26 extra points and added two field goals. He played offense and defense in both the North-South and East-West All-Star games.

Although Gifford belonged to the class of 1952 at the University of Southern California, he did not obtain his B.A. degree until 1954. Majoring in industrial management in the School of Commerce, he did stunt work in motion pictures for additional income and belonged to Phi Sigma Kappa. His honors included the Trojan Diamond award and the senior award for athletic and scholarship achievement.

It was not surprising that the New York Giants made Gifford their top draft choice for 1952, and that Edmonton of the Canadian Football League tried to lure him away by offering him a $6,000 bonus and a $12,000 salary if he would sign for one year. "It was good money," Gifford concedes, "but it would have been a different game. I could hardly wait to get into the National Football League. I just wanted to learn some more about the game. By then I'd had enough football to know that there is no limit to what you can learn. It was just that I wanted new professors. Steve Owen and the other fellows in the league sure filled the bill."

Starting with the New York Giants as a halfback, in his first season Gifford gained 116 yards rushing, caught five passes for 36 yards, and failed to score a single point. But despite this unpromising debut, experienced observers of the professional football scene singled Gifford out as a player with a great future. In 1953 Gifford scored 47 points for the Giants on offense—an amazing performance since he was also playing defense so well that he was named to the NFL All League Selections, Defensive Team at the end of the season.

At the end of the 1953 season, Steve Owen, the coach, left the New York Giants and was succeeded by Jim Lee Howell, who rebuilt the outfit into a championship team with Frank Gifford, quarterback Charley Conerly, and end Kyle Rote as his chief assets. In 1956 the New York Giants captured the Eastern Division title and then defeated the Chicago Bears, 47-7, in the championship playoff. Gifford, who was named Player of the Year in the National Football League, had scored 65 points, had ranked third in the league in the number of pass receptions (51), and had placed fifth in rushing with a total of 819 yards. He was the first player in the National Football League to rank that high in both offensive categories.

At the end of the following season, when the New York Giants placed second to the Cleveland Browns, Gifford was fourth in the league in pass receiving and tenth in rushing. In 1958, when the Giants again won the Eastern Division title, he scored 60 points, and he tallied 42 points in 1959, when the Giants again became champions of the Eastern Division. In 1958 Gifford excelled as a ball carrier, gaining 563 yards in 138 carries; in 1959 his forte was pass receiving, and he caught 42 for a total of 768 yeards. But suddenly, near the end of the 1960 season, something happened that almost ended Gifford's professional football career.

Late in a game against the Philadelphia Eagles, Gifford snatched a pass out of the air and was hit with a vicious tackle from the blind side by defensive linebacker Chuck Bednarik. Gifford was hospitalized with an acute brain concussion, and Bednarik was criticized for making a tackle that might have killed Gifford or crippled him for life. But Gifford exonerated Bednarik, explaining: "I remember nothing about the tackle. From looking at the films I would say it was bad timing on my part. Usually you have control on a catch. That helps on a blind side tackle. But I had none when Bednarik hit me. That's the game." Nevertheless, Gifford announced his retirement after the 1960 campaign, and Arthur Daley observed in the New York *Times* (February 13, 1961): "If the jolt from Bednarik did not knock Giff into retirement, it was at least a nudge in that direction."

In February 1961 Gifford signed a long-term contract as a radio sportscaster for the Columbia Broadcasting System. "I'm going to miss playing," he said at the time. "I would have liked to continue, but I figured I had only one more season to go. And for one season I didn't want to sacrifice this kind of opportunity." Gifford also was signed to a contract as a scout for the New York Giants. But his retirement from professional football lasted a little less than fourteen months, and on April 2, 1962 he announced that he was returning to active competition. Coach Allie Sherman, who was delighted to have him back, said, "A player of Frank's dimensions and experiences will be a great asset to us." In an interview with Jimmy Cannon of the New York *Journal-American* (June 12, 1962) Gifford explained the motive for his return: "I'll be honest with you. It's sort of an ego thing. The good ones like it. Hell, I get more excitement in one day playing football than most people get in a lifetime."

His comeback was not easy. He reported to the New York Giants training camp at Fairfield, Connecticut in July and almost immediately pulled a leg muscle. Then Sherman moved him from his normal halfback position to that of flanker, where he was almost strictly a pass receiver. In a preseason exhibition game, against Philadelphia, he failed to perform at his usual high level. "I never felt lower than after that game with the Eagles," he said later. "I couldn't hold a pass. I dropped three of them. It made me think and wonder for the first time." Sherman kept faith with his former star, however, and by the middle of the season Gifford was playing as if he had never been away. He finished the 1962 campaign, in which the Giants won their second consecutive Eastern Division crown, with eight touchdowns and 39 pass receptions for 796 yards, and United Press International gave him its National Football League Comeback-of-the-Year award.

Gifford again had trouble getting back into shape at the beginning of the 1963 season, but by the middle of the season he was in high gear. The Giants clung to a slim lead in their division, and as they entered the final game, the Pittsburgh Steelers still had a chance to wrest the championship from the New Yorkers. The two teams met at Yankee Stadium on December 15, 1963. The New York Giants walked off the field at halftime with a 16-3 lead; but at the start of the second half the Pittsburgh Steelers scored a quick touchdown and extra point, narrowing the margin to 6 points. On the next sequence of plays the New York Giants were bottled up on their own 24-yard line, third down, and eight yards to go. Although quarterback Y. A. Tittle threw a pass over the middle that was low and seemingly uncatchable, Gifford reached out with one hand and clutched the ball as he fell to earth on the 47-yard line. The New York Giants went on to score and won the game, 33-16. Afterwards the Pittsburgh Steelers agreed that Gifford's sensational catch had proved the turning point. Gifford said, "It was the biggest catch I ever made. All I was trying to do was bat the ball up in the air and it stuck in my hand." Allie Sherman asked, "That guy they were burying not long ago made it great for us, didn't he?" In the NFL championship game against the Chicago Bears on a brutally cold day at Wrigley Field in Chicago, Gifford caught a first-period touchdown pass from Tittle for a 7-0 New York lead, but when Tittle was hurt in the second half the offense of the New York Giants came to a complete standstill, and the Bears won, 14-10. On January 19, 1964 Gifford played for the East team in the 1964 Pro Bowl game. It marked his eighth appearance in the All-Star contest. In 1959 and in 1963 he was named the game's outstanding player.

Frank Gifford stands six feet one inch in height, weighs 190 pounds, and has sandy brown hair and blue eyes. His handsome features have been an asset in appearing in motion pictures and on television and in modeling men's sportswear. On June 30, 1951 he married Maxine Avis Ewart, another University of Southern California student, who had been the homecoming queen of the 1949 Rose Bowl. They have two boys, Jeffrey and Kyle, and a girl, Victoria. Gifford is a Presbyterian and a Republican. He belongs to the Winged Foot Golf Club in Westchester County, New York and to the Businessmen's Club of the West Side YMCA in New York City. He is part owner of a television station in Bakersfield, California. Golf, handball, fishing, and swimming are his favorite recreations.

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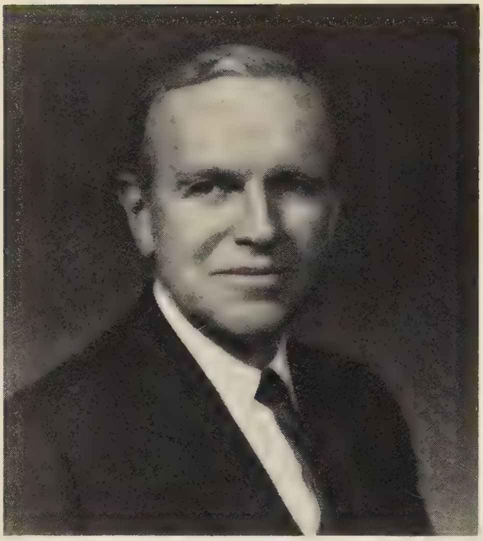
GILPATRIC, ROSWELL L(EAVITT) Nov. 4, 1906- Lawyer; former United States government official

Address: b. Cravath, Swaine & Moore, 1 Chase Manhattan Plaza, New York 5; h. 124 E. 62d St., New York 21

For skilled manpower in its upper echelons the federal government has to recruit from the leadership of industry and the professions as well as from its civil service. Roswell L. Gilpatric, a New York lawyer, has on two occasions left his practice as a partner of Cravath, Swaine & Moore to accept major appointments in Washington, first in 1951, when he became Assistant Secretary (later Under Secretary) of the Air Force, and then in 1961, when he began a three-year period of service as Deputy Secretary of Defense, ranking second only to Robert S. McNamara in the Department of Defense. Thoroughly experienced in problems of weapons production, defense needs, and military administration, Gilpatric has also worked with important government and nongovernment study groups concerned with defense.

Roswell Leavitt Gilpatric was born on November 4, 1906 in Brooklyn, New York to Walter Hodges and Charlotte (Leavitt) Gilpatric. An outstanding student, he graduated *cum laude* from Hotchkiss School in Lakeville, Connecticut in 1924 and was elected to Phi Beta Kappa at Yale University. He graduated with the B.A. degree in 1928 and was awarded the LL.B. degree in 1931 from Yale University Law School,



U.S. Army

ROSWELL L. GILPATRIC

where he was editor of the *Yale Law Journal*. After being admitted to the New York state bar in 1932, Gilpatric joined the staff of the New York City firm Cravath, de Gersdorff, Swaine & Wood and specialized in corporation and financial law. He was admitted to practice in 1935 before the United States Supreme Court and in 1936 before the Federal Court. In 1940 he became a partner in the firm of Cravath, Swaine & Moore.

With the entry of the United States into World War II, Gilpatric concentrated his practice on corporations engaged in war production, advising them on the legal aspects of financing emergency plant facilities and renegotiation and contract termination procedures. His work brought him into close contact with the Defense Plant Corporation, which had been created in 1940 under the Reconstruction Finance Corporation, and with Army and Navy aviation officials. His legal skill in handling defense contracts was quickly recognized by the military in Washington, who called him to the Pentagon as a consultant when the Korean war broke out in 1950.

On May 28, 1951 President Harry S. Truman appointed Roswell Gilpatric Assistant Secretary of the Air Force for materiel under Thomas K. Finletter. His ability in solving aircraft procurement problems won him promotion to Under Secretary of the Air Force on October 29, 1951. In directing the production and procurement program of the Air Force, he made inspection flights to Korea and European countries, conducted analyses of materiel requirements, and set targets for future aircraft production. He often visited the Air Materiel Command at Wright Field in Ohio to forestall possible developments of procurement difficulties, and he became expert in handling industrial bottlenecks.

During his first period of service in the Department of Defense, Gilpatric also gained the reputation of being a severe critic of military practices and policies. Alarmed by lack of an American jet fighter in Korea as light and maneuverable as the Soviet Mig-15, he urged in March 1952 the production of more and better F-86 Sabre jets and outlined for the first time four-year aircraft production schedules. In November 1952 he startled politically minded colleagues by speaking out sharply against armed forces competition and duplication in aircraft work. In a speech before the American Society of Magazine Editors on November 25, Gilpatric charged that there existed "four air forces" where there "perhaps" was need for only one. He also created a stir by telling a Senate subcommittee that the Joint Chiefs of Staff had once in effect flipped a coin to settle disputed priorities.

The election of Dwight D. Eisenhower to the Presidency brought a Republican administration to Washington in January 1953. The following month, on February 5, Gilpatric resigned from his Air Force position and returned to the law firm of Cravath, Swaine & Moore. His firm's clients included General Dynamics Corporation and other corporations that did business with the federal government, but about a decade after he had left the Pentagon he testified before a Congressional committee that it was his "personal policy" not to represent corporations in their dealings with the Department of Defense.

Keeping abreast of current events relating to American defense, Gilpatric criticized the Eisenhower administration's military policies in articles in the *Reporter* (June 23, 1953) and the *New Republic* (February 8, 1954) and elsewhere. He charged that too little emphasis was being put on research and development of new weapons, particularly aircraft. In a letter to the editor of the New York *Times* on December 20, 1954, he wrote, "Whatever else may be said of our 'new' or 'modern' army, its mobility would depend on air logistics, of which at present the United States possesses barely enough to support its air arms." He also decried the administration's "do-nothing" attitude toward disunity in the armed forces, which he termed an anachronism in the nuclear age.

A Democrat, Gilpatric was treasurer in 1956 of the Stevenson-for-President Committee in Connecticut, where he was then living. After moving to New York, he lost confidence in the state's Democratic leadership, and in September 1958 he announced his intention to work for the election of Republican Nelson A. Rockefeller as Governor of New York. In 1956-57 Gilpatric had taken part in a study of the defense establishment and national security, financed by the Rockefeller Brothers' Fund. Its report, released in 1958, called current defense capability inadequate and urged an increase in weapons research and production.

In 1958 Gilpatric was named by Senator Henry M. Jackson, Democrat from Washington, to the advisory committee of the joint Congressional subcommittee on military applications of atomic energy. In June 1960 he became chairman of the council of the newly created Aerospace Corporation, an Air Force-subsidized nonprofit organization designed to assist in the field of ballistic missiles and space exploration. At about this time he also joined the Foreign Policy Association and the Council on Foreign Relations.

When John F. Kennedy was campaigning in 1960 as the Democratic nominee for the Presidency, he appointed Gilpatric to two study committees charged with preparing plans for changes in defense policy and organization to be considered if the Democrats should win the November election. One committee, under the chairmanship of Paul H. Nitze, reported to Kennedy on national defense and security. The other, a five-man board, headed by Senator Stuart Symington, Democrat from Missouri, prepared the much-publicized fifteen-page report, which Gilpatric had a major role in writing, urging armed forces unification. The report, submitted to the President-elect in December 1960, stated as its aim the elimination of the "arbitrary and ridiculous division between land, sea and air," thus giving the Secretary of Defense increased capacity for "instantaneous response" to attack. It recommended abolition of the posts of the three service Secretaries and the Joint Chiefs of Staff; integration of Army, Navy, and Air Force into four "unified commands;" creation of a chairman of the joint staff to report directly to the Defense Secretary; and consolidation of control in the office of the Secretary of Defense.

There was therefore considerable reaction in military quarters when Roswell L. Gilpatric was sworn into office on January 24, 1961 as Deputy Secretary of Defense in the Kennedy administration. Leaving his law practice, he gave up an annual income of about $120,000 to take the $22,500 government post. As deputy to Secretary of Defense Robert S. McNamara, rather than an under secretary (the title of the second-ranking official in other departments of the Cabinet) Gilpatric had the authority to make important decisions. One of his responsibilities was for arms procurement in the United States and abroad. He was also the chief negotiator in foreign purchases of arms in the United States.

The talents of Gilpatric and McNamara "complement one another well," William V. Shannon has pointed out (New York *Post*, November 21, 1963). "McNamara, a mathematician and administrator, has an impersonal manner. Gilpatric is more urbane, has political sense and a natural talent for personal diplomacy." Gilpatric has been described by columnists as a "humanizer" at the Pentagon, skilled at soothing the ruffled feelings of military leaders. In July 1961 the Defense Department decided over Army protests to call up 150,000 Army reservists to meet a threat to West Berlin. When the crisis ended, it was Gilpatric who frankly admitted at a news conference that a mistake may have been made and publicly adopted the Army view that it is more effective to rely on regular forces during such crises. His straightforward manner and willingness to admit mistakes are said to have eased many a conflict between the civilian and military commands in the Pentagon.

During the spring and summer of 1961 Gilpatric and McNamara introduced reforms in the Pentagon tending to centralize authority in the office of the Secretary of Defense, as called for in the Symington report. The changes included the creation of one military intelligence agency and one defense supply agency for all three services. The new defense command also increased its budget, requesting funds to step up space, missile, and civil defense programs.

In the fall of 1961 Gilpatric sought to organize a closer relationship between industry and the military services in order to speed up weapons delivery and keep industry informed of changing defense needs. In a series of speeches across the country, he urged more intensive arms research, increased output, and better quality products, stating on one occasion that "industry's performance has been good, but 'good' is not enough." In June 1962 McNamara and Gilpatric created the Defense Industry Advisory Council, to which over twenty industrialists were named, with Gilpatric as chairman. Its purpose was to bring the military and industry together in one association, where previously there had been seven, so that the government's $27 billion defense needs could be more quickly conveyed to the contractors and all problems connected with answering these needs could be discussed.

From time to time during his three years in office, Gilpatric acted as policy spokesman for the Kennedy administration. On June 6, 1961, in the face of the Berlin crisis, he stated that the West would defend Europe with atomic weapons rather than succumb to nonnuclear Communist forces. "I, for one," he said, "have never believed in a so-called limited nuclear war." On October 21, 1961, in a major policy speech of important political impact, Gilpatric assured the American people and warned the Soviet Union that the United States not only could survive a surprise nuclear attack because of its "second strike capability," but "does not intend to be defeated." He then estimated the strength of all types of nuclear weapons possessed by the United States.

Although Gilpatric had announced in March 1963 that he would resign as Deputy Secretary within a few months to return to his law practice, he did not leave the government until January 1964. One reason for the delay was his involvement in the TFX controversy. In 1962 the Defense Department had awarded a multibillion-dollar contract for the TFX (tactical fighter experimental) plane to the General Dynamics Corporation despite the fact that its competitor, the Boeing Company, favored by the Navy and Air Force, bid millions of dollars less. The civilian chiefs explained their decision on the grounds that General Dynamic's dual-service plane would save the department $1 billion, but a storm of protest in military and Congressional quarters in the spring of 1963 raised the question of "conflict of interest" because of Gilpatric's role in awarding the contract to his former law client.

Gilpatric's testimony on the TFX affair before the Senate permanent investigations subcommittee in the spring and fall of 1963 led to several sharp exchanges with Senator Henry M. Jackson and Senator John L. McClellan, chairman of the subcommittee. In November 1963, however, Gilpatric received a five-to-four vote of confidence from the subcommittee members. Both President Kennedy and McNamara had earlier expressed their faith in his integrity. At his farewell news conference in Washington on January 17, 1964 Gilpatric said that he no longer advocates the unification of the

GILPATRIC, ROSWELL L.—*Continued*

separate service departments or the creation of a single chief of staff, but he did urge a streamlining of the present joint chiefs' arrangement.

Very much interested in education, Gilpatric was Visiting Sterling Lecturer at Yale Law School from 1939 to 1942 and from 1946 to 1948. He is a former chairman of the Yale Law School Fund and a former member of the Yale University Council. In April 1963 the Alumni Association of the Yale Law School presented him with its citation of merit. He was also a trustee of the Spence School and of the Woodrow Wilson Foundation and chairman of the Lawyers Group for the New York Public Library. He has been active in behalf of the Henry Street Settlement and the Legal Aid Society and in campaigns for the Boy Scouts. Since March 1964 he has been a trustee of the Metropolitan Museum of Art, New York City. His clubs include the River and the Century Association. He is a Congregationalist.

Roswell L. Gilpatric is a slender six-footer and has brown hair and blue eyes. He has been married three times. By his first marriage, to Margaret Fulton (Kurtz) Gilpatric, on June 18, 1932, he has three children, Mrs. Joan Bradshaw Sayres, John Fulton, and Elizabeth Leavitt. He was divorced on September 4, 1945 and the following year, on October 25, he married Harriet Heywood. On September 18, 1958, several months after his second divorce, he married Madelin Thayer Kudner. Gilpatric, who has a home on Maryland's Eastern Shore as well as in Manhattan, is fond of dancing, sailing, and playing tennis.

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GOLDING, WILLIAM (GERALD) Sept. 19, 1911- British author

Address: "Ebble Thatch," Bowerchalke, Wiltshire, England

William Golding, the English novelist whose *Lord of the Flies* has become one of America's best-selling paperbacks, and who rivals Salinger in the esteem of college students, had been a spare-time writer for over thirty years before that book was published. Three subsequent novels, *The Inheritors, The Two Deaths of Christopher Martin,* and *Free Fall*—all high in entertainment value and resonant with symbolic undertones—have established him as one of the most original and gifted novelists of the present day. Golding began his career as a teacher, saw heavy action in World War II as a British naval officer, and returned to teaching until the success of *Lord of the Flies* bought him freedom to write full time. He has also published poems and a play, *The Brass Butterfly*. A fifth novel, *The Spire,* was published in 1964.

William Gerald Golding was born on September 19, 1911, in St. Columb Minor, a village near Newquay, in Cornwall. He comes from a long line of schoolmasters, of whom one of the most distinguished was his father, Alec Golding. His mother, Mildred Golding, was active in the suffragette movement. To Golding, his father was "incarnate omniscience." In an unpublished biographical sketch, Ian Gregor quotes the author as saying: "I have never met anybody who could do so much, was interested in so much, and who knew so much. . . . He inhabited a world of sanity and logic and fascination." It was a world that William Golding somehow lost in the course of his long apprenticeship as a writer—between the age of seven, when he reportedly began his literary career, and the publication of his first, bitterly pessimistic novel, when he was forty-three.

Golding obtained his secondary education at Marlborough Grammar School, and at nineteen went up to Brasenose College, Oxford University. At first, in compliance with his parents' wishes, he read science, but after two years of this he rebelled and switched to English. In the process he discovered Anglo-Saxon literature. He recently listed, as major influences on his own work, Euripides and the stoic Anglo-Saxon epic *The Battle of Maldon.* Golding was at Oxford for five years, graduating in 1935 with a B.A. degree and a diploma in education.

Coming down from Oxford, Golding at first embarked on settlement house work, and in his spare time he acted, directed, and wrote a little for the British equivalent of an off-Broadway theater. Meanwhile, his first book had appeared. *Poems* (Macmillan, 1934) was not a success, and he recently reported, with evident satisfaction, that no copies appear to have survived. Thereafter he bowed to family tradition, and by 1939, when World War II began, he was teaching at Bishop Wordsworth's School in Salisbury, Wiltshire.

In 1940 Golding joined the Royal Navy. Apart from seven months when he was stationed in New York, and a similar period at the Naval Research Establishment, he spent the war at sea. Golding served first in cruisers. Then, as he has put it, "working his way down" through destroyers and minesweepers, he ended the war, with the rank of lieutenant, in command of a rocket launching craft. He tends to make light of his war experiences and assured one interviewer that his reputation for ferocity derived from the fact that a nervous tic twisted his face into a grin of spurious elation at times of maximum hazard. Lieutenant Golding saw action against battleships, submarines, and aircraft, was present at the sinking of the *Bismarck,* and took his rocket ship to France for the D-Day invasion.

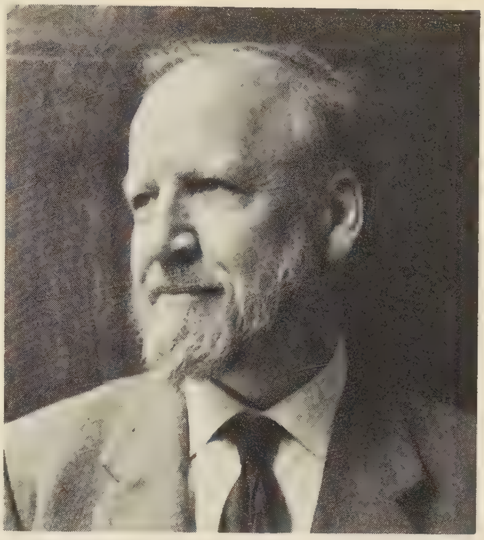
The war years were important for Golding on two counts at least. The long watches at sea enabled him to return to the study and reading of Greek, and the pessimism of what he read was confirmed by what he saw of human brutishness. "World War Two was the turning point for me," he told Joseph Wershba of the New York *Post* (December 17, 1963). "I began to see what people were capable of doing."

In 1945 Golding returned to Bishop Wordsworth's School, where he taught English and philosophy, and in his spare time resumed his still embryonic literary career. During the following nine years he published some reviews and essays. He also wrote three novels which were, by his own admission, produced in an earnest attempt to write publishable material and which sounded like all the other novels of the period. None of them was accepted, and Golding, concluding that he would never be published, decided that he might as well write for his own satisfaction. The first result was *Lord of the Flies* (Faber, 1954; Coward McCann, 1955).

Lord of the Flies deals with a group of English schoolboys, evacuated from Britain during World War III, who are plane-wrecked on a Pacific Island. They elect a kind of democratic government that allocates essential tasks and, since food is plentiful, a kind of juvenile Utopia seems assured. But not all of the boys are adherents of reason and order. One of them seeks power by appealing to darker and more primitive strands in his companions' natures. Playing on their fear of the unknown, their natural laziness and anarchism, he soon places himself at the head of what becomes virtually a primitive tribe of blood-hungry hunters worshipping a rotting pig's head —the Lord of the Flies. Two murders follow, one with an element of blood sacrifice, and a third is prevented only by the arrival of a British cruiser. The rescued castaways immediately revert to being "decent" English schoolboys.

On one level the novel is an engrossing if nightmarish adventure story in the Robinson Crusoe tradition. On another it is a profoundly pessimistic inquiry into the nature of man. Set down in their island Eden, and left to choose between good and evil, even children, Golding implies, will re-enact the original fall from grace. Innocence is irretrievably lost. When *Lord of the Flies* was first published, some critics suggested that the allegory was too explicit, and a few were shocked by the book's brutality. But there was wide agreement that it was admirably constructed and superbly written; most reviews were generally favorable, and a few were enthusiastic. In England the book sold well from the beginning.

In the United States the reception was different. The original Coward McCann edition sold fewer than 3,000 copies, and the book soon went out of print. Before that happened however, it had gained some passionate and influential advocates, and the novel had acquired a subterranean reputation. When a Capricorn paperback edition appeared in 1959, it had an immediate success, especially among college students. Further editions have been published in England, including an annotated version for schools, and Coward McCann has reissued the book in America, where its only rival in popularity at campus book stores is J. D. Salinger's *The Catcher in the Rye*. The popularity with young people of *Lord of the Flies* is only partly explained by its place on many school and college reading lists, and critics have been much exercised to account for the equal appeal to students of Golding's "Calvinistic" story, which endorses a contemporary version of the doctrine of original sin, and Salinger's liberal humanism.



Jerry Bauer

WILLIAM GOLDING

Golding's next novel was *The Inheritors* (Faber, 1955; Harcourt, 1962). The book described the harmless and essentially innocent existence of a small tribe of Neanderthal men. These gentle, half-animal creatures encounter a party of relatively sophisticated beings and are casually destroyed. "The inheritors" are human beings, Homo sapiens, already armed with knives and bows, already worshipping dark gods, already corrupt.

Reviewers recognized in *The Inheritors* a variation of the same parable and a repetition of the same technique that Golding had adopted in *Lord of the Flies*. Both books removed human beings from the complicating circumstances of everyday life as a scientist might study some natural phenomenon under laboratory conditions. Both came to the same melancholy conclusion about the essential evil of human nature. In his second book, however, Golding set himself an extraordinary technical problem, choosing to tell his story from the point of view of the Neanderthalers and limiting himself to the elementary language and primitive imagery of his characters.

The Two Deaths of Christopher Martin (Harcourt, 1957), published in England as *Pincher Martin* (Faber, 1956), describes the stubborn attempt at survival of a British naval officer who, after the torpedoing of his ship, is cast up on a barren rock in the North Atlantic. Weakening from hunger and exposure, he looks back with mounting disgust over a life of unredeemed selfishness that he nevertheless struggles to preserve. In Pincher Martin's fight to retain his worthless identity some critics have seen a fight against the mercy of God. Like all of Golding's novels so far, the book has what the author himself calls a "gimmick" ending. It is only when Martin's dead body is washed ashore that the reader is allowed to understand that there never was a rock or a hope of life; the entire fantasy took place in Martin's mind between the torpedoing and his almost instantaneous death in the sea.

(Continued next page)

GOLDING, WILLIAM—*Continued*

The Brass Butterfly, to date Golding's only play, was performed at the Strand Theatre, London, in April 1958. A comedy, it is set on a mythical Greek island at the time of the Roman Empire. An eccentric Greek inventor arrives with a motley collection of anachronistic devices for the Emperor, among them a steamship, a bomb with a brass butterfly propeller, and a pressure cooker. The Emperor, played by Alistair Sim (who also directed the play) is an astute old pagan philosopher who sees no virtue in any of the inventions except the pressure cooker. The play turns on the conflict between the inventor's logical and precise mind, and the frivolity of the Emperor and his court.

The play was based on Golding's short story "Envoy Extraordinary," which appeared, with two other "tales of imagination" by John Wyndham and Mervyn Peake, in a collection called *Sometime, Never* (Ballantine; Eyre; McClelland, 1956). Lance Sieveking, discussing *The Brass Butterfly* in a BBC broadcast, praised its freshness, originality and wit, and called it the best play he had seen for years. Other critics were less enthusiastic, and the play had only a short run.

In the novel *Free Fall* (Faber; Harcourt, 1960) Golding again explored the theme of lost innocence. For the first time he placed his central character, the successful painter Sammy Mountjoy, in a contemporary context. Imprisoned during World War II in a Nazi prison camp, and invited to betray his companions or face torture, Mountjoy is left alone to make his decision. Instead, he traces back to its beginning the sequence of betrayals that brought him to the edge of this final betrayal; to identify the point in his life where he made the wrong choice, and of his own free will fell from grace.

Alone in his cell, Mountjoy makes an autobiographical pilgrimage, from his childhood as a slum urchin, through his rebellious adolescence, to his hard-won success as a fashionable artist. Somewhere, he realizes, he embraced expediency in preference to morality, thus forfeiting innocence and any real capacity to choose. He comes back to the present apparently no wiser; all of his crucial decisions seem in retrospect to have been inevitable. But his experience in the Nazi camp, as R. W. B. Lewis pointed out in the New York *Herald Tribune* (February 14, 1960) "was in fact a liberating event, for in the course of it Mountjoy or a part of him died—became dead to the world of cleverness and science; and though, at the novel's end, he is not yet alive to the moral world, he knows again that it exists." Critics were divided on the book's merit: some thought it a failure; some found it a resounding success; some failed to understand it.

His fifth novel, *The Spire* (Harcourt, 1964), was, at least superficially, a parable about the built-in corrosiveness of supposedly noble fanaticism. Jocelyn, the dean of an English cathedral in the late middle ages, is obsessed with the ambition to crown his church with a soaring spire deemed unfeasible by the master builder. He pursues the ambition at immense physical and spiritual cost to the community and to himself.

Finding that his growing celebrity in no way embarrassed his pupils, Golding continued to teach at Bishop Wordsworth's School until 1961. "I think boys have an infinite capacity for irreverence" he has said. Anxious nevertheless to devote all his time to writing, he went in 1961-62 as writer-in-residence to Hollins College, Virginia, and he now works at home in his 400-year-old cottage near Salisbury. In 1963 a motion picture version of *Lord of the Flies* was released. Directed by Peter Brook and acted by a nonprofessional cast of English schoolboys, it was filmed in Puerto Rico. Golding became a fellow of the Royal Society of Literature in 1955.

William Golding was married in 1939 to Ann Brookfield, an analytical chemist. They have a son, David, now at Oxford, and a daughter, Judith. The author is of middle height, blue-eyed, and has a grizzled, sandy beard. He has been described as looking like "an astute, well-feasted Viking" and is said to be "shy, courteous, blunt in response." Golding considers himself a religious man, but he belongs to no organized church, in the belief that religion is essentially a personal experience. Neither is he a member of any political party and, though he tends to the left-wing, he rejects Marxism because of its excessive optimism. His recreations include archaeology, sailing, and studying Greek. A competent amateur musician, he plays the piano, the violin, the viola, the 'cello, and the oboe. His clubs include the Savile and the Royal Southampton Yacht Club. Golding has said of his work: "In all the books, I have suggested a shape in the universe that may, as it were, account for things. The greatest pleasure is not—say—sex or geometry. It is just understanding. And if you can get people to understand their own humanity—well, that's the job of the writer."

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GOLDMAN, ERIC F(REDERICK) June 17, 1915- Historian; author; educator

Address: b. McCosh Hall, Princeton University, Princeton, N.J.; h. 89 Mercer St., Princeton, N.J.

The new and novel position of special consultant and adviser to the President of the United States to channel the best thinking of the nation to the White House has fallen to Eric F. Goldman, the Rollins Professor of History at Princeton University, and an authority on the history of the United States since the 1890's. Among other books, Goldman has written *Rendezvous with Destiny* (1952), a history of modern American reform that won him the Bancroft Prize for "distinguished writing in American history." Since 1959 he has served as the moderator of NBC's television discussion program *The Open Mind*, and he has distinguished himself both as lecturer and as journalist in the field of national affairs. In his new and unsalaried post—his appointment to which was announced on February 3, 1964—Goldman is responsible for gathering ideas on public policy from experts, scholars, and specialists outside the government and for bringing them to the attention of the White House.

Eric Frederick Goldman was born on June 17, 1915 in Washington, D.C., the only son of Harry and Bessie (Chapman) Goldman. His father later took his son's first name as his own middle name, having had none of his own. Eric Goldman has one sister, Mrs. Benjamin Kremen of Fresno, California. His parents came from different religious backgrounds—Jewish and Protestant—and they were divorced so long ago that he has forgotten the precise year in which this took place. His father, whom he has described as being lively, bookish, and intelligent, was mainly responsible for bringing him up.

When Goldman was a baby his family moved to Baltimore, where his father ran a small fruit and vegetable store until the Depression put him out of business. He then drove a taxi cab. The family was poor, and Goldman worked as a soda jerk, had a newspaper route, and served as a page boy in a public library at various times during his boyhood. Nevertheless he grew up enjoying himself at playing baseball, running track, and dating girls. To Goldman college seemed financially out of reach, a privilege of the upper classes, but when he graduated in 1931 from a public high school with the unlikely name of Baltimore City College he was awarded a university scholarship. In high school he had been president of the mathematics club and edited the *Oriole*, the school literary magazine. Goldman enrolled at Johns Hopkins University, in Baltimore, where he helped to support himself by working for the National Youth Administration at thirty cents an hour, and where he edited the college paper. Goldman's academic record at Johns Hopkins has proved a source of confusion to biographers, since he skipped to graduate work without completing the undergraduate program and without a B.A. degree. He was awarded an M.A. degree in American history in 1935 and a Ph.D. degree in American history in 1938 (when he was twenty-two years old). He often jokes about the situation. "Every year I introduce a motion that I be granted an honorary B.A., and every year I am defeated," Goldman says. A standing joke around Princeton is that he will be given his B.A. degree when he retires.

Originally Goldman had wanted to be a journalist, and when he was a nineteen-year-old student he mailed a sample of his work to H. L. Mencken, who wrote back that the article was terrible but invited the young man to visit him. Since Mencken gave him a patient criticism of the article, paragraph by paragraph, Goldman remembers him as a very kind and gentle man for all his affected toughness and gruffness, and he says that it was from Mencken that he learned to take delight in the American language. An even greater influence was the historian Charles A. Beard who confirmed and deepened Goldman's liberal feelings and instilled in him the idea that by writing history, the historian could *make* history. According to Goldman, it was Beard who taught him to use history as an instrument of public affairs.

Ulli Steltzer

ERIC F. GOLDMAN

In 1935 Goldman was appointed a junior instructor in history at Johns Hopkins University, and in 1938 he was advanced to full instructor. After leaving Johns Hopkins in 1940 he worked on the staff of *Time* magazine until 1942. In that year he became a member of the history faculty at Princeton University, where he has since remained. He advanced from instructor to assistant professor in 1943, to associate professor in 1947, and to full professor in 1955. In 1962 he was appointed to the Rollins chair in history at Princeton.

During his early years at Princeton, Goldman spent his intervals between teaching as a staff writer on national affairs for *Time* magazine, but he stopped working for the magazine in the mid-1940's. "I enjoyed working there," Goldman once said in an interview with Fern Marja Eckman of the New York *Post* (February 9, 1964). "I'm not one of the people who left *Time* furious. I had my differences with them, of course. But it was a $1,000,000 education in what the newspaper world is like."

Meanwhile Goldman had begun to write history on his own. His first contribution was his editing of *Historiography and Urbanization; Essays in American History in Honor of W. Stull Holt* (Johns Hopkins Press, 1941), in which a short piece by him appeared. He followed this with *Charles J. Bonaparte, Patrician Reformer; His Earlier Career* (Johns Hopkins Press, 1943), a short book described in the *Political Science Review* as "informative, well-documented, factual rather than interpretative." Concentrating on the years when Bonaparte was a friend of and fellow crusader with Theodore Roosevelt, the book announced the themes of liberalism and reform that were to predominate in Goldman's writing. In the same year *John Bach McMaster, American Historian*, an expansion of Goldman's M.A. thesis, appeared under the imprint of the University of Pennsylvania Press, to generally favorable reviews. During the mid-1940's Gold-

GOLDMAN, ERIC F.—*Continued*

man contributed fairly regularly to the *New Republic*, a publication that has figured prominently in his own writings on American liberalism, and during the late 1940's he collaborated with Frederic C. Lane on a high school textbook, *The World's History* (Harcourt, 1947). He also wrote *Two Way Street; The Emergence of the Public Relations Counsel* (Bellman, 1948), in which Edward L. Bernays was sympathetically treated as an important contributor to public understanding.

In the early 1950's Goldman's reputation was widely established by the publication of a book that still holds first place among his writings. *Rendezvous with Destiny; A History of Modern American Reform* (Knopf, 1952) brought its author Columbia University's Bancroft Prize. In this history of reform from the Civil War to 1950 Goldman identified two distinct traditions within the liberal movement—one concerned with protecting the individual against big business and big government, the other concerned with using centralized power to promote human welfare. Merle Curti called the book "an important history of the liberal mind," and Arthur Schlesinger, Jr., credited it with giving the reader "a new sense of the variety and flexibility and strength, the vanity and gullibility, the shame and the glory of American liberalism."

Goldman's next book, *The Crucial Decade; America 1945-55* (Knopf, 1956), in some respects a sequel to *Rendezvous with Destiny*, was not quite so favorably reviewed. It proposed that in the years from 1945 to 1955 the American people faced and answered in the affirmative the question as to whether the United States would continue a half century of revolution in domestic affairs and keep moving along the path of the new internationalism.

In that same decade Goldman achieved the high level of professional success that he continues to enjoy in the 1960's. One of the most popular professors at Princeton, he is noted for his carefully honed classroom lectures that often end with a round of student applause. He has several times been voted "best lecturer" by Princeton seniors, and his class on Modern America, often enrolling as many as 400 students, has grown into the largest upper-level course at Princeton. Acquiring a steadily growing reputation as an interpreter of modern public affairs, he has written articles for such magazines as the *Reporter*, *Saturday Review*, *Harper's* and *Holiday*, and he reviews regularly for the book sections of the New York *Times* and the New York *Herald Tribune*.

Often invited to lecture on current affairs, Goldman has gone abroad for the State Department to explain America to Europeans living outside the Iron Curtain, in 1953-54, and to the people of India, in 1957. He has also appeared on major radio and television programs in the field of public affairs. Since 1959 he has served as moderator of NBC-TV's *The Open Mind*, addressed to metropolitan audiences unafraid of intellectual discussion. Describing Goldman's performance on the show, Robert Mayer of *Newsday* (February 5, 1964) called him "the picture of relaxation . . . softspoken, erudite, and incisive, asking penetrating questions . . . [with] a knack for making his guests stick to the subject." In addition to moderating, Goldman suggests guests and develops ideas for the program, which won the Emmy award of the New York Academy of Television Arts and Sciences in 1962.

Goldman came to the attention of President Lyndon Johnson through Richard H. Nelson, a former student in Goldman's Modern America course, who had become an assistant to Presidential aide Walter Jenkins. Acting on Nelson's suggestion that he might like to chat with "a remarkable man," the President called Goldman up and invited him to the White House. The two men met for about forty-five minutes on December 5, 1963. On February 3, 1964 Goldman was publicly named as a special consultant to the President, although he had actually been working in the post since early in the previous December. The official announcement said that Goldman would "serve as co-ordinator for the reception of the nation's scholars and specialists," and that "he would keep a continuous flow of specific proposals, general approaches, and opinions from a wide range of experts outside the government." Within a few months Goldman had organized two informal groups of experts, one in domestic affairs and one in foreign affairs, to help him in reaching other specialists.

In effect, Goldman is the liaison man between the White House and specialists not inside the administration. Although he maintains an office in the White House, he is not paid by the government for his services, and the unofficial status of his group constitutes a marked difference from the brain trust hired by President Franklin D. Roosevelt. His project differs from President John F. Kennedy's task forces of scholars in that it is designed to provide a continuous service to the administration. Goldman discredits suggestions that his appointment was a political maneuver on the part of the President, believing that Johnson's motives are those of a "restless, adventurous kind of man [who] assumes that talent, energy, and brains can solve problems."

At the time of his Presidential appointment Goldman was on a year's leave of absence from teaching to work on his projected four-volume history of the United States since 1900. He still works on it from time to time, and he still moderates *The Open Mind*. Although he often has to attend meetings in Washington, Goldman still lives and does most of his work in Princeton, where he continues to hold the Rollins chair in the history department. Goldman is a member of Phi Beta Kappa, the American Historical Association, and the Society of American Historians (president in 1962 and in 1963). He has been a Library of Congress Fellow in American Civilization (1947); a senior fellow, Council of Humanities, Princeton University (1955-56); a Guggenheim Fellow (1956-57); and a McCosh Fellow (1962), the highest award that Princeton can confer upon a faculty member.

Eric Frederick Goldman married Joanna Ruth Jackson, a former editor with McGraw-Hill, on March 7, 1952. They have no children. Stockily built, Goldman is five feet nine inches tall, weighs 185 pounds, and has brown eyes and a large head of graying hair. A hater of exercise, he finds relaxation in Grade B movies, television, and fishing. His real hobby, however, is talking, especially with a circle of intimate friends at a small dinner party. An NBC official has described him as "not really the academic type—not a pipe-smoking ascetic at all. He smokes cigarettes, the old-fashioned kind, no filters—and he's got a fantastic schedule of work. To some degree he seems intense, because he's always busy." Reporters have often mentioned his controlled nervousness, his intensity, and his restless pacing. He reads endlessly. Goldman says that he has a "bad memory for specific things." He is a member of the Players Club in New York City and is a liberal Democrat.

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GONZALEZ, HENRY B(ARBOSA) May 3, 1916- United States Representative from Texas

Address: b. Room 1741, New House Office Bldg., Washington 25, D.C.; 201-3 Federal Bldg., San Antonio, Tex.; h. 409 Kendall St., San Antonio 12, Tex.; 200 C St., S.E., Washington, D.C.

The first Texan of Mexican ancestry ever to be seated in the United States House of Representatives, Congressman Henry B. Gonzalez of the Twentieth Texas District won his membership in the Eighty-seventh Congress at a special election held in November 1961 to fill the vacancy caused tion followed five years as a Senator in the Texas by the resignation of Paul J. Kilday. His elec- Legislature, where he attracted wide attention through his filibusters against various bills upholding or facilitating the principles of segregation. He also fought against a state sales tax as falling most heavily on the poor. Gonzalez, who was unopposed when re-elected to the Eighty-eighth Congress in November 1962, serves on the House Banking and Currency Committees and the subcommittees on housing, bank supervision and insurance, and consumer affairs. A liberal Democrat, he has generally favored the Kennedy-Johnson program.

On the paternal side, Henry Barbosa Gonzalez is descended from early Spanish settlers in northern Mexico; and on the maternal, from Cosmo Prince, a Scotch-Irish Pennsylvania Presbyterian who went to Mexico in 1855 and married a Spanish woman. He was born on May 3, 1916 to Leonides and Genevieve (Barbosa) Gonzalez and is one of a family of six children. His father, once the mayor of a village in the Mexican state of Durango, had taken refuge across the Rio Grande during the 1911 revolution and had settled in San Antonio. Three of Henry Gonzalez' brothers, Melchior, Carlos, and Dr. Joaquin Gonzalez, still live in San Antonio, and another brother Leonides Gonzalez, is an engineer in Mexico. His sister, now Mrs. Luz Tamez, has charge of the home office in San Antonio that he maintains as a Congressman.

Harris & Ewing

HENRY B. GONZALEZ

In boyhood Gonzalez showed a studious turn of mind, frequenting the public library at the age of eight. He began working when only ten and still in grade school. "On one job," Hart Stilwell noted in his article on Gonzalez in *Coronet* (August 1958), "he toiled 75 hours a week for $11.50. And he had ample opportunity to see racial discrimination in action. He was called a 'greaser' and barred from many places reserved 'for whites only.' "

After attending the Mark Twain Junior High School and then the Thomas Jefferson High School in his native city, Gonzalez went on to the San Antonio Junior College. Upon graduation he entered the University of Texas at Austin to study engineering. Because of the Depression, he was unable to find part-time employment there, and he had to return to San Antonio. Here he enrolled in the Law School of St. Mary's University and obtained an LL.B. degree as well as a B.A. degree. Instead of practising law, he took a job as a juvenile probation officer. After World War II, in which he served as a civilian cable and radio censor under both Army Intelligence and Navy Intelligence, he became chief probation officer of Bexar County. He visited in more than 10,000 homes, mainly in the city of San Antonio. "He liked the work," Stilwell wrote, "but quit when the county judge refused to let him employ a Negro to serve on an equal basis with the rest of the staff."

At one time or another Henry Gonzalez has taught citizenship and English to members of a union and mathematics to veterans. He has also served, briefly, as a public relations counselor for an insurance company and as the executive secretary of the organization known first as the Pan American Progressive Association and later as the Junior Deputies of America. With his father, who was managing editor of the San Antonio Spanish-language newspaper, *La Prensa*, he operated for a number of years a Spanish-English translation bureau, very largely for a radio and television clientele. Gonzalez also worked on slum clearance programs for the San Antonio Housing Authority. Entering politics in 1950, with no outside financial support and with a campaign expenditure of less than $300, he ran for the Texas House of Representatives and was defeated by only a narrow margin. Three years later Gonzalez was elected to the San Antonio City Council, and during the first of his two terms in that body he sponsored the ordinance that put an end to segregation in San Antonio's recreational facilities.

With his election in November 1956 to a four-year term in the Texas Senate, Gonzalez became the first citizen of Mexican descent to be seated in that body in 110 years. In the regular 1957 session of the Legislature, which meets in alternate years, he attracted national attention by conducting, in association with Representative Abraham Kazen, Jr., of Laredo, the longest filibuster in the history of Texas. It was directed against ten "race" bills previously passed by the House of Representatives. The two antisegregationist Senators held the floor alternately for a total of thirty-six hours and two minutes. Gonzalez, drawing on his own experience as a member of a national, if not a racial, minority and stressing the long-run effect of segregation, said: "It may be some can chloroform their conscience. But if we fear long enough, we hate, and if we hate long enough, we fight." Eight of the bills were defeated, and of the two that passed, one authorized local option on school integration, while the other made possible, in practice, the assignment of pupils on a racial basis. The bills were passed in May, and in October 1957 the local option law was declared unconstitutional by a federal court.

In a special legislative session later in 1957 Gonzalez again filibustered, this time alone and for twenty consecutive hours, against three additional "race" bills, all three of which passed and were signed by Governor Price Daniel. At the Democratic primary in 1958 Gonzalez unsuccessfully opposed the nomination of Price Daniel for a second term as Governor. When he himself sought re-election to the Texas Senate in 1960, he defeated his Republican opponent by 76,500 votes to 58,473.

During his five years in the Texas Senate, Gonzalez had an excellent attendance record. He introduced, co-sponsored, or handled forty-two bills, including those concerning slum clearance programs and control of lobbying. He opposed a bill to double college tuition and also voted against having moderate and low income groups bear a greater part of the income tax burden. In a special session of the legislature in 1961 he filibustered unsuccessfully for six hours against passage of a sales tax act. "A penny here, a centavo there, they say, won't hurt the poor people," he protested. "But I say it does."

The election in November 1960 of Senator Lyndon B. Johnson as Vice-President of the United States necessitated an interim election on April 4, 1961 to choose his successor in the Senate, and at this time Gonzalez stood sixth in a field of about seventy candidates. At the runoff on May 27, Republican John G. Tower won over a conservative Democrat, William A. Blakely, by about 10,000 votes. Then on September 24 Paul J. Kilday, the Representative in the United States Congress of the Twentieth Texas District, resigned to accept a judgeship in the United States Court of Military Appeals, thus creating a vacancy to be filled at a special election on November 4, 1961. Gonzalez won the Democratic nomination, while the Republicans, hopeful of building on Senator Tower's surprise victory earlier in the year, put up a strong candidate in "Goldwater-oriented" John Goode, Jr., who stressed foreign policy in his hard-hitting campaign. Former President Eisenhower personally spoke for Goode, and late in the campaign both Vice-President Johnson and the Mexican film star Cantinflas stumped on behalf of Gonzalez.

At the election on November 4 Gonzalez won over Goode by 52,885 votes to 42,553. His district, comprising Bexar County, with a 1960 population of 687,151, is one of the largest in the country. It is ethnically about 40 percent Spanish-American, but Gonzalez denies that he is the representative of a minority. "I am proud of my ancestry," he has said. "But it took votes from all sectors of my constituency to elect me. I should represent them all, and I try to."

Gonzalez was seated in the Eighty-seventh Congress in January 1962 and assigned to the House Banking and Currency Committee. He introduced or sponsored measures providing for a Youth Conservation Corps, adult basic education, abolition of the poll tax, Civil Service salary increases, Puerto Rican rights, personnel training for state and local government, and an increase in income tax exemptions. Generally supporting the New Frontier program, he favored during 1962 creation of an Urban Affairs Department (February), the manpower development and training bill (February), Peace Corps expansion (April), the trade expansion bill (June), and the foreign aid bill (July). He was one of only nine Democrats who opposed establishing a private corporation to operate a commercial communications satellite system (May) and the only Democrat to vote against an $11,501,141,000 appropriation for some twenty-three executive agencies and independent offices (August).

In November 1962 Gonzalez was re-elected to the House of Representatives without opposition. He and nineteen other Congressmen voted in February 1963 against an appropriation for the House Committee on Un-American Activities. In October of that year Representative Ed Foreman, Republican from the El Paso area, was quoted by a Scripps-Howard reporter as saying, "I am not going so far as to call Gonzalez a Communist, but he is as extreme to the left as the other nineteen and they are pinkos." Irked by the remark, Gonzalez threatened to give Foreman "a good old-fashioned San Antonio pistol whipping."

On key issues coming before the House in 1963, Gonzalez voted in support of an appropriation for Air Force research in excess of the President's request (March) and a three-year matching grant program for medical and dental school construction (April). He refused in September to support extension of the existing Mexican farm labor legislation through 1964, calling the Bracero Bill "slave labor." In October he was one of nineteen

Southern Democrats who voted for extending the life of the Civil Rights Commission, and in February 1964 he was one of eleven Southern Democrats who voted for the omnibus civil rights bill, as against ninety-two who opposed it.

Husky in build, Gonzalez is five feet eleven inches tall and weighs 179 pounds. He has brown eyes and graying black hair, and he has been described as "a natty dresser." Swimming, hiking, badminton, and baseball are his favorite recreations. His faith is the Roman Catholic. Henry B. Gonzalez married Bertha Cueller of Floresville, Texas in 1940, and they have eight children, ranging in age from twenty-three down to five. They are Henry Thomas, Rosemary, Charles, Bertha, Stephen, Genevieve, Francis, and Anna Maria.

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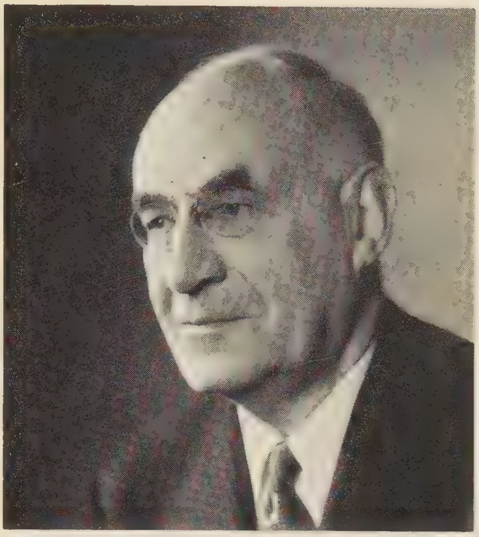
GOODHART, ARTHUR LEHMAN Mar. 1, 1891- University professor; jurist; author

Address: b. University College, Oxford University, Oxfordshire, England; h. "Whitebarn," Boars Hill, Oxford, Oxfordshire, England



Ramsey & Muspratt, Oxford, England

ARTHUR LEHMAN GOODHART

Few Americans have been so richly honored in a foreign country as Arthur Lehman Goodhart, who is one of the few of his nationality to receive British knighthood, one of the two Americans in history to be named a Queen's Counsel, and the only one ever to become master of an Oxford college or to serve on a Royal commission. The son of a prominent New York stockbroker, connected by birth with one of America's great legal families, Goodhart has lived in England almost continuously since his youth, although he has remained an American citizen. He was a fellow of Cambridge University and a member of its law faculty from 1919 to 1931; professor of jurisprudence at Oxford from 1931 to 1951; and master of University College, Oxford, from 1951 to 1963. Goodhart has served on a number of influential commissions and committees and has held high office in many British and international organizations. The author of several distinguished books on legal subjects, he has been editor since 1926 of Britain's authoritative *Law Quarterly Review*. He holds earned or honorary degrees from many American and British universities.

Arthur Lehman Goodhart was born in New York City on March 1, 1891 to Philip J. Goodhart, a wealthy stockbroker, and the former Harriet (or Hattie) Lehman. His aunt, Mrs. Sophie Lehman Goodhart, was a sister of the late Governor and Senator Herbert H. Lehman, and he is also related to the former Judge Irving Lehman. Goodhart was educated at Hotchkiss School and at Yale University, which awarded him his B.A. in 1912 and his M.A. in 1914. His father greatly admired the English banking system and when Goodhart left Yale in 1912 he went to England with the intention of studying economics for a year. He enrolled at Trinity College, Cambridge University, only to find that Trinity at that time offered no course in economics. He then switched to the study of law and liked it so much that he stayed on for a second year to take his bar examinations. Cambridge gave him his second B.A. degree and his LL.B. degree in 1914, and his second M.A. degree in 1918.

Returning to the United States in 1914, Goodhart decided to practise law. He needed a tutor to teach him the American applications of what is, as he has said, "a common body of law," and found one in Harold R. Medina, a "bright young man," who later became a noted federal judge. With Medina's help, Goodhart passed the New York State Bar examinations in 1915, and he began his career the same year as an assistant corporation counsel for the city of New York. It seemed, however, that Goodhart was destined for England. In 1917 he joined the United States Army and was shipped to France as an artillery officer. One day in 1918 he encountered a British colonel who in civilian life was a Cambridge don. The colonel remembered Goodhart from his Trinity College days, and invited him to teach at Cambridge after the war. "They had lost so many people in the war that they needed anyone they could get," Goodhart has said. "I decided to go."

Goodhart left the army in 1919 with the rank of captain. In the same year he visited Poland as counsel to an American mission sent to that country to inquire into the Jewish question. His first book, *Poland and the Minority Races* (Brentano's, 1920) is based on his diary from that mission. Herman Bernstein, reviewing the book in the New York *Times* (December

12, 1920), called Goodhart "a keen observer, with a fine sense of humor and of fairness." Admitted to the English bar as a barrister of the Inner Temple in 1919, Goodhart began his new career as a lecturer and fellow of Corpus Christi College, Cambridge, in the same year. (He taught at Cambridge for the next twelve years.) In 1920 he achieved the extraordinary distinction, for a foreigner, of serving as an officer of the French Academy.

From 1921 to 1923 Goodhart acted as secretary to the vice-chancellor of Cambridge University, and from 1921 to 1925 he was editor of the *Cambridge Law Journal.* In 1926 he succeeded the great British jurist Sir Frederick Pollock as editor of the *Law Quarterly Review,* a publication of considerable authority. Goodhart's essay *The Legality of the General Strike in England,* first published in the *Yale Law Journal* (February, 1927), was reprinted in the same year by W. Heffer and Sons Ltd. In it he maintained that the general strike of 1926, though perhaps unconstitutional, was not illegal. In 1928-29 Goodhart went as visiting professor to Yale University. Cambridge awarded him an LL.M. degree in 1926 and an LL.D. degree in 1931. During his years at Cambridge Goodhart also found time to acquire a reputation as a generous host—especially to the university's American students, whom he gathered together every year for a traditional Thanksgiving dinner.

In 1931 Goodhart left Cambridge and went to Oxford as professor of jurisprudence and a fellow of University College, Oxford's oldest college. In the same year he published *Essays in Jurisprudence and the Common Law* (Macmillan; Cambridge Univ. Press, 1931). Written largely for lawyers, but with some topics of general interest, it is perhaps Goodhart's most important contribution to the literature of his subject, and it was recognized at Oxford by the conferral of the degree of Doctor of Civil Law upon Goodhart. His Oxford inaugural lecture, *Precedent in English and Continental Law,* was published in 1934 by Stevens & Sons Ltd. Goodhart published a timely reminder that even world war is subject to the rule of law, *What Acts of War Are Justifiable?* (Oxford Pamphlets on World Affairs, no. 42), in 1940.

In 1938 Goodhart had been elected an Honorary Bencher (member of the governing body) of Lincoln's Inn, one of the four ancient inns of court that are traditionally responsible for the admittance of barristers to practice. An even more signal distinction followed in 1943, when he became a King's Counsel (later Queen's Counsel)—one of the small élite group who take precedence over all their colleagues at the English bar. According to Goodhart's own account, the Lord Chancellor assured him that "taking silk" would not endanger his American citizenship. "You don't have to swear loyalty," the Lord Chancellor is reported to have said. "All you have to do is promise to give the sovereign your best advice. It won't be very good advice, I suppose, but there's no reason you shouldn't give it." The only other American in history to be so honored was Judah P. Benjamin, Secretary of State in Jefferson Davis' Cabinet. In 1948 Goodhart was named a Knight Commander of the Order of the British Empire and could, if he chose to become a British subject, style himself "Sir Arthur."

Goodhart remained professor of jurisprudence at Oxford until 1951, and he retains the title of professor emeritus. In the year that he relinquished his professorship he was elected master of University College—the first foreigner ever to head a college at Oxford or Cambridge universities. He served in that capacity until 1963, having stayed on at the request of the college's fellows for two years past the usual retirement age of seventy. In 1962 he endowed the $420,000 Goodhart Quadrangle at University College, comprising a dormitory block and a small auditorium. In 1964 he came out of retirement to teach as a visiting professor at Harvard Law School.

Books that Goodhart has published since the end of World War II include *English Contributions to the Philosophy of Law* (Oxford, 1949) and *Five Jewish Lawyers and the Common Law* (Oxford, 1950), the latter consisting of biographical sketches of Judah P. Benjamin, Sir George Jessel, Louis D. Brandeis, Rufus Isaacs (Lord Reading), and Benjamin N. Cardozo. He was editor of *English Law and the Moral Law* (Stevens, 1953) and of Sir Frederick Pollock's *Jurisprudence and Legal Essays* (St. Martin's; Macmillan, 1961). With H. G. Hanbury he was co-editor of Sir William Searle Holdsworth's *Essays in Law and History* (Oxford, 1947), and he helped to edit Holdsworth's multi-volume *History of English Law* (Little, 1936-56). Goodhart continues as editor of the *Law Quarterly Review,* and he has contributed articles on legal subjects to a number of other journals.

Greatly in demand as an after-dinner speaker, Goodhart learned long ago to apply his considerable wit carefully to Britain's more sacred institutions. In 1951, at an American Society dinner, Goodhart pointed out that the British government at the time of the American Revolution was made up largely of old Etonians. "Whether Waterloo was won on the playing fields of Eton, I do not know," he told the public school's headmaster, "but I do know the American colonies were lost in the classrooms of Eton." He has been receiving angry letters ever since, and has ruefully concluded that it is a mistake to assume that Americans and the British are all part of the same family. "After all," he says, "there was a divorce in 1776 and it is safer not to forget it."

The only American ever to have served on a British Royal Commission (he has been with the Royal Commission on the Police since 1960), Goodhart has been a member of a number of other important committees. They include the Lord Chancellor's Law Revision Committee (1937), the Company Law Revision Committee (1944), the Supreme Court Procedure Committee (1947), and the Monopolies Commission (1954-57). He was chairman of the Southern Region Price Regulation Committee from 1940 to 1951, and in 1947 he acted as curator of the Bodleian Library. Active in many professional and other organizations, Goodhart has served as chairman of the International Law Association; as vice-president of the British Academy (1962) and of the Institut International de Philosophie du Droit; and as president of the International Association of University Professors (1948), of the Society of Teachers of Law (1950), and of the American Society (1951). He is a member of the American Law Institute and has been president since 1950 of the Pedestrians' Association for Road Safety, the walking man's answer to the automobile associations.

Few men are richer in academic honors than Goodhart, who was named a fellow of the British Academy in 1952 and is an honorary member of the American Academy of Arts and Sciences. He is an honorary fellow of Nuffield College, Oxford University, and of three Cambridge colleges, and an associate fellow of Jonathan Edwards College, Yale. Honorary law doctorates have been conferred on him by nearly a score of universities in the United States, Canada, England, Ireland, Scotland and Australia.

Arthur Lehman Goodhart was married on July 2, 1924 to Cecily Carter. They have three sons, one of whom, Philip Carter Goodhart, is Conservative Member of Parliament for Beckenham. According to Richard C. Wald in the New York *Herald Tribune* (May 13, 1962), Goodhart is "sturdily built, with white hair and black eyebrows," and "looks a good deal like former Governor Herbert H. Lehman." Wald quoted Mrs. Goodhart as saying, "He always seems like an American to me. He's so warm and outgoing and buoyant." Goodhart's clubs include the Yale, the Century, the City (New York), the Athenaeum, the Oxford and Cambridge, the Queen's, and the Savile. He is a member of Phi Beta Kappa and his social fraternity is Alpha Delta Phi. In 1963 he served as vice-president of the Pilgrims. A writer for *Time* (July 2, 1951) noted that Goodhart's real passion is "the great common philosophy underlying both U.S. and British law," and described him as "a sort of one-man Anglo-American alliance, whose interests have flitted back and forth across the Atlantic like the Holmes-Pollock letters themselves."

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GRASS, GÜNTER (WILHELM) Oct. 16, 1927- German writer

Address: h. Karlsbaderstrasse 16, Berlin-Grunewald, West Germany

Among contemporary German authors, probably the most widely read at home and abroad and certainly the most controversial is Günter Grass. He attained almost instant literary fame with his powerful and grotesque novel *The Tin Drum*, which was first published in German in 1959 and has since been translated into most major languages, including English. Described by William Jovanovich, the president of Harcourt, Brace & World, as "a modern-day Renaissance man—a dramatist, poet, novelist, sculptor and graphic artist," Grass is also the author of two volumes of verse, several plays, and two additional novels, *Cat and Mouse* and *The Dog Years*. A spokesman of the generation of Germans who grew to maturity during the Nazi era, Grass tries to shatter the complacency of many of his countrymen toward an unsavory past through his writings.

GÜNTER GRASS

The birthplace of Günter Wilhelm Grass—and the setting of all three of his novels—was the Free City of Danzig (now the Polish city of Gdańsk), a seaport of mixed German and Polish population on the Baltic Sea, and the first territory taken over by the Nazis upon the outbreak of World War II. He was born on October 16, 1927 in the working-class and lower-middle-class suburb of Danzig-Langfuhr, the son of a grocer and minor German official. He has a sister, who became a nurse. On his mother's side, Grass is descended from Kashubians, a Slavonic-Pomeranian people in the vicinity of Danzig. At an early age Günter Grass was gifted in drawing, painting, and writing, and showed an affinity for the morbid and the grotesque. Stimulated by a literary contest in a National-Socialist school newspaper, he wrote his first unpublished novel—dealing with the Kashubians—at the age of thirteen.

As was mandatory in Nazi Germany at the time, Grass served his apprenticeship in the Nazi youth movement as a *Pimpf* and later became a member of the Hitler Youth. Drafted into military service at the age of sixteen, he served as an aide with the Luftwaffe and was wounded in a battle near Kottbus in April 1945, shortly before the German surrender. As a prisoner of war of the Allies he was first taken to a hospital in Marienbad, Czechoslovakia for recuperation and then to a prisoner-of-war camp in Bavaria. Unable to return to his home territory upon his release in the spring of 1946, Grass worked for a time as a farm laborer in the Rhineland and then took a job in a potash mine near Hildesheim. In Göttingen he briefly

GRASS, GÜNTER—*Continued*

tried to resume his interrupted secondary education, but he became impatient with the pedantry that prevailed there and never completed his *Abitur*.

Ambitious to develop himself artistically, Grass tried to enroll in the Kunstakademie in Düsseldorf in late 1947 but found it closed because of lack of fuel. He then apprenticed himself as a stonecutter and chiseled tombstones for Düsseldorf firms. In 1949, after the academy had reopened, he was able to gain admission and studied sculpture with Sepp Mages and painting with Otto Pankok. In his free time he wrote poems and dramatic scenes and worked as a drummer and washboard accompanist with a jazz band. Düsseldorf was then a center of the new prosperity that had taken hold in Germany after the currency reform of 1948, and Grass did not like the crass materialism that prevailed there. As he observed later, prosperity came too soon after the war and did not allow Germans enough time to think about their past.

In 1953 Grass moved to Berlin, where he enrolled in the Academy of Fine Arts and studied with the metal sculptor Karl Hartung, at the same time drawing, painting, and sculpting on his own. He also wrote poems and plays. Through a friend some of his poems came to the attention of the noted German poet Gottfried Benn, who advised Grass to preoccupy himself with prose rather than poetry—advice that Grass did not immediately follow. In 1955 Grass's wife, without his knowledge, entered several of his poems in a poetry contest sponsored by the Süddeutsche Rundfunk, a radio network in Stuttgart. The poems won third prize, and as a result Grass came to the attention of Gruppe 47, a loosely organized association of avant garde writers, noted for their critical approach to past and present events on the German scene. Invited to membership in the group, Grass was put into contact by its members with the publishing firm of Hermann Luchterhand. In 1956 Luchterhand published Grass's first volume of poetry, prose, and drawings, *Die Vorzüge der Windhühner*, which met with only moderate success.

Written in the pattern of nursery rhymes, Grass's free-verse poems combine tender lyricism with a playful irony. Grass acknowledges the influence of Rilke, Ringelnatz, and Lorca upon his early poetry. As a playwright Grass has not been particularly successful. His plays *Hochwasser, Onkel, Onkel, Noch zehn Minuten bis Buffalo, Goldmäulchen, 32 Zähne,* and *Die bösen Köche* failed to win acclaim when they were performed on the stage. According to Rudolf Leonhardt, writing in the Manchester *Guardian* (January 16, 1964), Grass has said that his resentment against the apparent stupidity of theatergoers and drama critics was among the factors that motivated him to write his first novel.

Although Grass's early literary efforts did not win him much public recognition, his outline of plans for his novel greatly interested Luchterhand, who offered him a subsidy of about $75 a month until its completion. In 1956 Grass moved with his family to Paris, where he lived on a subsistence level in a basement apartment while working on his novel. To supplement his income he wrote occasional free-lance articles, including an anniversary essay for the Berlin dairy firm Bolle. Returning to Germany in October 1958, Grass received a literary prize from Gruppe 47 after reading passages from the unpublished manuscript of his novel.

The publication of Grass's novel by the Hermann Luchterhand Verlag under the title *Die Blechtrommel* in December 1959 almost immediately elevated Grass to literary prominence and aroused much controversy. Translated into English by Ralph Manheim with the title *The Tin Drum*, it was first published in the United States in 1963 by Pantheon Books and soon became a best-seller both in its hard-cover form and as a paperback. In France it had been chosen by a literary jury as the best foreign-language book of 1962.

Written with Rabelaisian humor, the book looks at contemporary Germany through the eyes of Oskar Matzerath, a roguish dwarf who deliberately stopped growing at the age of three, who can shatter glass with his voice, and who expresses himself through the pounding of a succession of toy drums. Against the cadence of Oskar's drumbeats, the narrative shifts back and forth from the first to the third person, from fantasy to reality, from legend to history, and from seemingly blurred nonsense to incisive observation. One theme apparently running through the novel is the view that Nazism, far from representing an alien force on the German scene, emerged from among the "good, law-abiding Germans" themselves. Although Grass exposes what is vulnerable in the world he knows, he passes no judgement, leaving it up to the reader to form his own opinions.

In a review in *Time* (January 4, 1963) Grass was described as "probably the most inventive talent to be heard from anywhere since the war." A critic in the *Virginia Quarterly Review* (Spring 1963) called *The Tin Drum* "quite possibly *the* masterwork in novel form to come from a European author since World War II," and Fred Grunfeld, writing in the *Reporter* (March 14, 1963), described it as "a work of art and power, and thus a liberating event for the new German literature." Even hostile critics generally conceded that Grass has talent. Hugh McGovern, reviewing the book in *America* (March 9, 1963), called it "one long, crazy, unalleviated nightmare," and noted that it "groans with obscure symbolisms, is rotten with perverted eroticisms, and is revolting in its numerous blasphemies," but conceded: "If you can . . . stomach it you will, perhaps, find a brilliant artistic experience."

Grass's second novel, *Katz und Maus* (Luchterhand, 1961) a somewhat shorter work in the same sardonic vein, was also translated into English by Ralph Manheim and published by Harcourt, Brace & World with the title *Cat and Mouse* in 1963. Its protagonist, Joachim Mahlke, is set apart from the rest of humanity by an unusually large Adam's apple, and is forever branded as an outsider by his contemporaries, despite his heroic achievements. R.K. Burns, in a review in *Library Journal* (August 1963), called it "a sample of the best of modern European writing," and Joseph Bauke noted in the *Saturday Review* (August 10, 1963) that Grass "writes with a showy, playful elegance, and in the process of refinement loses some of the ferocity and indignation of his first novel." Grass provided the German texts for the song-book *O Susanna: Ein Jazzbilderbuch: Blues, Balladen, Spirituals, Jazz,* published by Kiepenheuer and Witsch in 1959. His second volume of poetry, *Gleisdreieck* (which derives its title from a railroad junction in Berlin), was published by Luchterhand in 1960.

A third novel by Grass, *Hundejahre,* published by Luchterhand in 1963, is scheduled to be released in English translation with the title *The Dog Years* by Harcourt in early 1965. This book, centering around the friendship between a German and a Jew, is perhaps even more corrosive than *The Tin Drum* in its exposure of Germany in the Nazi and post-Nazi eras. George Steiner observed in an article in *Commentary* (May 1964) that Günter Grass "has had the nerve, the indispensable tactlessness to evoke the past. By force of his macabre, often obscene wit, he has rubbed the noses of his readers in the great filth. . . of their time. Like no other writer, he has mocked and subverted the bland oblivion, the self-acquittal which underlie Germany's material resurgence. Much of what is active conscience in the Germany of Krupp and the Munich beer halls lies in this man's ribald keeping."

As a novelist Grass has acknowledged his indebtedness to such writers as Jean Paul Richter, Laurence Sterne, E.T.A. Hoffmann, Theodor Fontane, Gottfried Keller, Alfred Döblin, Marcel Proust, John Dos Passos, and Herman Melville. In writing his novels he generally prepares three drafts. For the first he relies on memory and imagination; in the second he fills in what is needed by means of research, and in the final draft he weaves the elements together into a unified whole. The colorful jackets that decorate his books are designed by Grass himself.

Grass does not regard himself as a crusader but prefers to look upon himself as a storyteller and entertainer. He is puzzled by the ability of critics, especially Americans, to find symbolism in his writings where no symbolism was intended. Although he once described the Federal Republic of Germany as a "capitalist, militarist, revengeful part-state, soaked through with old Nazis," he looks with even less favor upon the East German Communist regime. Invited to the fifth German writers' congress in East Berlin in May 1961, he made a strong plea for literary freedom and was expelled from the meeting. His political sympathies are with the Social Democratic party, and in 1961 he helped Berlin's Social Democratic mayor, Willy Brandt —then a candidate for the federal Chancellorship—to write campaign speeches. Of late, Grass has helped to promote the *Spandauer Volksblatt* which, he maintains, is one of the few independent newspapers in Germany. He has sold it in person on the streets of Berlin.

Some thirty-five unsuccessful attempts have been made in Germany, largely by right-wing organizations, to have Grass's writings banned as blasphemous and pornographic. When a jury in Bremen awarded Grass the city's 1959 literary prize for *The Tin Drum,* the city senate withheld the prize money on the ground that the book was obscene. In 1960 Grass received the literary prize of the association of German critics in Berlin. He was elected to membership in the Berlin Academy of Fine Arts in 1963 but has turned down an invitation to become a member of P.E.N. A plaster bust of Grass was placed in the Regensburger Ruhmestempel Walhalla, a hall of fame, in 1963. On a visit to the United States in May 1964 Grass gave lectures and readings at Harvard, Yale, and Smith College, and at the Goethe House and Poetry Center of the Young Men's and Young Women's Hebrew Association in New York City.

Günter Grass's wife, Anna Margareta, whom he married in 1954, is a professional dancer and a native of Switzerland. They have twin sons, Franz and Raoul, and a daughter, Laura. A soft-spoken and mild-mannered man, Grass is broad-shouldered and square-jawed, with dark hair, dark eyes, and a huge mustache. Little concerned with material wealth, he does not own an automobile and lives with his family in a simple but tastefully furnished apartment without telephone or television in an old house in the Grunewald section of West Berlin, where his studio is also located. For recreation he likes to write poems and to cook such specialties as fish soup. Despite occasional anticlerical statements in his writings, Grass remains a practising Roman Catholic.

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GREELEY, DANA McLEAN July 5, 1908- Clergyman

Address: b. Unitarian Universalist Association, 25 Beacon St., Boston, Mass; h. 33 Brimmer St., Boston, Mass.

When many years of co-operation, discussion, and detailed study resulted in the consolidation of the American Unitarian Association and the Universalist Church of America, the Reverend Dr. Dana McLean Greeley was chosen as the first president of the new Unitarian Universalist Association. The merger, formalized in 1961, brought together two liberal religions long known for their toleration of individual thought and for their similarities in structure, creed, and purpose. Dr. Greeley had previously, from 1958 to 1961, been president of the American Unitarian Association. His election to the highest offices of his church followed many years of work in Unitarian affairs and community welfare and social service projects.

Dana McLean Greeley was born in Lexington, Massachusetts, on July 5, 1908, to William Roger and Marjorie (Houghton) Greeley. His father was an architect. The family included a sister, Rosamond, (no longer living), a brother, Roland, and twin sisters, Ellen and Anne (now Mrs. George Bryant and Mrs. Anne V. G. Dutka). Dana Greeley attended Lexington High School

Wide World

REV. DR. DANA McLEAN GREELEY

and then went on to Harvard, receiving a B.S. degree from there in 1931 and the Bachelor of Sacred Theology degree from Harvard Divinity School in 1933.

Ordained to the ministry of the Unitarian Church in 1932, Greeley had his first pastorate in Lincoln, Massachusetts, from 1932 to 1934. His second pastorate was in Concord, New Hampshire in 1934-35. The Reverend Greeley then became minister of Arlington Street Church in Boston and continued to serve there until his election to the presidency of the American Unitarian Association in 1958. Several of the sermons that he delivered at the Arlington Street Church and other churches have been published individually. He is also the author of *Toward Larger Living; Sermons on Personal Religion* (Beacon, 1944) and *A Message to Atheists* (Beacon, 1948).

After serving as secretary of the American Unitarian Association from 1945 to 1953 and as president of the Unitarian Service Committee, the Reverend Dr. Greeley was elected in 1958 to succeed the Reverend Dr. Frederick May Eliot as president of the American Unitarian Association. The election was a contested one, the first such in the 133-year history of the association, and reflected a division among church members. Greeley's candidacy was the result of a grass roots petition by Unitarians throughout the country. His election by 823 votes to 720 for his opponent, the Reverend Dr. Ernest W. Kuebler, the candidate nominated by the association's board of directors, was interpreted in the press as a victory for those who wanted a representative of the more spiritual side of Unitarianism. In replacing Eliot, Greeley filled out the unexpired three years of a four-year term.

The division in the Unitarian Church that was reflected in the election of Greeley concerned the degree to which the church should be allied to the Christian tradition. It can be seen more sharply in a debate that took place at a church assembly in 1957 over a resolution to change the name of the monthly magazine from the *Christian Register* to the *Unitarian Register.* The purpose of the resolution was to encourage all religious liberals of whatever faith "to unite with us." A representative of the Christian wing urged his fellow church members to recognize their spiritual heritage and sense of values in the word "Christian," while a minister from Ontario stated that he had never been a Christian and came into the Unitarian fellowship because it represents free thought. After long debate, the resolution was passed by 266 votes to 205.

When Dr. Greeley was elected president of the American Unitarian Association in the following year, he said, "I have never wished to sunder Unitarianism from Protestantism or Christianity, but I am eager to have it serve as a bridge between the Christian and non-Christian worlds." He also expressed his belief that it was "imperative to relate the denomination's concern more closely to major social and cultural problems of the day."

The origin and rise of the Unitarian religion were part of the Protestant Reformation, although Unitarians contend that their basic belief, the conception of God as one person rather than as three persons in one, was held by the early Christian church. The first Unitarian church was established in Transylvania, in Eastern Europe, by Bishop Francis David in 1568. The movement was introduced into England in the seventeenth century and steadily gained strength there. Unitarianism in the United States began within the Congregational churches of New England. Impetus for the separation is attributed to Henry Ware and William Ellery Channing of Boston in the early nineteenth century, and the American Unitarian Association was established in 1825.

The creed of Unitarianism is loosely defined and the church structure is loosely organized, allowing for freedom of individual belief on the one hand and local congregational autonomy on the other. These characteristics are shared by the Universalist Church of America. The basic belief from which the denomination takes its name is that all members of the human race are in harmony with God and can be saved from sin. Although many Christians have always held this belief, no church developed it as a distinctive doctrine before the establishment of the Universalist denomination.

Co-operation between Unitarians and Universalists was strengthened in 1934 when the two denominations entered into an accord known as the Free Church Fellowship. In 1937 a joint hymnal was published and in 1953 a new corporation, the Council of Liberal Churches, was established to symbolize and extend previous joint ventures. In 1955 a joint merger commission began a detailed study that led to the consolidation as approved in parish plebiscites held in the United States and Canada in 1959 and 1960 and given formal status in May 1961, in the formation of the Unitarian Universalist Association. The move affected approximately 118,000 Unitarians representing 741 churches and fellowships and 71,000 Universalists representing 400 churches, in addition to about 85,000 Unitarian and Universalist children of Sunday-school age.

It was at the May 1961 meeting in Boston that the Reverend Dr. Greeley was chosen as president of the new association. He received 1,087 votes to 935 for the Reverend Dr. Williams Brooks Rice, a Unitarian who had been chairman of the joint merger commission. In accepting his office, Greeley pledged his efforts to "the enhancement both of our extension efforts and of our cultural influence, and to the development of the broadest possible interdenominational and interfaith understanding and co-operation."

The issue of the relationship of liberal religion to Christianity had arisen again during separate and simultaneous meetings held in Syracuse, New York in November 1959, before the founding of the new association. A statement of purpose drawn up by the joint merger commission mentioned the "universal truths taught by Jesus" and "the Judeo-Christian tradition" but these references were rejected, over sharp minority protest, as too specifically Christian. The merger commission then recommended a revised statement of purpose: "To cherish and spread the universal truths taught by the great prophets and teachers of humanity in every age and tradition, immemorially summarized in their essence as love to God and love to man." This statement was adopted after a final move, which inserted the phrase "in the Judeo-Christian heritage" in place of "in their essence."

Prominent in community affairs, Dana McLean Greeley is a past president of the Citizens Crime Commission of Massachusetts and a director of the Boston Travelers' Aid Society, the Benevolent Fraternity, the Isles of Shoals Association, the Home for Aged Women, and the Boston Urban League. He belongs to the Massachusetts Bible Society, and his clubs are the Harvard Musical Association, the Rotary Club of Boston, the Harvard Club, and the Appalachian Mountain Club. He is a trustee of the Meadville Theological School of Chicago, which awarded him an honorary Doctor of Divinity degree in 1951; he also holds honorary degrees from St. Lawrence University, Emerson College, Tufts University, and Calvin Coolidge College. Dr. Greeley is tall and has blue eyes and blond hair. He married Deborah Webster on December 27, 1931, and they have four daughters, Faith (Mrs. Carl Scovel), Rosamond (Mrs. Cyrus Hamlin), Cynthia (Mrs. Robert McElwain), and Penelope (Mrs. Reginald Elwell).

One of the major concerns of Unitarianism has been the connection between liberalism and faith, and Dr. Greeley has stated his belief that the two are inseparable. "I want a religion with reason," he said while preaching at All Souls Church in New York City, "but even more, I want a religion radiant with conviction and dynamic purpose." He went on to say, "Reason and faith are not antithetical, although many religious people, I imagine, believe this." Both of them together, he maintained, are necessary for an understanding and appreciation of the universe.

Greeley, an independent politically, also commented from the pulpit on the "ugly spectre" of religious bigotry in the 1960 Presidential campaign, urging Unitarians to live up to their traditional beliefs in reason and tolerance and to show by example that there is a better way than bigotry and intolerance.

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GREENBERG, NOAH Apr. 9, 1919- Conductor; musicologist

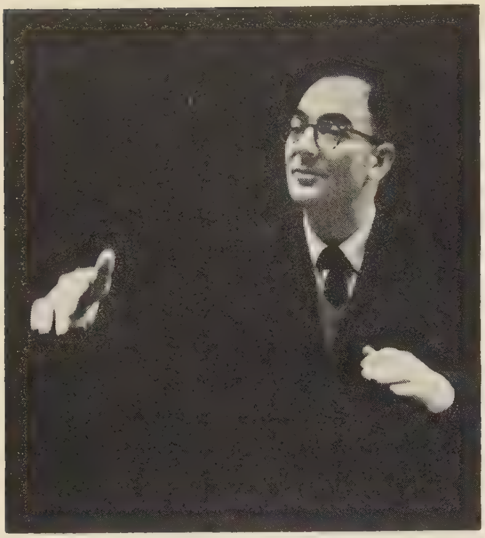
Address: b. New York Pro Musica, 300 West End Ave., New York 23

Ever since the early 1950's Noah Greenberg—the founder and director of the New York Pro Musica—has been educating American audiences by introducing them to the long-neglected wealth of medieval, renaissance, and baroque music. He has achieved this mainly through concerts given by his small but dedicated band of instrumentalists and vocalists, who resurrect the treasures of early music with impeccable taste and fastidious musicianship.

A creative scholar, Greenberg is the first person to produce a medieval liturgical drama—*The Play of Daniel*—in the form in which it might originally have been done. His accomplishments in vaulting over the formidable obstacles of editing, scoring, and performing music that lacks indication of tempi, dynamics, and instrumentation have brought him tribute from many music critics. Alan Rich has called Greenberg "the leading apostle of medieval music in this country," and Howard Taubman has described him as "a devoted servant of the past."

The son of Harry and Lillie (Sogenstein) Greenberg, Noah Greenberg was born in New York City on April 9, 1919. He attended New York City public schools and began to study the piano at an early age. At thirteen he became interested in composition and turned out works for orchestra, chamber ensembles, vocal soloists, and choruses. After he graduated from high school he continued his musical education privately, studying composition with Arnold Zemachson, the Chicago composer, and composition and conducting with Harold Brown, to whom he owes his ardent interest in renaissance music. The study of early music soon became his main pursuit. Although World War II interrupted his formal studies, he never lost his interest in medieval, renaissance, and baroque music.

From 1944 to 1949 Noah Greenberg was a seaman in the United States Merchant Marine. Taking advantage of the situation, he sought out rare scores and recordings in the ports that he visited, and during his uninterrupted intervals of leisure at sea he studied the treasures that he had collected. After he left the sea he took a job with the International Ladies' Garment Workers' Union, organizing choruses among the members, and about the same time he formed a smaller group of singers made up of his friends and other admirers of early music. In 1952 the officials of Esoteric Records were looking for an ensemble to record renaissance music, and they approached Greenberg as a possible director of the project, in the hope that he could accomplish it on a slender budget by using one of his choral groups. Realizing that the project demanded professional vocal-



NOAH GREENBERG

ists, Greenberg proposed that he be given enough time to develop an ensemble of trained singers. The officials consented, and the New York Pro Musica Antiqua (the name was shortened one year later to New York Pro Musica) was born.

Greenberg's first order of business was to recruit his ensemble. He had heard the young countertenor (male alto) Russell Oberlin singing in churches and had been much impressed. Oberlin was engaged as the first member of New York Pro Musica Antiqua, a mutually advantageous arrangement, since Greenberg was delighted to find a voice suited to the special demands of renaissance music, and Oberlin, fresh out of Juilliard, could now stop wondering how he could use his unique talents. Arthur Squires and Charles Bressler, tenors, and Brayton Lewis, a bass, completed the first vocal group. Only after the first recordings were made did Greenberg add Betty Wilson and Jane Hakes, sopranos, to the vocal ensemble.

To Bernard Krainis, a jazz trombonist who had given up commercial music to study and teach the recorder, Greenberg left the selection and training of the instrumental ensemble. Krainis, a co-founder of New York Pro Musica, has a wide knowledge of early instruments—an important factor in the group's success. Instruments for the ensemble were a virginal, two viola da gambas, and a number of variously pitched recorders.

For his first recording venture with Esoteric Records, Noah Greenberg chose *Il Festino,* an Italian Renaissance "musical comedy" by Adriano Bianchieri (1567-1634). Record collectors and critics accorded it high praise for the taste and scholarship with which the New York Pro Musica met its stylistic demands. Other New York Pro Musica records for Esoteric included *English Medieval Christmas Carols; Elizabethan Madrigals of Morley;* and *Songs of Henry Purcell.*

Encouraged by the success of *Il Festino,* Greenberg decided to present the New York Pro Musica in a concert. Although only a small audience attended its first program, at the New School for Social Research in New York in the spring of 1953, it was a distinguished one. Among those present was the concert manager for the cultural programs of the New York Young Men's Hebrew Association, who arranged for a series of three concerts to be given at the Kaufmann Auditorium of the YMHA during the season of 1953-54.

The YMHA concerts brought wide recognition to the New York Pro Musica and created an audience eager to discover the musical origins of the West. W. H. Auden, who had been closely associated with the YMHA's Poetry Center for some time, happened to attend one of the early concerts. He was so enthusiastic that he proposed an evening of Elizabethan verse to be read by himself, accompanied by music of the period, to be performed by the New York Pro Musica. Two such programs were presented by the Poetry Center at the Kaufmann Auditorium, and they proved a resounding success. The Auden-New York Pro Musica collaboration was one of the first discs that the ensemble produced for Columbia Records.

Under the guidance of Noah Greenberg, the New York Pro Musica has grown from its modest beginnings into one of the most eminent musical organizations of its kind in the world, with a formidable reputation for high standards of scholarship and musicianship. Its concert engagements now include annual appearances in New York at the Cloisters of the Metropolitan Museum of Art, the Kaufmann Auditorium, the Frick Collection, and the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. In the rest of the United States, the New York Pro Musica performs each year at major music centers, colleges and universities, and at the leading summer music festivals. In 1960 Pro Musica, sponsored by the American National Theatre and Academy, toured France, England, and Italy for ten weeks, presenting concerts and their highly successful production of *The Play of Daniel.* In 1963 the group returned to Europe for another tour that took its members to Holland, Spain, Israel, and Yugoslavia. Through its appearances on the NBC-TV *Omnibus* program and with the New York Philharmonic Symphony Orchestra under Leonard Bernstein on CBS-TV, the New York Pro Musica has become known to a wide television audience. In the spring of 1964 Pro Musica gave three concerts in the new Philharmonic Hall at New York's Lincoln Center as part of the Center's World's Fair Festival.

At the Cloisters of the Metropolitan Museum of Art, in January 1958, Noah Greenberg presented his production of the medieval liturgical drama *The Play of Daniel,* which was first performed at Beauvais, France in 1250. The production represented the culmination of four years of scholarly preparation. The manuscript from the British Museum—a Latin text with some Old French — was transcribed by Father Rembert Weakland, and the music in the original manuscript was set down, like Gregorian chant, in a single melodic line with no indication of rhythm or tempo. By consulting scholars and by imposing his own creative scholarship upon the material, Noah Greenberg transformed a medieval relic into a modern smash hit. In the unanimous chorus of critical praise a leading voice was that of Brooks Atkinson, who wrote in the New York

Times: "In the field of religious drama . . . nothing so fine as this has been done in New York in recent memory."

With the indefatigable curiosity of an archaeologist, Noah Greenberg continues to dig for treasures from the musical past. Warmed by the reception of *The Play of Daniel*, he began work on *The Play of Herod*, and he patiently reconstructed it from two medieval manuscripts found in the *Fleury Playbook* in a library in Orleans, France. This time he enjoyed the collaboration of Dr. William L. Smolden, a leading British authority on medieval liturgical drama, and financial support in the form of a grant from the Ford Foundation. When *The Play of Herod* was performed by the New York Pro Musica at the Cloisters early in December 1963, the only drawback to its success was the number of eager patrons who were unable to see it. The performances had been sold out in advance to members of the Metropolitan Museum of Art. In the New York *Herald Tribune* (December 10, 1963) Alan Rich observed: "As an artistic product of deep and abiding beauty, *The Play of Herod* deserves to stand among the major events of the musical season."

In 1955 Noah Greenberg joined the faculty of the Mannes College of Music in New York City as the director of choral music, but the mounting commitments of the New York Pro Musica required so much of his time that he relinquished the post in 1963. He still works with choral workshop groups, however, and he recently organized the Abbey Singers, which works as an independent ensemble with Greenberg serving in the capacity of friend and adviser.

As a musicologist, Noah Greenberg often lectures at American colleges and universities on early music. He is a council member of the American Musicological Society and a corresponding member of the Hispanic Society. In 1955 he was awarded a Guggenheim Fellowship, and he received Ford fellowships in both 1960 and 1962. His publications include *The Play of Daniel*, edited with W. H. Auden (Oxford, 1959); *An Elizabethan Song Book*, edited with W. H. Auden and Chester Kallman (Doubleday, 1956); and *An English Song Book* (Doubleday, 1961). He serves as general editor of the New York Pro Musica Choral Series, published by the Associated Music Publishers. Noah Greenberg lives in New York City with his wife, the former Toni Feuerstein, whom he married in 1953. They have two daughters, Anne and Jane. Since he makes little distinction between work and leisure, it is not surprising that his hobby of reading history bears closely upon his work.

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GRIGG, SIR JAMES Dec. 16, 1890-May 5, 1964 British government official and business executive; after a brilliant career in the civil service, became Secretary of State for War (1942-45); in recent years, served on boards of directors of some of Britain's largest corporations. See *Current Biography* (April) 1942.

Obituary

N Y Times p37 My 7 '64

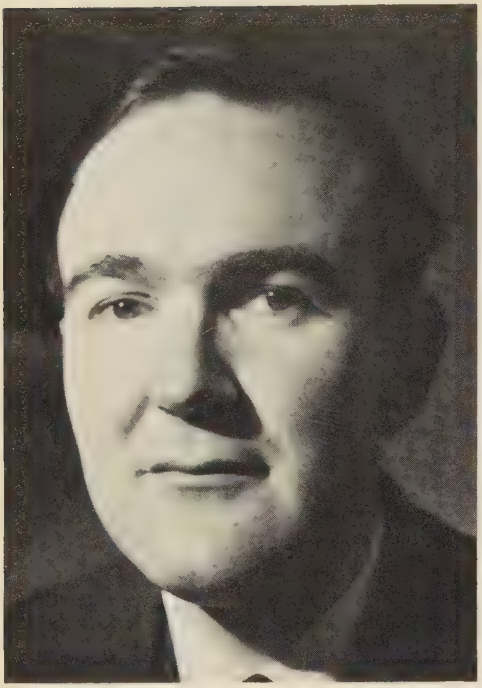
GRIGG, JOHN (EDWARD POYNDER) Apr. 15, 1924- Journalist; editor; author

Address: 32 Dartmouth Row, London, S.E.10, England

John Grigg began his career in 1948 as associate editor of the *National and English Review* and became its editor and publisher in 1954. By the time that the Conservative magazine ceased publication in 1960, he had converted it from a policy of diehard imperialism to one of enlightened and socially conscious Toryism. In 1957 Grigg created an international furor, when his attempts to break down some of the barriers between the Throne and the people of the British Commonwealth were misinterpreted as a personal attack on Queen Elizabeth II. Grigg in 1955 succeeded his father as the second Baron Altrincham, but he renounced his peerage in 1963. He is thus free to seek election to the House of Commons. Since 1960 he has been a Conservative columnist in the Liberal *Guardian*, writing on political and social questions, and especially on Commonwealth affairs, with the same objectivity that distinguished his editorship of the *National and English Review*.

John Edward Poynder Grigg was born on April 15, 1924 in London, the oldest son of the first Baron Altrincham and of the former Joan Dickson-Poynder, only child of the first Baron Islington. Grigg's paternal grandfather was an official in the Indian Civil Service and his father, Edward William Macleay Grigg, had a distinguished career in politics. Edward Grigg had been private secretary to Lloyd George and a governor of Kenya. During World War II he became Joint Under Secretary of State for War and later served as Minister Resident in the Middle East. Edward Grigg was knighted in 1920, and in 1945 was created Baron Altrincham of Tormarton. He took his title from the Cheshire constituency of Altrincham which he represented in Parliament, and from Tormarton Court, his home near Badminton in Gloucestershire. John Grigg has a brother, Anthony, and a sister, Annabel Désirée.

Grigg went to Eton in 1937, when he was twelve. Before he graduated in 1943, he distinguished himself by becoming captain of the Oppidans—that is, of the entire student body apart from the seventy "scholars" allowed for when the public school was founded in 1441. When he left Eton, Grigg was eighteen, and Great Britain had been at war for four years. He went into the Grenadier Guards, and as Lieutenant Grigg served in Holland and then in Germany on the staff of 12 Corps. It was November 1945 before Grigg was released from the army and able to pick up the threads of his interrupted education. He went up to New College, Oxford with a scholarship and read modern history. His tutor was Alan Bullock, then Dean of New College, with whom Grigg was responsible for establishing a special link between Oxford and the French university of Aix-Marseilles. In 1948 Grigg won Oxford's Gladstone Memorial Prize with an essay on "The Social and Political Ideals and Influence of Frederick Denison Maurice," the founder of Christian Socialism. The same year he received his B.A. degree with second class honors



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JOHN GRIGG

in modern history, and his M.A. degree, which at Oxford does not involve further examination, followed in 1955.

In 1948, the year in which Grigg left Oxford, his father bought a controlling interest in the *National Review*, which at that time incorporated the *English Review*. In 1950 the title was changed to the *National and English Review* and a few years later the Altrincham family acquired full ownership of the magazine. The *National Review*, founded in 1883 under the editorship of Alfred Austin, became "the glass hive of Conservative thought and Conservative opinion." During the Edwardian era it achieved a circulation of 10,000 and wielded immense influence within the Establishment. After World War I this influence waned and under Lady Milner, the editor from 1929 to 1948, the magazine's unreconstructed imperialism seemed increasingly anachronistic.

Lord Altrincham had begun his career as a journalist and had at one time been imperial editor of the *Times*. In 1948 he installed himself as editor of his magazine, and brought in his son as associate editor. Under Altrincham's editorship the magazine mellowed somewhat, becoming less strident in its imperialism and offering a brand of Toryism more in line with contemporary realities. But Altrincham's health was failing, and the editorial and administrative burden devolved increasingly upon his son. In 1954 Altrincham retired, and John Grigg became editor of the *National and English Review*.

Meanwhile, in the general elections of October 1951 and May 1955, Grigg had stood unsuccessfully as Conservative candidate for Parliament in the Lancashire constituency of Oldham West. When Lord Altrincham died in December 1955 Grigg automatically succeeded him as the second Baron Altrincham. Although Grigg, by refusing to apply for a writ of summons, abjured his right to a seat in the House of Lords, his peerage disqualified him from seeking election to the House of Commons. In an age when the Lords retain scant authority, and power is centered in the Commons, primogeniture had become the kiss of death for politically ambitious young men of noble birth. It was in 1955 also that another unwilling aristocrat, Anthony Wedgewood Benn, unsuccessfully petitioned Parliament for the right to renounce his impending viscountcy and retain his seat in the Commons.

As Lord Altrincham, Grigg continued as editor of the *National and English Review*. For it he assembled a distinguished staff, which at one time or another included Peter Kirk, now Under Secretary of State for the Army at the Ministry of Defence, and James Ramsden, the present Minister of Defence for the Army. It was known that Grigg had not always shared his father's views and, with a free hand, he made the magazine the outspoken and controversial organ of a new kind of Conservatism. An unsigned account of Grigg's editorship, perhaps written by himself, appeared in the magazine's final issue. According to this account, Grigg "suffered even more than his predecessors from the tension between a radical temperament and the conventional spirit of Toryism. He did not accept the primacy of 'national interests'; or rather, he was convinced that the British people could best be served by setting an example of good and wise international conduct. He could not, therefore, stomach the Suez ultimatum or the repressive measures in Cyprus and other dependencies. It seemed to him that, when power could no longer be held without violence and injustice, the immediate transfer of power was dictated alike by prudence and decency."

Similar views informed Grigg's approach to home affairs. Subscribing as he does to the "One Nation" principle, he attacked class distinctions, sought the reform of the public schools that breed such distinctions, and tried to break through what a former *National Review* editor had called "the tremendous barrier erected by interested parties between a Monarch and the truth." Grigg is a loyal monarchist, and for that reason devoted his August 1957 issue to constructive criticism of the monarchy. In his own article in that issue, Grigg said in effect that the Queen was shut off from the great mass of her subjects. One barrier was the royal court, which according to Grigg, was totally unrepresentative of the Commonwealth or even of British society, and composed almost exclusively of the tweedier sort of English aristocrats. Another barrier, in Grigg's opinion, was the Queen's own public personality. Denied the kind of unrehearsed and spontaneous remarks that would have revealed her true nature, she was obliged to read always from texts carefully prepared by others, Grigg pointed out. Her speaking style, he said, was "a pain in the neck," and her personality was made to seem "that of a priggish schoolgirl."

The article set off a controversy. It was quoted and misquoted all over the world, and became the subject of innumerable cartoons, speeches, and editorials. Grigg was condemned as a heretic by some British newspapers, sighed over by the Archbishop of Canterbury, and struck in the face by a member of the League of Empire Loyalists. Teddy Boys threatened him; the Duke of Argyll wanted him hanged, drawn and quartered; and Lord Strathmore said that he was only prevented from shooting him by his lack of a gun. Grigg contented himself with repeating on television and in his magazine, what he had really said: he had not called the Queen's *voice* a pain in the neck; he had not said that she *was* a priggish schoolgirl. But what he had said he would not withdraw. Gradually reason reasserted itself. The tone of the hundreds of letters he received began to change until, in the end, they were three to one in his favor.

The articles that had appeared in the August 1957 issue of the *National and English Review*, with a selection from the controversy that followed and another article on the same subject by Malcolm Muggeridge, were published in book form under the title *Is the Monarchy Perfect?* (Calder; Taplinger, 1958). In the same year Grigg published *Two Anglican Essays* (Secker; British Book Service, 1958). The book sought a radical revision in the form and spirit of Anglicanism, specifically such changes as the ending of all doctrinal tests, the substitution of dialogues for sermons, the ordination of women, and the appointment of bishops on a septennial basis only.

By 1960 the *National and English Review* was in financial difficulties, and it ceased publication with the issue of June 1960. Funds to keep the magazine alive had been offered but, Grigg wrote, "it would be wrong to sustain through the charity of well-wishers a form of journalism which is no longer viable." The magazine's passing was widely regretted as "a serious loss to thoughtful and vigorous Tory journalism." Since then Grigg has continued that journalistic tradition as a regular columnist in the Manchester *Guardian*, and as a contributor to many other publications. He remains chairman of Periodical Publications Ltd., which formerly published the *National and English Review*, and has since 1954 published the *Elizabethan*, one of the first British magazines for teen-agers and still perhaps the most articulate and responsible of them.

When Anthony Wedgewood-Benn became the second Viscount Stansgate in 1960 he was forced to leave the House of Commons. In 1961 he campaigned vigorously for the right to relinquish his title, and although the campaign failed, it provoked an inquiry that led to the Peerage Act of 1963. This allows a peer to disclaim his title for life. Such a disclaimer is irrevocable, and divests him and his wife of all titles and privileges attached to the peerage, at the same time relieving him of all the associated disadvantages.

The Peerage Act became law on July 31, 1963, and John Grigg disclaimed his title on that date. He did so for three reasons: so that he would be eligible for the Commons; because he has no desire to be either "superior" or "inferior," wishing only to be an ordinary citizen with ordinary rights; and because, although he is conservative enough to value the peerage as an institution that has embraced much that is good in English life, he believes that in its hereditary form it has become an anachronism in a society already divided by class distinctions. His title is now dormant. Unless Grigg produces an heir, the title will pass when he dies to his brother, the Honourable Anthony Grigg.

Grigg is a member of the Bow Group and a founder and director of that organization's quarterly magazine, *Crossbow*. The Bow Group, established in 1951, is an independent research society that bears something of the same relationship to the Conservative party that the Fabian Society does to the Labour party. Most of its members are comparatively young and its policies, described in the group's pamphlets, are liberal and progressive. Grigg said recently that he generally finds himself in agreement with these policies, but regrets the Group's failure to fight for their acceptance within the Conservative party.

John Grigg was married on December 30, 1958 to Marian Patricia Campbell, who is editor of the *Elizabethan*. They have no children. Grigg is six feet tall and weighs 182 pounds. He has described his eyes as "dirty blue" and his hair as "dirty brown, flecked with grey." His principal recreations are reading and listening to music, and he is a member of the Beefsteak Club. Grigg's unassertive charm of manner is the product of an unaffected humility that has, however, never kept him from speaking fearlessly in defense of what he believes in. He has said that his "radical temperament" has led him to offend against "the conventional spirit of Toryism" not because he seeks to destroy such institutions as the monarchy and the Church of England but, on the contrary, because he cares for them very greatly, and believes they must adapt themselves to changing realities if they are to retain their vitality.

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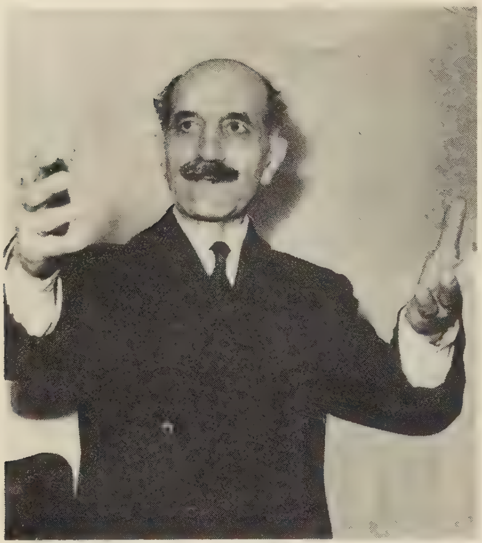
GRIVAS, GEORGE (THEODORUS) (grē′vǎs)

Mar. 23, 1898- Greek-Cypriot military leader and politician

Address: Nileos St. 4, Athens, Greece

When Lieutenant General George Grivas returned to strife-torn Cyprus in June 1964 after an absence of about five years, he was given a hero's welcome by the island's Greek majority. An advocate of *enosis*, or union of Cyprus with Greece, Grivas, now a retired officer of the Greek army, led his right-wing guerilla organization, EOKA, in a bloody struggle against the British authorities on Cyprus that lasted from 1955 to 1959 and culminated in the establishment of the Republic of Cyprus in 1960.

Located in the eastern Mediterranean, the island of Cyprus has a population of about 580,500, of whom some 460,000 are of Greek, and 110,000 are of Turkish origin. A former possession of the Turkish Empire, Cyprus came under British administration in 1878. It was



Wide World

GEORGE GRIVAS

annexed to the British Empire in 1914 and was accorded the status of a crown colony in 1925. Although the constitution of the Republic of Cyprus represents a compromise between the Greek and Turkish factions, violence between the two national groups on Cyprus broke out anew in the winter of 1963-64 and threatened to bring the governments of Greece and Turkey —both members of the NATO alliance—into armed conflict. George Grivas, whose return to Cyprus was prompted by the renewed hostilities, is regarded in some quarters as a disturbing factor. Others maintain that he has enough stature and influence to bring order to the island as the commander of Greek-Cypriot security forces.

A native of the village of Trikomo in the Famagusta district of eastern Cyprus, George Theodorus Grivas was born an Ottoman Turkish subject on March 23, 1898 to Theodore and Kalomyzia Grivas. The family included an older brother, Michael, who became a physician, and four sisters, Eleni, Marie, Theopisti, and Niori. His father, a well-to-do grain merchant and grocer, served as an official of the Greek Orthodox Church and was an adviser to the local British authorities. His mother was a physician.

A shy and studious boy with an aptitude for mathematics, George Grivas attended elementary school in his village. In 1909 he entered the Pancyprian Gymnasium in Nicosia, a school for the sons of the leading Cypriot families that was controlled by the Greek Orthodox Church. Although a militant Greek nationalism predominated at the school, Grivas remained sympathetic to the British during his early years there. He distinguished himself as an athlete, winning a 100-meter race at an all-island sports event. In 1914, after Cyprus was annexed by the British Empire, Grivas became a British subject.

In 1916, after graduating from the gymnasium, Grivas left Cyprus to go to Athens, a move said to have been opposed by his family. In Athens he entered the Royal Hellenic military academy as a cadet, where he became a member of a Greek nationalist group that favored *enosis* for Cyprus. He graduated at the head of his class in 1919, and, after adopting Greek nationality, he became a lieutenant in the infantry corps of the Greek army. In 1922-23 he fought for six months in the Asia Minor campaign, which resulted in defeat of the Greek army by Turkish forces, and he was decorated for bravery.

As a regular officer in the Greek army, Grivas was much interested in infantry tactics. In 1925 he went to France to take special courses at the infantry school in Versailles and at the fire-training school at Chalons-sur-Marne. He became a staff officer in the Greek army in 1928. He returned to France in 1932-33 to study at the École Supérieure de la Guerre in Paris, from which he graduated with distinction. After his return to Greece he served with various regiments, and for a time he was a lecturer in tactics at the Salonika training school at the high school of war in Athens.

In late 1939, after the outbreak of World War II, Grivas was appointed to the operations office of the Greek army's general staff. He became chief of staff of the second (Athens) division in December 1940 and took part in the disastrous Albanian campaign against the Italians. At the end of the campaign he was promoted to the rank of lieutenant colonel. After Greek military resistance to the Axis powers collapsed and German and Italian forces occupied Greece, Grivas established and led an underground organization called "X"—one of a number of clandestine organizations that operated in occupied Athens. The organization was composed largely of young army officers of right-wing and royalist sentiments.

As the Germans evacuated Greece in 1944, Grivas' X organization concentrated its fire upon the Communist-led guerillas in the mountains and carried on a violent anti-Communist campaign in the ensuing civil war that split Greece in the postwar years. In 1946 he transformed his X organization into a right-wing pan-Hellenic political party and ran for parliament under its banner but was soundly defeated. He failed again in a second bid for a parliamentary seat in 1950 and fared no better in 1951, when he was a candidate of the Conservative Populist party.

Grivas visited Cyprus in 1952 to make contacts for the establishment of a guerilla force that would eventually free the island from British rule. For the next two years Grivas was preoccupied with making plans for the independence struggle. In October 1954 he landed on Cyprus in a Greek smuggler's schooner and began to organize his guerilla army, the Ethniki Organosis Kyprion Agoniston (National Organization for the Cyprus Struggle), or EOKA. He organized his men—whom he had recruited from among veterans of his wartime underground organization and Cypriot students in Athens—into small, efficient units, located in the cities, the villages, and the mountains.

The EOKA, under the command of Colonel George Grivas, launched its first attacks against the British authorities on Cyprus on April 1, 1955. For the next four years the guerilla organization intermittently conducted a campaign of terror and violence on Cyprus, aimed not only against the British, but also against the Turkish Cypriots and all others who opposed *enosis*. Its tactics included sabotage, bombings, ambushes, sniper attacks, mine attacks upon British shipping, a rigidly enforced boycott of British goods, and an abortive attempt to assassinate the British commander, Field Marshall John Harding.

Adopting the *nom de guerre* of Dighenis Akritas—a legendary Byzantine hero—Grivas soon became something of a legend himself. From his headquarters in the Troodos mountains he ruled the EOKA with an iron hand and was said to have commanded the loyalty of the vast majority of Greek Cypriots. Although as many as 50,000 soldiers and policemen were on his trail at a time and he had several close escapes, Grivas had an uncanny ability to elude his pursuers. In June 1956 British forces came upon some documents, a photograph, and a diary attributed to Grivas, which for the first time revealed his true identity. A police poster, put up by the British in 1956, offered £10,000 ($28,000) as well as free, secret passage to any place in the world, for information leading to the capture of Grivas.

Meanwhile, Archbishop Makarios III, the spiritual leader of the Greek Cypriots, whom Grivas regarded as his superior, had been banished to the Seychelles Islands because the captured documents revealed close links between him and the EOKA and because he refused to condemn the violence of the guerillas. From March 1957 to May 1958 a precarious cease-fire, punctuated by occasional violence, was in effect in Cyprus. Additional truce efforts by both the EOKA and the British Governor, Sir Hugh Foot, in the fall and winter of 1958, failed to end the fighting.

On February 19, 1959, after discussions in Zurich between the Greek and Turkish foreign ministers, an agreement was signed in London by the prime ministers of Great Britain, Greece, and Turkey, with the approval of Greek and Turkish Cypriot leaders, for the establishment of an independent Cyprus. The government was vested in a Greek president and a Turkish vice-president, both with veto powers. Representation on the Council of Ministers and in the House of Representatives was established at a ratio of seven to three for Greeks and Turks respectively. A new constitution was adopted on April 6, 1960 and the independent Republic of Cyprus was proclaimed on August 16, 1960.

In March 1959, after the London agreement was concluded, a leaflet, signed by "Dighenis," had appeared in Cyprus, declaring that although EOKA had not attained its goal of *enosis*, political circumstances dictated the acceptance of the agreement. After the end of hostilities, Grivas emerged from hiding and met with Archbishop Makarios. Under the terms of the peace settlement Grivas was forbidden to remain on Cyprus but was granted a safe-conduct to Greece, where, on his arrival in Athens on March 17, 1959, he was given a hero's welcome. He was decorated by King Paul I, and was proclaimed a "dignified citizen," the same title that had been bestowed upon the Athenian statesman Pericles in the fifth century, B.C. By a special act of the Greek Parliament, Grivas was made a lieutenant general—the highest rank in the Greek army—eight days before his retirement, and he was granted a full salary for the rest of his life.

Although Grivas had declared his intention to stay away from public life, he soon became involved in the growing controversy over the Cyprus accords. On July 29, 1959 he said that he had not been consulted in the signing of the London agreement and that he disassociated himself from it entirely, in particular with regard to what he called undue concessions to Anglo-Turkish demands. A few weeks later, on a trip to northern Greece, Grivas charged the present Greek government with betraying the Greek Cypriot cause, and maintained that Greece "cannot live" with its existing regime. According to some observers Grivas sought to assume a unifying role in Greece comparable to that of General de Gaulle in France. Meanwhile, a rift was developing between the former close allies Makarios and Grivas. Makarios reaffirmed his support of the London accord and declared that Grivas had no right to dictate the future of Cyprus. In the presidential elections of December 1959 Grivas refused to support Makarios.

In November 1960 Grivas issued a manifesto calling for a purge of Greek political life. He declared that if he were to attain power he would respect Greece's alliance with Western nations while cultivating friendly relations with all countries, and that he would seek to narrow the gap between rich and poor. Grivas' bid for political power failed to gain any foothold on the Greek political scene, however, and by September 1961 most of his backers had left his movement.

When violence erupted on Cyprus between the Greek and Turkish communities in December 1963, Grivas reappeared on the scene. In January 1964, with approval of the Athens government, he invited Greek Cypriots to consultations, but the meeting failed to reach any conclusions. Arriving secretly in Cyprus in June 1964, Grivas remained incognito for about twelve days. In his first public appearance he told cheering crowds in Nicosia that his role was that of a peacemaker whose objectives were to forge unity among Greek Cypriots, to work out a formula for peaceful co-existence with the Turkish Cypriot community, and to strive toward a just solution of the Cyprus problem. A few days later he vigorously renewed the demand for *enosis* and called for a national referendum. His offer to safeguard the rights of Turkish Cypriots under *enosis* was rejected by Turkish spokesmen as a relationship "between slave and master."

In August 1964 Grivas assumed command of the Greek-Cypriot National Guard. He is regarded by some observers as the only one capable of restoring discipline among Greek Cypriot irregular forces and of checking the growing

GRIVAS, GEORGE—*Continued*

Communist influence on the island. One of his objectives appears to be to act as a check on Makarios, whose approaches to the Soviet Union and preference of independence over *enosis* disturb the Athens government. Grivas reportedly has the confidence of American officials on Cyprus, with whom he has maintained close contacts for some time. Officials of the United Nations peace-keeping force on Cyprus were also reassured by Grivas' promises that he would cooperate with the U.N.

Grivas' memoirs are scheduled to be published in English by Longmans Green and Company. Grivas has also written books on military strategy. In March 1959 he received the Grand Cross of Saint Barnabas from Archbishop Makarios. King Paul I of Greece conferred on him the Grand Cross of the Order of George I and made him a Commander of the Order of Military Merit. Grivas also holds the Freedom and Gold Medal of the city of Athens and the Gold Medal of the Athens Academy.

In 1940 George Grivas married Vassiliki ("Kiki") Dekas, the daughter of a pharmacist and a niece of a fellow officer, whom he had met eleven years earlier. Mrs. Grivas is a pianist of some repute. A small, wiry man, Grivas is about five feet four inches tall and has brown eyes, a fringe of gray hair, and a thick mustache. He is a tough-minded, earnest, and emotional man, who appears to be almost devoid of any sense of humor. Austere in his habits, Grivas rarely eats meat and subsists mainly on fruit. He exercises regularly, is generally well dressed, does not smoke or play cards, and drinks only an occasional glass of wine. A strongly religious man, he attends the Greek Orthodox Church regularly. His reading consists mainly of classics and books on military strategy, and his one hobby is stamp collecting.

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GROSS, H(AROLD) R(OYCE) June 30, 1899-
United States Representative from Iowa

Address: b. Room 115, House Office Bldg., Washington 25, D.C.; h. Waterloo, Iowa; 1600 S. Joyce St., Arlington 2, Va.

During the fifteen years that Republican H. R. Gross has represented the Third Iowa Congressional District, he has answered over 95 percent of all roll calls in the House of Representatives. His attendance record is only one reflection of the diligence that has earned him the reputation of being a conscientious, no-nonsense legislator. A conservative, he has consistently questioned all proposed expenditures, whether large or small, in his personal crusade "to save this country from national bankruptcy." He has also persevered in insisting that his colleagues, like himself, earn their pay, and over and over again he has blocked unwarranted recesses. In *Time* (June 15, 1962) he was described as "a self-appointed caretaker of the congressional conscience," whose associates realize that he "keeps the House on its toes and . . . rather enjoy the way he does it."

Harold Royce Gross was born on June 30, 1899 in the village of Arispe in southern Iowa and was raised on a farm. He attended rural schools and in his teens joined the First Iowa Field Artillery, with which he served in the Mexican border campaign of 1916. During World War I he fought overseas with the American Expeditionary Force. After demobilization in 1919 he studied for about two years at the University of Missouri School of Journalism in Columbia.

From 1921 to 1935 Gross served on the staffs of various newspapers as reporter or editor. Then for thirteen years, beginning in 1935, he worked as a radio news commentator for stations in Des Moines, Iowa and in his present home city of Waterloo, the trading and packing center for a fertile agricultural district of Iowa. He was known on the airways as Charlie Gross and billed during his newscasting days as "the man with the fastest tongue in radio."

Having become active in politics, Gross challenged the renomination in June 1948 at the Republican primary of John W. Gwynne for membership in the House of Representatives. Gwynne, who had occupied his seat in Congress since 1935, had defeated his Democratic opponent, Dan J. P. Ryan, by 20,000 votes at the 1946 election. But a bitter packing house workers' strike in the Waterloo area had so strengthened Democratic labor support that by 1948 the rank and file of Third District Republicans evidently felt that this was the time for a change in Congressman. At the primary Gross defeated Gwynne without help from the party's state organization and went on to win over Gwynne's former Democratic opponent, Dan Ryan, at the November 2 election. Gross took his seat in the Eighty-first Congress in January 1949 and has been re-elected to all subsequent Congresses by the Third Iowa District, which now comprises sixteen counties in north central Iowa.

Throughout his Congressional career Gross has been a member of the House of Representatives Post Office and Civil Service Committee. He also served, successively, on the Interior and Insular Affairs Committee and the Merchant Marine and Fisheries Committee before being assigned to the Foreign Affairs Committee at the opening of the Eighty-eighth Congress, in 1963.

Even during his freshman term Gross followed a pattern of economy-minded voting. In his first vote on a major issue he opposed renewal of the reciprocal trade agreements act (February 1949). He called "nay" on extending the Marshall Plan (April 1949) and "yea" on cutting federal spending by $600,000,000 (May 1950). As the representative of an agricultural area, however, he backed bills for high-level farm price supports in 1949 and 1950. In the Eighty-second Congress he favored extensive reductions in appropriations for the Defense Department, the Tennessee Valley Authority, and reclamation funds.

President Harry S. Truman and the Defense Department drew repeated attacks from Representative Gross during the Democratic-controlled Eighty-first and Eighty-second Congresses. In October 1949, after Admiral Louis E. Denfield had been removed as Chief of Naval Operations following testimony he gave to the House Armed Services Committee, Gross called the President's action "typical of reprisal methods employed by Mussolini, Hitler and Stalin," and "a slap in the face for Congress." Two years later Gross proposed an amendment (rejected by 91 to 36) to delete from a $4.4 billion military appropriations bill the funds for an airport at Grandview, Missouri, near land owned by the President's family. In November 1952 Gross urged President Truman to cancel a goodwill mission to the Orient by Federal Security Administrator Oscar R. Ewing, terming it in press statements "a lush travel orgy." He later called upon the government to try to recover $2,515 paid out for the trip.

In his campaign for frugality, moreover, Gross was quite as ready to attack what he considered the extravagances of a Republican administration. In the early summer of 1955 he regarded "spending the taxpayers' money" as the "only apparent purpose" of an administration call for authorization of $30,000 to meet the expense of a Congressional delegation to a NATO conference. Later in the year he assailed a proposal to augment the top personnel of the State Department through adding a Deputy Under Secretary who seemed to him to be "needed just about as badly as a bullfrog needs feathers." He voted against the administration's bills on twenty-five out of thirty-four occasions during the first session of the Eighty-third Congress and during the second session supported less than 50 percent of Eisenhower's program. He explained, as quoted in *Life* (June 21, 1954), "I'm not going to repudiate my past votes. I'm not going to toss my convictions overboard."

A determined isolationist, Gross voted in 1957 against both the Eisenhower Mideast Doctrine and a resolution granting Great Britain a delay in payment of war debts. In the summer of 1959 he led the minority that opposed the creation of the Inter-American Development Bank. His measure, first sponsored in 1959, to require all Congressmen to make public their spending on junkets overseas was buried in committee in the first session of the Eighty-sixth Congress and in the following year, 1960, was referred to as "the bill least likely to succeed."

After the inauguration of President John F. Kennedy in January 1961, Representative Gross criticized the Defense Department for having provided a uniformed military driver for the actors Frank Sinatra and Peter Lawford at the inaugural gala. When a proposal came before Congress to increase the White House police force by eighty men, Gross suggested that they would be used to guard "Macaroni and Spaghetti" (Caroline Kennedy's ponies are named Macaroni and Tex). He also opposed restoring Eisenhower to the rank of a five-star general unless Congress stipulated that Eisenhower would receive only his $25,000 Presidential pension and not his $20,543 army salary.

Wide World

H. R. GROSS

Gross's voting record during Kennedy's first year in office shows him against the administration's area redevelopment, water pollution control, and housing bills, as well as the creation of the Peace Corps, which, since its members were to be exempt from selective service, he called "a haven for draft dodgers." An opponent of President Kennedy's long-term aid program for Latin America, he tried without success in April 1961 to eliminate all appropriations except $100,000,000 for Chilean earthquake relief. In June 1961 he fought a $32,200,000 appropriation for meeting the United States assessment for United Nations operations in the Congo on the grounds that certain other nations (among them France and the Soviet Union) were not paying their assessments.

A year later in another economy proposal regarding the U.N., Gross gained tentative House approval for his amendment to the $4,668,500,000 foreign aid authorization bill forbidding United States purchase of United Nations bonds until other nations had paid up their overdue assessments. Also in 1962 he fought against increasing the national debt limit and against an increase in first-class and airmail rates, which he regarded as "a built-in pay increase for postal employees."

After becoming a member of the House Foreign Affairs Committee in 1963, Gross made several attacks on Kennedy's foreign policy. In February he asserted that by vetoing British entrance into the Common Market, President Charles de Gaulle of France had in effect told the administration's "international bully boys to pick up their marbles and go play elsewhere." In the same month he was one of five antiadministration legislators who appeared on a nationwide television program to demand firmer measures to get Soviet troops out of Cuba. Late in September, along with Representative Frances P. Bolton, he questioned the wisdom of selling surplus wheat to the Russians. "If we sell them wheat to help them economically," he asked, "doesn't that practically mark the beginning of the end of the Cold War to

GROSS, H. R.—*Continued*

protect our economy?" In general on domestic issues during 1963 he opposed proposals for compulsory health care, subsidies to education, and public works projects that would require increased federal spending. In 1964 objections by Gross delayed action on the federal pay raise bill, the food stamp bill, and the proposed federal subsidy of a Kennedy memorial cultural center in Washington, D.C.

Often Gross turns his conscientiousness upon Congress itself. In August 1960, when the House reassembled after disbanding a month earlier to permit participation in the political conventions and there were not enough members present to constitute a quorum, he blocked a move by the speaker to call a three-day adjournment. "I came back here to work, and I'm ready to work," he told reporters. He is said to have asked for half of the quorum calls demanded between January and June 1962. "I become more and more disturbed by the failure of the House to get down to work," he declared. "This is about the most do-nothing session I have seen." The salaries of Congressmen had been raised, over Gross's opposition, from $15,000 to $22,500, and he complained that with Congress in session only half the time since it convened in January, its members were earning on the average a salary of about $150 a day.

Representative H. R. Gross is a member of the Veterans of Foreign Wars and the American Legion. He is also a Mason and an Elk. His church is the Presbyterian. He and Hazel E. Webster of Cresco, Iowa were married on June 29, 1929 and have two sons, Phil and Alan. Five feet six inches in height and 135 pounds in weight, Gross was once described in *Life* as "a slight, sharp-featured . . . man who wears loud neckties and a permanently worried expression." More recently, a writer for *Time* noted that he "detests Washington's social life" and prefers watching wrestling on television with his wife Hazel in their apartment," which he regards as "an oasis in a community of synthetic functions."

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GROTEWOHL, OTTO Mar. 11, 1896-Sept. 21, 1964 Premier of East Germany since 1949; a leader of the pre-Hitler Social Democratic party; key figure in the merging of the Social Democrats and German Communists to form the Socialist Unity party in 1946. See *Current Biography* (July) 1950.

Obituary

N Y Times p1+ S 22 '64

HANDLER, PHILIP Aug. 13, 1917- Biochemist; university professor

Address: b. Department of Biochemistry, Duke University School of Medicine, Durham, N.C.; h. 2529 Perkins Rd., Durham, N.C.

Chairman of the department of biochemistry and nutrition at the Duke University School of Medicine and spokesman for many scientific organizations, Dr. Philip Handler is president-elect of the Federation of American Societies for Experimental Biology for the term 1964-65. It is the parent body of six societies whose members are highly qualified investigators in the sciences. He is a past president (1962-63) of the American Society of Biological Chemists, a participating group in the Federation.

For his refined research into the primary causes of diseases Dr. Handler has received much professional acclaim. He has probed into the relationship between dietary factors and renal hypertension and has explored the nutritional aspects of liver and kidney disease. Handler and his staff have pioneered in the use of new laboratory tools to investigate protein and carbohydrate metabolism in the liver and kidney. His government-subsidized innovation of interrelating the branches of science for medical students at Duke has been praised by government administrators and faculty members alike.

The oldest of three children, Philip Handler was born on August 13, 1917 in New York City, the son of Jacob Handler and his wife, the former Lena Heisen. His brother, Melvin, is five years his junior and a sister, Rona, died in 1941 at the age of fourteen. During Philip's early years the family lived in Jersey City, New Jersey, but later moved to Brooklyn, New York, where Jacob Handler owned real estate, including gasoline stations.

Philip Handler attended the New York City school system from the elementary grades through college. At New Utrecht High School in Brooklyn he was a reporter for the school paper and president of Arista, the honors society for secondary school pupils. When he graduated from high school in February 1933 at the age of fifteen and a half, he matriculated as a biology and chemistry major at the College of the City of New York. He maintained an excellent academic record and took part in extracurricular activities, although he had to work as a gasoline station attendant to earn extra money. Despite his youth, Handler joined the boxing team, and during his junior and senior years he competed in twenty intercollegiate matches.

As an undergraduate Handler planned to become a doctor and he arranged his courses to meet premedical requirements. He applied to and was admitted to two medical schools, but late in his senior year his interests turned to the study of biochemistry. Under the tutelage of Benjamin Harrow, the teacher at City College who "kindled the first spark of real enthusiasm" for biochemistry, Handler altered his plans. After receiving his B.S. degree in June 1936, he entered the University of Illinois for graduate work in the sciences. He also took a part-time job as a junior chemist with the United States Regional Industrial Byproducts Laboratory from 1937 to 1939. His work with this organization was significant, and he obtained two patents on the preparation of plastics from soybeans. In 1938 Handler, while working on his doctorate, was named a University Fellow. For his dissertation, which he completed under Professor Herbert E. Carter, now chairman of the University of Illinois chemistry department, he investigated the metabolism of N-substituted amino acids. He minored in organic chemistry and embryology and was awarded the Ph.D. degree in biochemistry in 1939.

Throughout his scientific career Dr. Handler has been associated with only one academic institution. He came to Duke University in Durham, North Carolina in 1939 as a postdoctoral fellow in nutrition and physiology to work with Dr. W. J. Dann on pellagra research. An unsightly disease causing red sore tongue, gastrointestinal disturbances, and nervous and mental changes, pellagra was still the scourge of the Southland in 1939, where a considerable part of the population subsisted on a restricted diet of pork and corn products. Just a year before, scientists had recognized that pellagra resulted from a nutritional disorder caused by a deficiency of nicotinic acid (now known as niacin), one of the constituents of the vitamin B complex. Some of Handler's early experiments tried to find the relationship between the incidence of the disease and the absence of the vitamin.

To remain at Duke and to continue with his research, he accepted an appointment in 1940 as an instructor in physiology and nutrition. The following year he was named an associate, and in 1942 he was promoted to the rank of assistant professor. With other researchers at Duke he established that the poor quality of corn products found in the Southern diet prevented the human body from manufacturing its own nicotinic acid, including its enzymatic mechanisms and the formation and breakdown of coenzymes.

With the coming of World War II emphasis in scientific research changed and Dr. Handler's investigations were tailored to meet military needs. Late in 1942 he was appointed an assistant professor of biochemistry, pharmacology, and nutrition, and assigned to a research project involving the treatment of massive burns. Although it used the facilities at Duke, the program was administered for the military by the Office of Scientific Research and Development. Experiments proved that former methods of treatment involving the application of tannic acid ointments were ineffectual. A scientific team, including Dr. Handler, developed the pressure bandage method of treatment. It hastened recovery, eliminated inflammation and toxicity and saved the lives of countless members of the armed forces and civilians.

Returning to medical biochemistry in the mid-1940's, Dr. Handler conducted investigations into the relationship between diet and hypertension in kidney disease. His experiments demonstrated that low-protein diets prevented high blood pressure in patients suffering from renal ailments, but that they had an adverse affect on the ability of the pituitary gland to manufacture its hormones. The secretions of the posterior lobe of the pituitary influence kidney function and blood pressure. Dr. Handler found that a low-protein diet altered the production of adrenocorticotropic hormone, known popularly as ACTH. He also studied the hormone produced by the parathyroid gland. After completing a partial purification of the hormone, he established that this hormone affects the procedure by which the kidneys excrete phosphate.

Fabian Bachrach
PHILIP HANDLER

Professor Handler was appointed an associate professor of biochemistry in 1946. He expanded his research to cover all aspects of amino acid metabolism and received credit for discovering fifteen new enzymes. In 1950 he was promoted to full professor and named chairman of the department. For the last decade his field of study has been the evolution of proteins, especially those that are enzymes. Handler has also concentrated on the structure and mechanism of action of those protein enzymes to which are affixed iron atoms and coenzymes composed of riboflavin. By being among the first scientists to make use of electron spin resonance spectrometry, Handler and his colleagues advanced the study of the iron-flavo-proteins. In recognition of his scientific achievements, Handler was named James B. Duke Distinguished Professor in 1960.

Besides teaching and conducting research, Dr. Handler assumed the directorship in 1946 of an Atomic Energy Commission program established on the Duke campus to give medical doctors postgraduate training in radiobiology and related subjects. He implemented a similar project in Japan in 1950 as a member of the Unitarian Service Committee Medical Mission. At Duke University in 1960 he started a unique program that provides medical students with a more thorough training in such preclinical fields as anatomy, genetics, and microbiology. The objective of the program is to graduate physicians who are trained in scientific research methods.

Deeply involved with extraprofessional duties, Dr. Handler has played a significant role as a spokesman for the scientific community. In 1953 he took a stand on the loyalty issue and its in-

HANDLER, PHILIP—*Continued*

fluence on scientific progress. Since 1956 he has appeared as a witness before Congressional appropriations committees for the budget of the National Institutes of Health. His plan to create an Institute of General Medical Sciences within the N.I.H. structure was adopted as policy in 1963. Dr. Handler was a force behind the enactment of legislation in North Carolina making it mandatory to fortify corn meal products with nicotinic acid, iron, and riboflavin. Similarly he convinced the Durham, North Carolina city council of the benefits of fluoridating the water supply. Lately he has been concerned with the method by which grants are awarded to universities, proposing that project grants be replaced by block grants with wide latitude in the use of funds by recipient institutions.

Dr. Handler is the author of scores of technical papers in scientific and professional journals. He is editor of *Geriatrics* and a member of the editorial committees of the *Journal of Comparative Biochemistry and Physiology* and the *Journal of Theoretical Biology.* He helped to write several biology textbooks for high schools sponsored by the biological sciences curriculum study of the American Institute of Biological Sciences. In collaboration with De Witt Stetten, Emil L. Smith, and Abraham White, Handler wrote *Principles of Biochemistry* (McGraw-Hill, 1954), which has become the standard textbook for most of the medical schools in the United States and the British Commonwealth, Denmark, and Israel. Translations of the book have been made into Spanish, Russian, and Japanese, and a third edition was completed in the fall of 1963.

Dr. Handler has been a consultant to private pharmaceutical and food firms as well as the Veterans Administration and the Atomic Energy Commission, for which he has conducted a broad study on the relationship between radioactivity and the aging process. He has sat with the National Advisory Health Council, the Advisory Committee on Health Facilities and Resources, the Surgeon General's Committee on Environmental Health, and as chairman of the biochemistry study section of the National Institutes of Health. In 1962 President John F. Kennedy appointed Handler to a six-year term on the National Science Board, which directs the activities of the National Science Foundation.

Before his election as chairman of the Federation of American Societies for Experimental Biology for the term beginning 1964-65, Dr. Handler served as a member of the board and its executive committee. In 1962-63 he completed a term as president of the American Society of Biological Chemists, which has a membership of 1,650 scientists. Previously he served the society as secretary and councilor. Handler has been councilor of the American Institute of Nutrition (1950-53) and president of the southeastern section of the Society for Experimental Biology and Medicine (1950-52). He will serve as program committee chairman for the Sixth International Biochemical Congress, to be held in New York in 1964. Handler is a fellow of the American Association for the Advancement of Science and the New York Academy of Sciences, which awarded him a prize for nutrition research in 1944.

An amiable manner masks Dr. Handler's seriousness of purpose and dedication to his work. He is five feet eleven inches tall, weighs 165 pounds, and has alert brown eyes and thinning hair. He enjoys "sprightly conversation," listening to music, and reading the history of science. Philip Handler married Lucille P. Marcus, an elementary school teacher, on December 6, 1939, and they have two sons, Mark and Eric Paul. Having stopped playing handball, he now enjoys walking and boating. Handler belongs to the Cosmos Club in Washington, D.C. He is a registered Democrat and has no religious affiliation.

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American Men of Science 10th ed (1960-62)

Who's Who in America, 1962-63

HARD, DARLENE Jan. 6, 1936- Professional tennis player

Address: h. 1005 N. Norwalk St., Whittier 1, Calif.

Ranked among the top ten of American women tennis players for ten successive years, and rated as the number one women's amateur tennis player from 1960 through 1963, Darlene Hard has won most of the major tournaments in the United States and Europe at one time or another. Miss Hard, who first came East from California in 1954 to compete in amateur tournaments, counts among her accomplishments the winning of the national women's singles title in 1960 and 1961 and sharing in the winning of the national women's doubles crown for five successive years, from 1958 to 1962. She has also played on five winning Wightman Cup teams against Great Britain's leading women players. In May 1964 Miss Hard left the ranks of amateur tennis players and turned professional.

Darlene Hard was born in Los Angeles on January 6, 1936 to a family with modest means. A tomboy in her childhood, she played football, baseball, and volleyball. Darlene helped the family finances by mowing neighbors' lawns and waxing their cars and left high school for a time to take a job as a waitress. Later, after she had already made her mark in tennis, she became a premedical student at Pomona College in Claremont, California, while working summers as a camp counselor.

Miss Hard began to learn to play tennis at an early age on the courts of Los Angeles' Griffith Park, under the tutelage of her mother, at one time a leading metropolitan player herself. When Miss Hard began to show real promise she received some help from the Los Angeles Tennis Club and from Perry Jones, the leading sponsor of Southern California tennis. She owes much of her later success to the former tennis champion Alice Marble, who switched her from the Continental to the Eastern grip, thereby giving her greater control on flat and top-spin shots, as well as a greater margin of safety.

When Miss Hard began to play on the Eastern circuit, she tipped the scale at 140 pounds, and her game improved as her weight increased. By 1957 she had added another ten pounds, and she admitted at the time to a healthy appetite. James A. Burchard noted in the New York *World-Telegram and Sun* (August 10, 1957): "Amazingly, Darlene can cover court with the fleetest gals in the game. Additional poundage has put more power in her service."

Although Miss Hard had been ranked among the top ten of American women tennis players since 1954 it was not until 1957 that she attained international recognition. Previously she had scored some notable successes, winning the women's singles at the Puerto Rico invitational tournament at San Juan in April 1955, and sharing in the women's doubles victory in the national hardcourt championship at La Jolla, California in December 1954. She also shared in the winning of the mixed doubles at the Wiesbaden international tournament in May 1955, and of both the women's and mixed doubles at the French championship tournament in Paris in June 1955.

At the British grass court championship tournament at Wimbledon in July 1957 Miss Hard attracted considerable attention playing against the American Negro star, Althea Gibson. Although Miss Gibson won in the final round match of the women's singles, Miss Hard played exceptionally well. Later she teamed up with Miss Gibson, and together they won the women's doubles crown. In the mixed doubles Miss Hard was teamed with Mervyn Rose of Australia for a victory over Miss Gibson and Australia's Neale Fraser. In August 1957 Miss Hard was for the first time a member of the Wightman Cup team, which defeated England's top women players.

In 1958 Miss Hard played little competitive tennis so that she could devote more time to her studies at Pomona College. In June 1958 she won the United States Lawn Tennis Association's college girls' championship at St. Louis with a 6-3, 6-4 win over Owen McHaney. In the national lawn tennis tournament in August 1958, Miss Hard and Jeanne Arth of England, playing "just for the fun of it," upset the team of Margaret Osborne du Pont and Margaret Varner and then defeated the Australian champions Mary Hawton and Thelma Long. In the finals they beat Miss Gibson and Maria Bueno of Brazil. Miss Hard and Miss Arth thus became the first unseeded women's team ever to capture a national doubles title.

With Althea Gibson retiring from amateur competition it appeared that Darlene Hard might succeed her as queen of the tennis world in 1959, but Miss Hard suffered some setbacks during that year. At Wimbledon, in July 1959, she reached the final round again in the women's singles but lost to Maria Bueno, thus ending a string of United States women's triumphs that had been unbroken since 1938. She did, however, win the mixed doubles, teamed with Rod Laver. In August 1959 she again helped the American Wightman Cup team to victory over the British team, and in the same month she and Miss Arth successfully defended their doubles crown at Brookline, Massachusetts. In the following month, at Forest Hills, however, Miss Hard lost to Miss Bueno in a semifinal match for the national women's singles title. In 1959 Miss Hard was ranked second, behind Mrs. Beverly Baker Fleitz, by the United States Lawn Tennis Association.

Wide World

DARLENE HARD

On September 10, 1959 the New York *Times* printed a report that Miss Hard would turn professional and join Althea Gibson on an international tour. But the plan never materialized; Miss Hard went on playing as an amateur and soon achieved some of the prizes that until then had eluded her grasp. On May 28, 1960 she won the French international championship in Paris (regarded as the equivalent of the world clay courts title) with a 6-3, 6-4 victory over Yola Ramirez of Mexico. Then she teamed up with Miss Bueno to win the doubles at Paris. On June 5 Miss Hard captured the Northern England tennis title at Manchester, and later that month, in the Wightman Cup matches, she won her two singles and the doubles for another American victory over the British women. The Wimbledon championship continued to elude her, however, and she lost a quarter-final match on June 28 to Sandra Reynolds of South Africa before sharing the doubles title with Miss Bueno.

On July 18, 1960, at Chicago Miss Hard lost in the first round of the National Clay Courts tournament to Justina Bricka. On August 9 at South Orange, New Jersey, she was beaten in the second round of the Orange Lawn Tennis Club tournament by Nancy Richey of San Angelo College in Texas. Miss Hard regained her winning touch in late August, however, when she and Miss Bueno emerged with the national women's doubles title at the Longwood Cricket Club in Chestnut Hill, Massachusetts. In early September 1960 she was seeded second behind Miss Bueno in the United States grass court championships at Forest Hills. Playing perhaps the best tennis of her life in her sixth bid for the national women's singles title, Miss Hard carved out a

HARD, DARLENE—*Continued*

convincing 6-3, 10-12, 6-4 over the Brazilian star. In December 1960 Miss Hard was ranked first among American women tennis players by the United States Lawn Tennis Association.

Despite her number-one ranking, 1961 started badly for Darlene Hard. On January 29 in Scottsdale, Arizona, she lost in the final round of the Thunderbird tournament. She then embarked on a tennis swing through the Caribbean, and from there she went to Europe. On April 30 in Vienna, she and Miss Bueno won the women's doubles in the Park Club tennis tournament. Both then went on to Paris for the French championships, and there both were stricken with hepatitis. The illness forced Miss Hard to take to her bed for six weeks and prevented her from competing at Wimbledon that year. Maria Bueno, who was much more seriously ill, was reportedly nursed back to health by Darlene Hard. It was the middle of July before Miss Hard was able to resume practice, and when the Wightman Cup matches were held a few weeks later she was left off the team. The reason given by Mrs. Margaret Osborne du Pont, the captain, was concern for her health. Miss Hard contended, however, that she was well enough to play and that she had been the victim of tennis politics.

By August 1961 Miss Hard was back in form. She won the Essex invitation tournament at Manchester, Massachusetts, and then, teaming up with Australia's Lesley Turner, captured the American doubles title at Brookline, Massachusetts. From there she went to Forest Hills in September and retained her national title by defeating Britain's Ann Haydon, 6-3, 6-4. Of her performance in that tournament Huston Horn wrote in *Sports Illustrated* (September 18, 1961): "Darlene Hard belts a backhand and rushes the net like a man. But her approach to tennis is far from masculine. On the court she is feline and ruthless as the inch-long painted nails on her fingers; with almost embarrassing ease, Darlene the tigress gulped up the comparatively gentle lambs who opposed her." In November 1961 *World Tennis* magazine ranked her fifth among all women currently playing tennis, rating her higher than any other American woman player. In the following month Miss Hard placed third behind Olympic track star Wilma Rudolph and golfer Mickey Wright in the Associated Press poll that chose the female athlete of the year for 1961, and she was again ranked first among American women tennis players.

Returning to the United States from an extended tennis tour of Australia in early 1962, Miss Hard was quoted in the March issue of *World Tennis* magazine as saying: "I have joined the great majority of tennis visitors to Australia. I'll never go back." She complained that the Lawn Tennis Association of Australia had treated her "not as a player but as a puppet," and she termed the $4.20-a-day living allowance that she received as "ludicrous." Australian tennis officials charged her with "bad sportsmanship," but refrained from making any formal protest. Miss Hard returned to Europe in time to win England's Northern Lawn Tennis championship, beating Judy Tegart of Australia in the finals.

In June 1962 Miss Hard propelled the American Wightman Cup team to its twenty-eighth victory. In the Wimbledon championships, however, she was the victim of a stunning quarter-final upset at the hands of Mrs. Vera Sukova of Czechoslovakia. Australia's Margaret Smith defeated Miss Hard in the finals at Forest Hills in September, thus thwarting her attempt at a third consecutive national championship. The only bright spot for Miss Hard was her win with Miss Bueno in the national doubles at Brookline in late August. That marked the fifth consecutive year in which Miss Hard had a share of the doubles crown. "I'm not really a singles player," she told Gene Roswell of the New York *Post* (September 6, 1962). "My record always has been in doubles. . . . I like doubles. I like to have someone to talk to out there, someone to clown with or to encourage. I'm a team sports player anyway. . . . I play better if someone depends on me."

In 1963 Miss Hard experienced a series of ups and downs. She failed to win the singles title at either Wimbledon or Forest Hills, and she and Miss Bueno lost the American doubles championship to the Australians Margaret Smith and Robyn Ebbern at Brookline. But on June 20 in London she and Billie Jean Moffitt paced the American team to what was described as an "incredible" triumph in Federation Cup play over the Australian team. On August 11 in Cleveland she scored a 6-3, 6-0 win over Christine Truman to insure another United States victory in Wightman Cup play. On July 27, at Haverford, Pennsylvania, she played magnificently to defeat Margaret Smith in the finals of the Pennsylvania grass court championships. In December 1963 she was ranked as the top American woman tennis player for the fourth consecutive year. Miss Hard announced in May 1964 that she was turning professional, and that she would teach at John Gardner's Tennis Ranch in the Carmel Valley near Monterery, California during the summer of 1964.

Darlene Hard is a sturdily built, bright-eyed blonde with short-cropped hair. She is five feet six inches tall and maintains her weight at about 140 pounds. Her warm personality, ready smile, and sense of humor have made her a favorite of spectators both in the United States and Europe, and in spite of the sharp competitiveness of tournament tennis she is well liked by her fellow players. She is also a person who speaks her mind —a habit that not always has endeared her to tennis officials. "If only she had a thick skin," a friend once said of Miss Hard. "Her problem is being too sensitive. She takes offense when none is meant. Darlene needs encouragement. A kind word goes a long way with her." Reflecting on her road to success, Miss Hard recalls, "It's more fun to be on the way up than to be there." She feels that advancing years bring certain advantages. "With age," she says," you learn to use your head instead of your feet."

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HARDWICKE, SIR CEDRIC Feb. 19, 1893-Aug. 6, 1964 British actor; began career in England as a specialist in Shakespearian and Shavian roles; after 1935, worked chiefly in the United States, as a star on Broadway and a familiar figure in dignified Hollywood character parts. See *Current Biography* (October) 1949.

Obituary

N Y Times p29 Ag 7 '64

HARKINS, PAUL D(ONAL) May 15, 1904-
United States Army officer

Address: c/o The Pentagon, Washington 25, D.C.

The head of the United States Military Assistance Command in South Vietnam from February 1962 to June 1964 was General Paul D. Harkins. During his first twenty months in Vietnam, Harkins maintained a dauntless optimism in the seemingly hopeless assignment of supporting President Ngo Dinh Diem's efforts to suppress ubiquitous Communist insurgents. After Diem's assassination on November 1, 1963 Harkins' effectiveness reportedly diminished because the leaders of the coup saw him as a symbol of the discredited regime. General William C. Westmoreland, who was appointed deputy to Harkins in January 1964, succeeded him five months later.

In the thirty-five years after Harkins graduated from West Point, he specialized in the area of plans and operations, although his service was varied and included an assignment as commandant of cadets at the United States Military Academy. During World War II, from March 1944 to December 1945, he was deputy chief of staff for the Third Army and the Fifteenth Army, commanded by General George S. Patton, Jr.

A native of Boston, Massachusetts, Paul Donal Harkins was born in the city's Jamaica Plain district on May 15, 1904 to Edward Francis and May Elizabeth (Kelly) Harkins. His father worked for some fifty years as a reporter, drama editor, and drama critic for Boston newspapers. There were four other children in the family. The novelist Phillip Harkins is one of his brothers. His other brother was named John, and his sisters were named Dorothy and Eleanor. Paul Harkins was, by his own admission, the maverick of his family and resisted all efforts of his father to provide his children with a good cultural background. So bad were his grades at Boston Latin School that he dropped out at the age of fourteen and never graduated. Four years later, however, in May 1922, his love of horses led him to join the 110th Cavalry of the Massachusetts National Guard.

The three years that Harkins served in the National Guard were decisive in his choice of a career. Rising to the rank of sergeant, he crammed for an appointment to the United States Military Academy at West Point, New York, which he received in 1925. When he graduated in 1929 with his B.S. degree and his commission as second lieutenant (cavalry) he was listed in the upper half of his class. His extracurricular activities at West Point included hockey and polo.

Cenphotofacility
—Robert Choy

GEN. PAUL D. HARKINS (RET.)

For the next four years Harkins was stationed at Fort Bliss, Texas, with the 7th Cavalry. Then in August 1933 he entered The Cavalry School at Fort Riley, Kansas, and in October 1934, after completing the troop officers' course, he was promoted to first lieutenant. A year later, when he completed the advanced equitation course, he became an instructor of the staff of The Cavalry School. With his promotion to captain in the summer of 1939, Harkins was reassigned as a unit commander in the 3d Cavalry at Fort Myer, Virginia. In July 1941, at the end of a three-month special course at the Command and General Staff College, he went back to Fort Bliss as S-3 (staff operations officer) for the 1st Cavalry Brigade. He was still stationed at Fort Bliss in December 1941, when the United States entered World War II. It was not until October 1942, after further service at home in Fort Benning, Georgia and Fort Pickett, Virginia, that the Army sent him to the front—to take part in the American invasion of North Africa as deputy chief of staff for the Western Task Force.

In Africa, Harkins served as deputy chief of staff for the 1st Armored Corps from January to June 1943 and as deputy chief of staff for the Seventh Army from July 1943 to February 1944. He helped work out the invasion plans for Italy that began with the attack on Sicily on July 10, 1943. From March 1944 to October 1945 he held the position of deputy chief of staff of the Third Army commanded by General George S. Patton, Jr. Several observers of wartime events were impressed by the contrast between his tact and the outspoken manner of Patton. Harkins fought with the Third Army from the Normandy invasion through its final deep drive into Germany to its post-surrender occupancy of Bavaria. A biographical sketch in the New York *Times* (February 14, 1962) noted that he "became known as 'The Ramrod' because his job was to drive the

HARKINS, PAUL D.—*Continued*

Patton orders home, to make certain they were carried out."

During the three months preceding General Patton's death from injuries received in a traffic accident in December 1945, Harkins served as deputy chief of staff of the Fifteenth United States Army in Europe. He was subsequently engaged to annotate and otherwise help edit *War As I Knew It,* the collection of excerpts from Patton's writings, and in particular from his letters to his wife, which was published in 1947 by Houghton Mifflin Company.

"Any young officer can serve well under a good leader, but it takes a good young officer to serve well under a poor leader. For leadership does not recognize rank; all of its attributes apply to the lieutenant as well as to the lieutenant general." This observation concludes the preface to *The Army Officer's Guide,* written by Paul Harkins and his brother Phillip and published in 1951, after the future general had spent over five postwar years at West Point. He served at the academy first as executive officer or assistant commandant, brigade headquarters, between February 1946 and June 1948 and then until the end of June 1951 as commandant of cadets. "As a young lieutenant I went through the period of trial and error through which all young officers must pass," he wrote in the preface to his book, which was designed, in the light of later experience, to help others to curtail that period of trial and error.

From July 1951 until the end of March 1953, when he was made chief of staff of the Eighth Army in Korea, Harkins served successively as assistant chief and chief of the plans division in the Office of the Assistant Chief of Staff, G-3, in Washington. He had risen gradually through the ranks, and during this period he advanced, in May 1952, to brigadier general. At the end of July 1953 Harkins was promoted to major general (temporary). Then from December of that year until the end of July 1954 he was successively the commanding general of the 45th and 24th Infantry Divisions in Korea.

Recalled to Washington in the summer of 1954, Major General Harkins became the Department of the Army's Deputy Assistant Chief of Staff, G-3, for International Affairs, and about one year later succeeded Major General Paul D. Adams as Assistant Chief of Staff, G-3. In January 1956, when the department's general staff was reorganized, Harkins was made Assistant Deputy Chief of Staff for Operations, a post in which he served until his promotion on July 1, 1957 to lieutenant general (temporary). Seven weeks later he assumed command of the Allied (NATO) Land Forces, Southeastern Europe, at their headquarters in Izmir, Turkey. He held this command until September 1960, when he was sent to Hawaii as deputy commander and chief of staff of the United States Army Forces in the Pacific.

Harkins was still in Hawaii when he was recommended by Army Chief of Staff George Decker to President Kennedy as the best choice to head the contemplated new United States Military Assistance Command in Vietnam. To emphasize the importance of this new command President Kennedy, acting on the advice of the Joint Chiefs of Staff, gave Harkins on January 6, 1962 an unannounced recess promotion to full general. This promotion, subsequently confirmed, was sent to the Senate for action on February 8 of the same year, when the creation of the command was made public.

With the concurrence of the government of South Vietnam, the new United States Military Assistance Command was established in the southern part of the former French colony of Indo-China. Its purpose, as stated in a Defense Department news release, was "to enable the United States to carry out more effectively the expanded assistance and support requested . . . to help that country preserve its freedom and independence against communist aggression." Included in the command was the already existing United States Military Advisory Group, consisting of technically noncombatant American military men engaged in the supply and training of South Vietnamese forces. Creation of the Command, however, called for large-scale planning and operations involving United States forces to man helicopters, light aircraft, and patrol boats in support of South Vietnam troops.

It therefore fell to Harkins, who assumed his new duties at the South Vietnam capital, Saigon, on February 13, 1962, to plan the strategy, based in part on British experience in Malaya, of isolating Communist guerrillas from the rural population by construction of a chain of fortified "strategic hamlets" manned by home defense units. Harkins was able to report in April that President Ngo Dinh Diem had concurred in this strategy. A month later there were still officially no combat units among the American servicemen in South Vietnam, whose number had grown to a reported 6,000. According to Defense Secretary Robert S. McNamara, who visited Vietnam at that time, there were still no plans for combat forces, despite the deterioration of the situation in neighboring Laos that led to the formation on May 15, 1962 of a Military Assistance Command, Thailand, with Harkins at its head.

By the beginning of 1963, as reported in the Washington *Post* (January 2, 1963), some 12,000 United States fighting personnel were committed to the war against the Communist guerrillas; about $1,500,000 a day of American money was being spent; and Air Force pilots were flying from 30 to 50 percent of the combat missions. General Harkins' appraisal, in a March 1963 interview, of the course of the war was regarded as "mostly optimistic." In the months that followed he continued to maintain that the war effort was going well, and he differed sharply with Ambassador Henry Cabot Lodge, who was sent to Vietnam as a troubleshooter, on the gravity of the political conflicts that culminated in November in the overthrow of President Diem's government by a military junta. On April 25, 1964 President Johnson announced that Harkins, due for retirement on May 15, would be replaced in Saigon by his deputy, General William C. Westmoreland. At the same time the President said that he was extending Harkins' term of active service to August 1. Harkins left his Saigon post on June 12, 1964 and served until his retirement as a military adviser in Washington.

Newsmen have remarked that retired General Paul Donal Harkins looks every inch like a professional soldier and behaves with the tact of a diplomat. He stands six feet tall, weighs about 180 pounds, and has gray-green eyes and dark, graying hair. In recent years his favorite outdoor recreation has been golf, but he also enjoys hunting and fishing and playing handball and squash. Harkins is an Episcopalian. He married Elizabeth M. Conner of Ewing, Nebraska on June 7, 1933, and they have a daughter, Virginia Buffington Harkins. The United States medals won by General Harkins include the Distinguished Service Medal with Oak Leaf Cluster, the Bronze Star for Valor with Oak Leaf Cluster, and the Legion of Merit. He has also been decorated by the U.S.S.R., Belgium, France, Luxembourg, and South Korea.

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Fabian Bachrach

J. GEORGE HARRAR

HARRAR, J(ACOB) GEORGE Dec. 2, 1906-
Foundation executive; educator; scientist

Address: b. Rockefeller Foundation, 111 W. 50th St., New York 20; h. 125 Puritan Dr., Scarsdale, N.Y.

As president of the Rockefeller Foundation, a philanthropic enterprise initiated by John D. Rockefeller in 1913, Dr. J. George Harrar presides over the allocation of some $30,000,000 annually to raise the economic, hygienic, educational, and cultural levels in the United States and throughout the world. Since Harrar, a biologist and agricultural expert, joined the organization in 1943, it has dealt radically with international programs in experimental agriculture to increase food production in underdeveloped countries. This emphasis is in keeping with his belief that world peace and the preservation of western civilization directly depend on feeding and educating the rapidly increasing population of the world.

Jacob George Harrar was born in Painesville, Ohio on December 2, 1906 to Ellwood Scott Harrar, an engineer, and Lucetta (Sterner) Harrar. His older brother, Ellwood Scott Harrar, is dean of the Graduate School of Forestry at Duke University; he also has a sister, Mrs. Marjorie Filmer. Harrar attended South High School in Youngstown, Ohio, and upon graduation in 1924 he entered Oberlin College, where he majored in biology as part of an intended premedical course. Here, as in high school, his favorite recreations were athletic. After graduating with the B.A. degree in 1928, he accepted a teaching fellowship in biology at the Iowa State College of Agriculture and Mechanic Arts (now the Iowa State University of Science and Technology) in Ames, where he obtained his M.Sc. degree in 1929.

Before he completed his academic training, Harrar had embarked on a career in teaching and agricultural research. In 1929 he became assistant professor in charge of the department of botany and plant pathology at the College of Agriculture, University of Puerto Rico, Río Piedras. One year later he was promoted to the head of the department of biology. In 1934 he resumed his formal education by working for a Ph.D. degree in plant pathology, which was conferred in 1935 by the University of Minnesota. He had been an instructor in plant pathology at the university in 1934-35 and was a Firestone Fellow in 1935. Thereafter he continued his teaching career at the Virginia Polytechnic Institute in Blacksburg, where he rose from assistant professor in biology to associate professor in 1937 and to full professor in 1941. During the following year he engaged in both teaching and experimental work as professor and chairman of the department of plant pathology of Washington State College in Pullman and head of the division of plant pathology of the college's Agriculture Experiment Station.

Dr. Harrar's association with the Rockefeller Foundation began in 1943, when he became the first staff member of the foundation's newly founded operating agricultural program for Mexico. The venture had been started at the request of the Mexican government, and it was Harrar's responsibility to recruit, organize, and direct a staff of local and American specialists in agrobiology and agronomy. The overall task, as Harrar discussed it in a paper in *Strategy for the Conquest of Peace* (Rockefeller Foundation, 1963), was to launch an agricultural revolution in food-deficient Mexico. Basically this meant a cultivation of crops and education of native personnel.

In direct co-operation with the Mexican Ministry of Agriculture, which had incorporated the program as a semiautonomous agency called the Office of Special Studies, Dr. Harrar trained the personnel and organized a study of the special crop problems facing local agriculture. The young

HARRAR, J. GEORGE—*Continued*

trainees immediately began research in problems relating to corn, wheat, potatoes, and vegetables and such technical subjects as irrigation, planting, and cultivating. Promising talent was specially trained in such academic areas as entomology and plant pathology. To increase agricultural production in wheat, corn, and related food staples, Dr. Harrar provided for a study of the various indigenous grain and plant strains to select those most favorable for hybridization. Tested seed grains were also brought in from foreign lands and a germ plasma bank was created and maintained in affiliation with the National Research Council of the United States. From this wealth of seed strains further crosses were made to produce disease-resistant, higher-yielding hybrids intimately adaptable to Mexican agricultural regions. Through the establishment of experimental farms and stations, Harrar brought his program in direct contact with local farmers, who could observe the advantages of scientific food production. They were shown the beneficial results of applying chemical fertilizer, of crop rotation, of scientific planting, and of the use of germicides.

By 1950 the Mexican program had neared fulfillment, and a similar experiment was launched in Colombia, again under the auspices of the Rockefeller Foundation. Two years later Harrar became deputy director for agriculture, division of natural sciences and agriculture, of the Rockefeller Foundation, and in 1955 he assumed full directorship, a post he maintained until 1959 when he became vice-president of the foundation. In these successive positions he organized further projects in agricultural assistance and co-operation in Chile, Honduras, Nicaragua, El Salvador, Costa Rica, Panama, and Guatemala.

During this period the Mexican program had become a conspicuous success. Within a dozen years Mexico, which used to import 300,000 tons of wheat annually, had become self-sufficient in that staple while feeding an increasing population. Improved hybrids, immune to diseases such as stem rust and root rot, had been developed and, according to authoritative estimates, provided over three-fourths of Mexico's wheat production. Similar gains had been registered in such staples as beans, corn, potatoes, sorghum, and truck crops. In the training of agronomists, by 1963 Harrar could report that over 700 young Mexicans had benefited directly from the program. Many had received foundation grants for graduate and postgraduate study abroad, with more than a hundred earning their M.Sc. degrees and over thirty their doctorates. Of these students, most have returned to posts in the agricultural ministry.

Increased concern with the disproportionate growth of the population, as compared to food production, in the Far East motivated Harrar and other Rockefeller Foundation specialists to provide agricultural assistance to India in 1956. Here the problem was to increase the yield of such essential food staples as rice, millet, and sorghum. Under Harrar's direction, the program in India channeled direct aid to the nation's agriculture by helping to establish a postgraduate school of agriculture, the Indian Agricultural Research Institute in New Delhi. Here a curriculum similar to those of the land-grant colleges in the United States was adopted.

In January 1961 Harrar assumed the office of acting president of the Rockefeller Foundation, succeeding Dean Rusk, who entered the administration of President John F. Kennedy as Secretary of State. Six months later he was officially elected president by the foundation's board of trustees. As president, Harrar continued to take a direct interest in the agricultural problems of the Far East, and in 1961 he announced a co-operative venture of the government of the Philippines, the Rockefeller foundation, and the Ford Foundation, to improve rice production throughout Asia. The International Rice Research Institute was established in the Philippines through contributions from all three sources, with the Rockefeller Foundation supporting and administering the scientific program. Long interested in the problems of increasing the rice yield, the Rockefeller Foundation had spent $537,000 between 1952 and 1958 to support research and experimentation in United States, Japanese, and Philippine colleges in soil study, genetics, plant pathology, biochemistry, cytology, and other subjects as they affected rice production.

Other programs to which the Rockefeller Foundation contributes are those in medical and natural sciences, social sciences, and the arts and humanities. For some twenty-five years it has supported a variety of projects in the creative and performing arts in the United States and foreign countries, and since 1956 it has given a total of $15,050,000 to the Lincoln Center for the Performing Arts in New York.

Throughout the years Harrar has served the United States government in several assignments. In 1959, during the administration of President Dwight D. Eisenhower, Harrar headed a technological and scientific mission to sub-Sahara lands. Working with the Department of State's foreign aid division, the International Cooperation Administration (ICA), the mission made a brief study of economic, agricultural, educational, and hygienic problems of the nations visited. Harrar served in 1960 on President Eisenhower's Science Advisory Committee, where he called for greater caution in the use of chemical food additives, pest killers, and germicides. He has also been a trustee since 1960 and the president since 1961 of the nongovernmental General Education Board.

His participation in applied research and administrative work has not led Harrar to ignore the theoretical aspects of his vocation. He has contributed over sixty articles in the biological branches of pythopathology and mycology. He is also the co-author of two books: *Guide to Southern Trees* (McGraw, 1946) with his brother, Ellwood Scott Harrar, and *Principles of Plant Pathology* (Ronald, 1957) with Elvin Charles Stakman. Harrar's *Strategy for the Conquest of Hunger* is a selection of his papers on the problem of meeting the increasing demand for food in the hungry nations of the world, in which he asserts that ignorance, the lack of scientific know-how, is the greatest impediment to establishing an agriculture of plenty, and suggests that a country will make real progress "only when efforts in health and nutrition are made functions of the educational system."

Dr. Harrar's work has brought him worldwide recognition. Especially honored in Latin America, he is the recipient of awards from the governments of Colombia, Mexico, Guatemala, Ecuador, Brazil, and other countries, and he is an honorary member of several Latin American university faculties. His many honors in the United States include the Presidential Award of the American Public Health Association (1962), the Public Welfare Medal of the National Academy of Sciences (1963), and LL.D. degrees from Oberlin College and the University of California. He is a fellow of the American Association for the Advancement of Science and a member of the American Philosophical Society, the American Academy of Arts and Sciences, and other professional organizations. He also belongs to the Council on Foreign Relations, Inc., the Century Association, the Cosmos Club in Washington, and the Hemisphere Club in New York.

J. George Harrar married Georgetta Steese, a musician, on January 11, 1930. They have two daughters, Cynthia Ann (Mrs. Alvin Wilson) and Georgetta Louise (Mrs. David T. Denhardt). An outdoorsman in his hobbies, Harrar enjoys golf, fishing, and hunting. Vigorous in bearing, he is five feet eleven inches tall, weighs 175 pounds, and has blue eyes and brown hair. His church is the Congregational. Politically, he is independent, but by no means indifferent.

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HARRIS, RICHARD (ST. JOHN) Oct. 1, 1933- Actor

Address: b. c/o Associated British Picture Corp., Ltd., Elstree Studios, Boreham Wood, Hertfordshire, England; h. 6 Allen House, Allen St., London, W.8., England

A career in directing, not acting, was the goal of Richard Harris, the muscular Irishman who battered his way to world recognition and a "best actor" award at the 1963 Cannes festival for *This Sporting Life*, when he entered the London Academy of Music and Dramatic Art in 1956. He had his first successes on the stage as an actor with Joan Littlewood's Theatre Workshop and then, as he has put it, played in "six of the worst films ever made and one of the best." The "best" was *This Sporting Life*; the "worst" included *A Terrible Beauty* and *Mutiny on the Bounty*. Harris has also acted on television and on the stage in *The Ginger Man* and in Gogol's *Diary of a Madman*. The critic Kenneth Tynan has bracketed him with Albert Finney and Peter O'Toole as one of the three best young actors on the British stage.

Richard St. John Harris was born on October 1, 1933 in Limerick, Eire's inland port on the River Shannon. He is the youngest son of Ivan Harris and his wife. After attending local primary and secondary schools, where he did well in sports and twice broke his nose at Rugby football, Harris was stricken in late adolescence by tuberculosis. The disease put him out of action for two and a half years. No one seeing him today could suppose that this prolonged illness had any lasting physical effect, but it did foster the brooding, introspective quality that characterizes his acting style—and that, together with his impressive physique, accounts for the frequent comparisons between Harris and Marlon Brando.

RICHARD HARRIS

The long period of inactivity enforced by the disease, moreover, gave Harris the opportunity and the incentive to read widely and to try his own hand at writing. He is the author of a great deal of poetry and what he calls a "terrible" play. These exercises—unprofitable in themselves—no doubt helped him to develop the literary intuition that is an important part of the actor's equipment. It was Harris's reading of books by the great Russian director Konstantin Stanislavsky that decided him upon a stage career, and it was directing rather than acting that first attracted him.

Cured of tuberculosis, Harris left Ireland and went to London, intent on studying the director's craft. Unable to find an appropriate course, he decided that acting was the next best thing and in 1956 entered the London Academy of Music and Dramatic Arts. Harris had not abandoned his first ambition, however, and the same year, while still an acting student, he hired the tiny "off-West End" Irving Theatre and directed his own production of Clifford Odets' *Winter Journey* (*The Country Girl*).

The critics were kind; the public less so. When the play closed after its short run, Harris, who had invested all his savings in the production, was penniless. There followed what he calls his "starvation period." Barely able to pay his fees at LAMDA, he ate and slept where and when he could. For six weeks he spent his nights in a coal cellar, and later took to walking the streets of London all night. Matters came to a head when he had been without sleep for five days and without food for four. The academy's principal learned of his circumstances and arranged makeshift but rent-free accommodation for him.

Harris's brief, eventful career at LAMDA ended in the summer of 1956, when he joined Joan Littlewood's famous Theatre Workshop. From its headquarters in the unfashionable East End of London, the Theatre Workshop has consistently led one wing of the continuing advance toward realism and experiment in the British theater, and Harris learned much in its free, ad-libbing atmosphere. His first professional appearance came on July 24, 1956, as Mickser in the Littlewood production of Brendan Behan's *The Quare Fellow* at the Theatre Royal, Stratford. It was a small part but Lee Strasburg, director of the New York Actors Studio, who saw the performance, said it gave him the "sharpest impact" he had received from an English actor.

A variety of roles followed for Harris in the next two years—as Louis in Arthur Miller's *A View From the Bridge* at the Comedy Theatre in October 1956 and as Paulino in Pirandello's *Man, Beast and Virtue* at the Lyric Theatre in February 1958. He also toured Russia and Eastern Europe with the Theatre Workshop *Macbeth.* Harris eked out his income during these years with television work, and it was his performance in a 1958 television play called *The Iron Harp* that led, in September of that year, to a contract with Associated British Picture Corporation. His first, small, film part was in a comedy called *Alive and Kicking*, about three old ladies who escape from a home for the aged.

Harris's next commitment took him back to Ireland for the shooting of *Shake Hands With the Devil,* an ambitious production about the Irish Rebellion, in which he played the gun-happy rebel Terence O'Brien. His name appeared far down in a cast list that included such stars as Michael Redgrave, Sybil Thorndike, James Cagney, and Glynis Johns. Nevertheless, when the film reached the United States in the summer of 1959, Harris earned favorable mention from a number of reviewers and was identified by one of them as an "O'Brando type."

A few months later American audiences saw Harris again as the villainous Higgins in *The Wreck of the Mary Deare* (MGM), a maritime adventure starring Gary Cooper and Charlton Heston. Meanwhile, in the summer of 1959, the actor had returned to Ireland to make a second film about "the Troubles"—*A Terrible Beauty* (United Artists). As Sean Reilly, roistering bosom-friend of disenchanted Robert Mitchum of the Irish Republican Army, Harris stood out among a distinguished cast. One critic noted that he was "rated by many as Eire's most promising young actor," and Mitchum himself said that Harris had "the greatest potential" of any actor he had ever worked with.

Later the same year Harris returned briefly to the stage in his first lead role in London's West End—Britain's Broadway. On September 15, 1959 he opened as Sebastian Dangerfield in J. P. Donleavy's *The Ginger Man* at the Fortune Theatre. The play, described as a sort of Irish edition of *Look Back In Anger,* dealt with the life and loves of a drunken Dublin student. Subsequently seen in Dublin and New York with different casts, it had a mixed reception. Harris, however, was much praised for his "outstanding" performance as the "unprepossessing" Dangerfield.

More television work followed for Harris, both in England and the United States, and work in two more movies, filmed in 1961. *The Long and the Short and the Tall,* based on the much-admired play by Willis Hall, cast Harris as the sadistic Corporal Johnstone in an Associated British film about man's inhumanity to man in World War II. *Variety*'s reviewer noted succinctly that Harris "shapes very good." Further praise greeted his performance in a somewhat small part as Barnsby in *The Guns of Navarone* (Columbia).

While these two films were being shown in London and New York, Harris himself was in Tahiti, where he was involved for a full year in the filming of the $18,500,000 remake of *Mutiny on the Bounty.* Harris received excellent notices for his "sturdy" performance as a seaman who helps to precipitate the mutiny, but the film itself, dominated by a controversial performance from Marlon Brando, received generally unfavorable reviews. Harris himself regarded the picture as a waste of time.

Refusing to be lured into meaningless "spectaculars," he accepted his first starring role as a film actor in Lindsay Anderson's *This Sporting Life* (Reade-Sterling, 1963). It took London and New York by storm and established him at once as an actor of the first rank. Harris played Frank Machin, a Yorkshire miner who fights his way to local fame and comparative wealth as a Rugby League football player. Machin glories in his brute strength and the possessions it buys him because they are all he has. He tries in the same violent, inarticulate way to express his love for the remote woman who is his landlady, and fails tragically.

For his performance in *This Sporting Life,* Harris received the best actor award at the 1963 Cannes Film Festival and such reviews as few actors can hope to accumulate in an entire career. Archer Winsten in the New York *Post* (July 17, 1963) called it "a great, indelibly memorable performance." William Peper in the New York *World-Telegram and Sun* (July 17, 1963) wrote, "Harris gives an overwhelming performance. . . . If he reminds one fleetingly of Marlon Brando, he also has his own kind of raging power and startling sensitivity." Judith Crist in the New York *Herald Tribune* (July 17, 1963) said that Harris's "portrait of a present-day hairy ape . . . the physical hero struck dumb before the spirit, stands without rival, an unforgettable figure within a powerful and impressive frame."

Typically enough, Harris turned his back on the furor that greeted *This Sporting Life* to produce a financially unrewarding but artistically admirable presentation of *The Diary of a Madman.* The play, adapted by Harris himself and Lindsay Anderson from the Gogol short story, traced the decline into insanity of a government clerk in Tsarist Russia. It had only one character—the clerk, Aksenti Ivanovitch, played by Harris. *Diary of a Madman* opened on March 7, 1963 at the Royal Court Theatre and had just a brief run. The English critic Clive Barnes, describing Harris's performance in an article for the

New York *Times Magazine* (October 6, 1963) wrote, "This tour de force . . . struck me as one of the greatest things I have ever seen in the theater."

During 1963-64 Harris worked on two films, Michelangelo Antonioni's *Il Deserto Rosso (The Red Desert)*, a psychological drama set in Italy, with Monica Vitti as co-star; and *Major Dundee*, an American Civil War drama, in which he plays a Confederate officer. His future plans include the realization of a long-standing ambition to play Heathcliff in *Wuthering Heights*, for which David Storey, who wrote *This Sporting Life*, was preparing a screen treatment.

Richard Harris was married on February 9, 1957 to the Honourable (Joan) Elizabeth Rees-Williams, a former actress and the daughter of Lord Ogmore. They have three sons. Harris is a Socialist and a Roman Catholic. He stands six feet one inch tall and weighs over 200 pounds. He has blue eyes and auburn hair and a face that he has described as looking like "five miles of bad country road." In his New York *Times Magazine* article Clive Barnes described Harris as "representative" of the new breed of British actors, expressing "a vigor far removed from the languid matinee-idol manner typical of the previous generation." "[They] are rougher, tougher, fiercer, angrier and more passionately articulate than their well-groomed predecessors," Barnes wrote. "They are roaring boys, sometimes with highly colored private lives and lurid public images."

This generic description cannot be applied indiscriminately to Harris, but some of it is relevant. He is said to have a bad temper, a penchant for getting into fights—physical and verbal—and is reported to be so rash a driver that a Dublin magistrate has awarded him an "indefinite life suspension" of his license. During a publicity visit to New York in July 1963 he canceled interviews and missed appearances several times and expressed himself very freely on a number of topics—condemning "Method" acting (in spite of his early passion for Stanislavsky) for its "floating, indirect effect" and describing his own approach. Harris prepares alone and very slowly his conception of a part—it took him five months to perfect the "psychological gestures" for *Diary of a Madman*. He admits that his method causes difficulty and strain, but explained to one interviewer: "I call it the 'secret world of an actor'—after all, people don't have babies right out in the street." He has a poor opinion of American films, arguing, "European films are made by individuals, the singular mind. Pictures here are made by corporations—the mass mind with the multiple signature." Always searching for worthwhile parts, Harris reads about two novels and three scripts a week.

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HASSAN II, KING OF MOROCCO July 9, 1929-

Address: Royal Palace, Rabat, Morocco

His Majesty King Hassan II succeeded to the throne of the North African Arab Kingdom of Morocco on February 26, 1961, following the death of his father, King Mohammed V. Previously a sultanate under French military control, Morocco had achieved independence through Mohammed V's leadership in 1956. Confounding those observers who viewed him as a bon vivant unequal to the task thrust upon him, King Hassan has shown strength and acumen in keeping his country on a steady course toward democracy at home and neutrality abroad. He has continued the social and economic reforms begun by his father and has fulfilled his father's promise of a constitution providing for an elected parliament. In addition to occupying his civil office, King Hassan is the spiritual head of Islam in Morocco. His domain covers 180,000 square miles and a population of nearly 12,000,000.

King Hassan is the seventeenth sovereign of the Alaouite dynasty, which began ruling the Sherifian Empire, as Morocco was formerly called, three centuries ago. The oldest of six children (two boys and four girls), he was born in the Moroccan capital of Rabat on July 9, 1929, and named Moulay Hassan. (Moulay signifies descent from the prophet Mohammed.) At that time Morocco was a French protectorate except for its northwest tip, which was administered by Spain, and the city of Tangier, which was an international zone. The French permitted Prince Moulay Hassan's father, then known as Sultan Sidi Mohammed ben Youssef, to rule in local and religious matters while they retained over-all control of the country.

Prince Moulay Hassan was educated in an imperial college at Rabat especially established by his father so that his son might have both private tutoring and contact with boys from all social classes. The curriculum was broad, ranging from Arabic literature and Muslim theology to modern English, and instruction was in Arabic or French. Hassan's favorite subjects were history and literature. When his education in the liberal arts was complete, he began to specialize in the study of law. He qualified for the licentiate in law through examinations conducted by the University of Bordeaux's extension in Rabat. While still a student, he enrolled in a training course in the French navy and served aboard the battleship Jeanne d'Arc.

In his twenties Prince Moulay Hassan gained the reputation of a flamboyant playboy of the jet set. He flew his own airplane, raced horses and sports cars, often appeared in nightclubs, and reportedly was inordinately concerned with his apparel. The international press linked him romantically with a French movie starlet. In the meantime, however, he was silently absorbing the statesmanship exemplified by his father.

A lasting impression was made on the Prince by an act of defiance of his father toward the Pétain government of France during World War II. When the collaborationist Vichy regime commanded him, as Sultan of Morocco, to apply the Nazi anti-Jewish Nuremberg Laws in his country, he refused to obey. (Although Morocco, as a

Wide World

HASSAN II, KING OF MOROCCO

member of the Arab League, is anti-Israel in foreign policy, Moroccan Jews share full and equal citizenship with Muslims.)

But the strongest impression of all was made on the Prince by his father's fight for Moroccan independence. Before World War II the Sultan had for the most part played the tractable role that the French expected of him. During the war Morocco was promised independence if it would co-operate in the struggle against Hitler's forces. When the promise was not kept after the war, Sultan Mohammed threw himself fervently into the campaign for self-rule.

On August 20, 1953, after Sultan Mohammed openly demanded abolition of the protectorate, the French government exiled him and his family and set up Moulay ben Arafa, an aged relative of Mohammed, as Sultan. After being detained for seven months on the island of Corsica, the royal family was moved to Madagascar in April 1954. Their exile fanned the smoldering spirit of Moroccan nationalism into flame, and diverse groups throughout the country united as a solid majority in support of the exiled royal family, which had become a symbol of Moroccan freedom.

During 1954 and 1955 Moroccan aspirations for independence increasingly took the form of rioting, terrorism, and guerrilla fighting. In October 1955 Moulay ben Arafa resigned as Sultan in deference to what he called "the unanimous wish" of the Moroccan people, and on November 6, 1955 Mohammed ben Youssef was again recognized as Sultan by the French government. The following day, in Paris, Sultan Mohammed ben Youssef and French Foreign Minister Antoine Pinay issued a joint statement announcing that negotiations would be held "to lead Morocco to the status of an independent state." Mohammed ben Youssef promised that his future government would work out "institutional reforms which will make Morocco a democratic state with a constitutional monarchy."

Prince Moulay Hassan took part in the negotiations at Paris during the winter of 1955-56. The treaty granting independence to Morocco was signed on March 3, 1956, and Spain relinquished her protectorate in northwest Morocco the following month. On October 29, 1956 Tangier ceased to be an international zone and, by multinational agreement, was reunited to Morocco. With its new independence, the old Sherifian Empire gave way to the Kingdom of Morocco, and Mohammed ben Youssef changed his title from Sultan to King.

From the moment of transition, Prince Moulay Hassan was his father's chief deputy. Abroad, he represented him in meetings and discussions with other national leaders; at home, he toured the country, persuading factions to unite behind the new government as they had united for independence. Chief of staff of the Royal Moroccan Army in fact from the beginning, he became formal commander in chief in 1957. He increased the army to 30,000 men, almost twice its original size, reorganized it, and modernized it. One of his major achievements was convincing former guerrilla fighters of the need to submit to regular army discipline. Going into the Rif Mountains, and engaging in delicate negotiations with Berber tribesmen there, he succeeded in bringing 5,000 of them into the army. He quelled revolts on the rim of the Sahara and in the Middle Atlas Mountains as well as in the Rif area. Under his direction the army engaged in many useful nonmilitary projects, such as the building of irrigation canals. When earthquakes devastated the city of Agadir on February 29 and March 1, 1960, he personally directed rescue operations.

In the old Sherifian Empire, succession to the sultanate had been based, not upon birth, but upon the choice of the Ulemas, the Muslim religious leaders. In July 1957 King Mohammed V broke with precedent and named Moulay Hassan Crown Prince, heir to the throne. The Prince joined the cabinet as Minister of Defense and Vice-Premier in May 1960.

Prince Moulay Hassan became King Hassan II of Morocco on February 26, 1961, when King Mohammed V died unexpectedly following a minor operation. The formal investiture took place three days later. Some political observers, believing that the stability of Morocco thus far had been largely owing to the great personal strength and prestige of Mohammed V, doubted that Hassan, with his reputation as a playboy, could fill the vacuum. They predicted that the new regime would fall within months, but with a gravity that would be proved by his future dedication to duty, Hassan reassured his subjects with the words: "The man you knew as Prince Moulay Hassan no longer exists."

The two most serious problems facing the new King were illiteracy (affecting 80 percent of the population) and unemployment (affecting 12 percent of the work force). To combat illiteracy, King Hassan constructed primary schools throughout the country and imported 8,500 teachers from France. His chief weapon against the problem of unemployment has been a program of public works in which workers are paid partly in money and partly in food for building roads, draining swamps, planting trees, building schools, and similar projects.

A democratic constitution written by King Hassan was ratified by popular referendum in December 1962. The constitution guarantees freedom of speech, press, and religion and provides for an elected two-chamber legislature. Remaining the supreme ruler, however, Hassan may dismiss the legislature at any time and may veto any of its enactments. He feels that the country cannot afford to dispense entirely with paternalistic monarchism until educational and economic conditions are sufficiently improved. In 1963 Mehdi ben Barka, exiled leader of the leftist National Union party, charged that the King was intent on one-party rule. The dominant party is the Socialist Democratic, which advocates a moderate socialism compatible with free enterprise. Contrasting Moroccan socialism with the socialism of Algeria and Egypt, King Hassan told C. L. Sulzberger in the New York *Times* for April 29, 1964: "They want to impoverish the rich. We prefer to enrich the poor." The opposition party on the right, complementing the National Union on the left, is the Istiqlal (Independence) party. The Communist party was outlawed by a Moroccan Supreme Court decision of May 1964.

In his relations with his North African neighbors King Hassan has generally displayed wariness toward Egypt and the United Arab Republic and a desire for greater unity with the other countries of the Maghreb—Tunisia, Algeria, and Libya. His pursuit of Maghreb unity has been beset with many obstacles, particularly in the case of Algeria. A border dispute between Morocco and Algeria flared into open conflict in October 1963. Peaceful relations were again threatened in February 1964, when semi-official Moroccan sources charged the Algerian government with supporting Moroccan dissidents. Acts of terrorism by dissidents have been a recurrent problem for the Moroccan government. In June 1964, for example, clandestine leftist terrorists killed three royal police intelligence officers in Casablanca. There have reportedly been attempts to assassinate King Hassan.

Hassan champions the United Nations rather than either of the power blocs in the cold war. In keeping with his policy of non-alignment, he visited the United States in 1963 and elicited from President John F. Kennedy an affirmation that the withdrawal of American air and naval bases from Morocco, promised by President Dwight D. Eisenhower in 1959, would be accomplished before 1964. Despite his scrupulous avoidance of favoritism, some observers have noted that Hassan betrays a warm feeling for the United States. While accepting little help from the Soviet Union except in the form of MIG aircraft, Morocco has received an average of $50,000,000 a year in aid from the United States.

King Hassan is a short, slender, dark-eyed man who is said to be endowed with an abundance of charm and wit. He wears Western-cut suits except when civil or religious occasions require a flowing white djellabah. Shortly after ascending the throne he married Lalla Latifa, a Muslim woman. In August 1962 the King announced the birth of a daughter, Princess Lalla Mariam, and a year later he announced the birth of a son, Prince Sidi Mohammed.

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HAYES, CARLTON J(OSEPH) H(UNTLEY) May 16, 1882-Sept. 3, 1964 Historian; lecturer at Columbia University (1907-50); United States Ambassador to Spain (1942-45); author of twenty-seven books on the history of modern Europe and the Atlantic community, including his controversial chronicle, *Wartime Mission in Spain* (1946). See *Current Biography* (June) 1942.

Obituary

N Y Times p29 S 4 '64

HAZELTINE, (LOUIS) ALAN Aug. 7, 1886-May 24, 1964 American engineer; mathematician; invented the neutrodyne receiver (1919), eliminating most of the static that plagued early radio. See *Current Biography* (March) 1948.

Obituary

N Y Times p39 My 26 '64

HECHT, BEN Feb. 28, 1894-Apr. 18, 1964 Writer; began career as a journalist in Chicago; author of the novel *Erik Dorn* (1921), the play *The Front Page* (1930), and about sixty-five screenplays, among other works. See *Current Biography* (February) 1942.

Obituary

N Y Times p1+ Ap 19 '64

HEFFNER, RICHARD D(OUGLAS) Aug. 5, 1925- Educator; author; television moderator; communications consultant

Address: b. Richard Heffner Associates, Inc., 111 W. 50th St., New York 20; h. 110 Riverside Dr., New York 24

When Richard D. Heffner once remarked, "I don't see how you can study contemporary American history without examining the impact of broadcasting on it," he was discussing a phenomenon in which he has played a major role. Heffner is now University Professor of Communications and Public Policy at Rutgers University and heads his own firm of communications consultants. A pioneer in educational television in New York City, he set a standard for broad cultural programming throughout the United States as vice-president and general manager of WNDT-TV. Before coming to that educational television outlet he had produced and moderated the well-known discussion program *The Open Mind* over

Wagner International Photos

RICHARD D. HEFFNER

WNBC-TV, served as director of special projects for CBS-TV, and had taught at the University of California at Berkeley, Rutgers University, Columbia University, and Sarah Lawrence College.

Richard D. Heffner was born in New York City on August 5, 1925 to Albert Simon Heffner, a transportation executive, and Cely (Bender) Heffner. He spent his early boyhood years in Tucson, Arizona, but returned East with his family about the time that he entered De Witt Clinton High School in New York City. The choice of his career he attributes to the influence of Irwin S. Guernsey, a "great teacher" on the faculty of De Witt Clinton. While in high school he was a leader of the Arista honor society.

After graduating from De Witt Clinton High School in 1942, Heffner enrolled in Columbia College. He had at first wanted to become a lawyer, but changed his mind after he was exposed to history courses at Columbia. As an undergraduate he won the Mitchell fellowship in history, the Van Am prize medal, and the Albert Marion Elsberg prize in history. He was a member of the college's debate council. In 1946 Heffner graduated from Columbia College with a B.A. degree *cum laude* and membership in Phi Beta Kappa. In 1947 he obtained his M.A. degree in history from Columbia University after submitting a thesis entitled "The Public Reputation of Theodore Roosevelt."

Continuing his postgraduate studies in history at the same time, in 1947 Heffner became a teaching assistant at the University of California at Berkeley. In 1948 he became an instructor in history and political science at Rutgers University, where he remained until 1950, when he accepted an offer to become a lecturer in Contemporary Civilization at Columbia University. Impelled by the conviction that news analysis should be undertaken by historians like himself, Heffner became interested in broadcasting in 1952 while occupying the post of professor of history at Sarah Lawrence College. He felt that the United States was caught in the grip of anti-New Deal sentiment and, always an admirer of Franklin D. Roosevelt, conceived of the idea of presenting a memorial program to counteract it. Several radio and television stations balked at his suggestion, but station WMCA in New York City reacted favorably. On April 12, 1953, the eighth anniversary of Roosevelt's death, Heffner presented a half-hour documentary consisting of taped interviews with visitors to Hyde Park, excerpts from Roosevelt's speeches, and an interview with Eleanor Roosevelt. The program proved so successful that Heffner was given a regular half-hour weekly series over WMCA called *History in the News,* and he left full-time teaching for broadcasting.

From WMCA Heffner moved on in 1955 to the National Broadcasting Company, where he became director of public affairs for WNBC-TV. He was assigned as producer, writer, and host to *Man of the Year,* a weekly discussion show that called upon Heffner's talents both as historian and moderator, since it required him to choose a year from American history, present information about its outstanding figure, and to discuss the celebrity with a panel of guests.

But it was not until May 1956, when he launched *Open Mind,* that Heffner really hit his stride as producer and moderator. A trailbreaker in commercial television, *Open Mind* offered intelligent and low-pitched discussion before, in Heffner's words, "everybody and his brother began talking on TV." Without even the distraction of coffee drinking, a panel of intellectuals sat around a table for a half hour on Sunday afternoons, discussing such controversial topics as race relations, anti-Semitism, divorce, drug addiction, psychoanalysis, and homosexuality. Heffner kept himself out of the discussions as much as possible, avoided needling his guests, listened carefully to the participants, and pinned the talk down to specific areas. Among the guests who appeared during the three-year run of the program were Lionel Trilling, Margaret Mead, Max Lerner, Allan Nevins, Martin Luther King, and Isaac Stern. At one point Heffner told Diane Leonetti of the New York *Post* (June 21, 1959): "'The Open Mind' is not just the title of a show, but an expression of a way of life I happen to believe in. Given what is happening in the world today, I don't see how you can dare to have anything else *but* an open mind." Since *Open Mind* won awards from Ohio State University, the National Conference of Christians and Jews, the Freedoms Foundation, and the Anti-Defamation League of B'nai B'rith, Heffner's faith seemed more than justified.

In the meantime, Heffner was becoming more and more aware of the importance of educational television as an oasis in the "wasteland" of commercial television. In the spring of 1957 he became program director for the Metropolitan Educational Television Association, composed of leading educational and civic groups in New York. Endowed by funds from foundations and chartered in 1954, the association was already negotiating to buy Channel 13, then being operated as the commercial station WNTA-TV in Newark, New Jersey. For the Metropolitan Educational Television Association, Heffner produced a series of documentaries, presented the Budapest String

Quartet in an hour-long recital on October 28, 1957, and initiated classes in French and in Russian. His *Concept—Freedom*, which he produced and directed in 1958, won the Robert E. Sherwood award for excellence. In 1959 he was special consultant to the National Educational Television and Radio Center for *Faces of Africa*, a series of films on nationalism in Africa, mostly shot on location. From 1959 to 1961, after leaving *Open Mind* and before coming to educational television station WNDT-TV, Heffner was director of special projects for the Columbia Broadcasting System.

"It's fantastic," Heffner had said at one point while working with the Metropolitan Educational Television Association, "that with the audience we have numerically and with the quality of that audience—interested in educational and cultural themes—that we don't have an educational station." When he was appointed acting general manager of META in July 1961, he was given the chance to pursue that project.

The efforts of META to purchase WNTA-TV turned into a two-year obstacle course. Tangles of red tape, money problems, and Governor Robert B. Meyner's reluctance to have the outlet leave New Jersey tried the patience of Heffner and his associates. Finally in the winter of 1961-62 the transaction was completed at a cost of $6,200,000, and Heffner was appointed general manager of the future educational television station. In July 1962 he was elected vice-president and general manager of the Educational Broadcasting Corporation, owners of Channel 13.

The acquisition of Channel 13 for educational television in New York City was looked upon as opening a new era in noncommercial television. Although some sixty-seven educational television stations had preceded it, it was nevertheless regarded as a showcase. With this in mind, the directors decided to defer its inauguration until they could count upon excellent programming and clearly determine policy. In Heffner's view, programs were not to be aimed merely at intellectuals but at "people hungry for education and knowledge." The station was to become a community resource that would draw upon every cultural facility in the city, not for blackboard courses but for discussions and panels.

The inaugural telecast of WNDT-TV took place on September 16, 1962. About twelve hours before the first scheduled program, the American Federation of Radio and Television Artists went on strike on the grounds that they wanted jurisdiction over all performers on WNDT-TV, professional and nonprofessional. In spite of this dispute, the opening ceremony was telecast with Edward R. Murrow as master of ceremonies and Newton N. Minow as the chief speaker. "Your mission," Minow told the staff of WNDT-TV, "is to move ideas."

An agreement was signed on September 28, 1962 between Heffner and Kenneth Groot, executive secretary of the New York local of the American Federation of Television and Radio Artists, and on October 2, 1962 Channel 13 went into full operation. Only a few days later Jack Gould of the New York *Times* (October 7, 1962) wrote: "Heffner has done superbly in starting a new station at one fell swoop." WNDT-TV under Heffner's programming followed a policy of televised classroom instruction during the day and broad cultural fare during the evening.

August Heckscher, then special consultant to the White House on the arts, began a weekly panel discussion called *Books of Our Time*; John G. Shoessinger of Columbia University conducted a series on international affairs; and Harry Abrams, the publisher of art books, underwrote documentaries on the armory art shows from 1913 to 1963 and the Solomon R. Guggenheim Museum. A series of readings by contemporary poets emanated from the New School for Social Research and the station distinguished itself with a series of Shakespeare's chronicle plays, originally produced in England, called *The Age of Kings*. *Exploring the Universe* investigated current developments in the world of science, while celebrities were interviewed on *Face to Face*. Although much of the programming originated live from New York City or was taped especially for WNDT-TV, Heffner also drew heavily from a backlog of shows prepared by the National Educational Television and Radio Center, including the master class held by Pablo Casals for student cellists and a much praised series on Japanese brush painting. During the Cuban missile crisis of October 1962 the station gave full coverage to the sessions of the United Nations Security Council, and as time went on it gave much of its programming time to the press conferences of President John F. Kennedy.

Television critics and viewers agreed with Jack Gould that in spite of some dull talk, a lack of style in some phases of production, and an occasional dearth of excitement, Heffner's contributions to WNDT-TV were "great" and that he had to his credit some "decided triumphs." Although there had been frequent reports of policy differences between Dr. Samuel B. Gould, the president of WNDT, and Heffner, it shocked many when on April 11, 1963 the board of trustees of the Educational Broadcasting Corporation dismissed Heffner on grounds of economy and announced that the office of general manager would be henceforth combined with that of the president. Prominent writers and educators, boycotting the station, withdrew from programs on which they were scheduled to appear, and some fifty non-union staff members submitted a petition supporting Heffner and offering to accept a 10 percent salary cut to keep him on the staff. Maxwell Geismar, Dore Schary, Eric Larrabee, Norman Rosten, and Marya Mannes announced their withdrawal from Channel 13's activities on the grounds that Heffner's dismissal constituted a "false economy." In the meantime, Heffner urged his supporters to stay with WNDT-TV, reminding them that "the most important thing of all is the success of Channel 13."

Television critics who had closely followed developments at WNDT-TV felt that policy differences as much as economy measures lay behind Heffner's dismissal. August Heckscher summed up the prevailing opinion when he was quoted in the New York *Herald Tribune* (April 28, 1963) as saying: "The basic question resulting from the dismissal of Mr. Heffner is whether educational television, as it is developed in this key experiment, will be educational in the narrow sense of the word—geared to the instructional

HEFFNER, RICHARD D.—*Continued*

needs of our schools—or whether it will be more broadly cultural, tied in with man's delight in the arts and with the kind of entertainment which feeds the spirit."

Since leaving WNDT-TV Heffner has made most of his major television appearances for National Educational Television. Beginning on May 19, 1963 he conducted a series of six Sunday night discussions over WNEW-TV called *The American Experience*, an attempt to assess the present American mind. After President Kennedy was assassinated in November 1963, he prepared a series of interviews with James MacGregor Burns, the political scientist and biographer, and Allan Nevins, the historian, in which they explored the implications of the tragedy. In June 1964 he began a public affairs series called *Of People and Politics* providing background information on the 1964 political campaign. It was scheduled to run up through the time of the balloting in early November 1964.

Late in April 1964 Heffner announced that he was to be appointed University Professor of Communications and Public Policy at Rutgers University on July 1, 1964. He envisioned the course as being a colloquium on mass communications in a democratic society, intended mainly for students of history, sociology, and political science. At Rutgers he will also conduct research on the impact of mass communications, especially television, on all phases of American culture. In a book to be published by Simon & Schuster, Heffner will examine the role of broadcasting, commercial and noncommercial, throughout the world. He is the author of the popular paperback *Documentary History of the United States* (Mentor, 1952) and editor of an abridged paperback edition of Alexis de Tocqueville's *Democracy in America* (Mentor, 1956). Aided by a grant from the Carnegie Corporation, Heffner went to London in late April 1964 to observe operations of Great Britain's new UHF television channel, BBC-2.

Richard D. Heffner's first marriage, to Anne de la Vergne, was annulled in 1949, and in July 1950 he married Elaine Segal, a former psychiatric social worker and child therapist with the Jewish Board of Guardians. They have two sons, Daniel Jason and Charles Andrew. Heffner is five feet ten and one-half inches in height, weighs about 160 pounds, and has blue eyes and brown hair. Newspaper reporters have characterized him as being unobtrusive, soft-spoken, mild-mannered, and serious, and as an ambitious, hard-driving intellectual. His crowded schedule leaves him little time for hobbies, although *Newsweek* (September 17, 1962) reported that when things got too rough at WNDT-TV, he used to go down to the Broadway Sports Palace in the basement of his office building and work off steam by shooting at ducks and pigeons. Because he opposes orthodoxy of any kind, he is an independent in politics, but he favors the Democratic party. In educational television he sees an antidote to the mechanization, impersonalization, and superficiality of our time.

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HENRY, E(MIL) WILLIAM Mar. 4, 1929-
United States government official; lawyer

Address: b. Federal Communications Commission, Post Office Department Bldg., Washington 25, D.C.

The quality of television programming and the amount of advertising on the networks have been among the special concerns of E. William Henry, chairman of the Federal Communications Commission, in safeguarding the interests of the public in the field of broadcasting. Like Newton N. Minow, whom he succeeded in June 1963, he is a lawyer by profession, and, also like Minow, he became chairman at the age of thirty-four. Henry has described broadcasting as "the country's most dynamic regulated industry," but his interest in making the public aware of the responsibilities of broadcasters indicates perhaps a policy of encouraging the industry in self-regulation.

Emil William Henry was born in Memphis, Tennessee on March 4, 1929, the son of John Phillips Henry, a prominent Memphis doctor, and Anna Elizabeth (Tschudy) Henry. He attended local public elementary schools before entering the Hill School in Pottstown, Pennsylvania. In 1947 he graduated *cum laude* from the preparatory school and enrolled in Yale University. There, he took much interest in the student radio station that operated WYBC, the "indoor" broadcasting system wired to each dormitory at the school. Besides announcing, he worked in the station's continuity department. His college fraternity is Chi Psi.

In 1951, after obtaining his B.A. degree from Yale, Henry entered the United States Navy. When he completed his training at officer candidate school, he was commissioned an ensign in the Naval Reserve and assigned to a destroyer, the USS *Bausell*. For the next three years he saw active duty in the Korean war while serving as the ship's gunnery officer. He was discharged in 1954 with the rank of lieutenant (junior grade). Upon separation from the Navy, Henry resumed his education, entering the Vanderbilt University School of Law in Nashville, Tennessee. He served as associate editor of the university's *Law Review* in 1956-57 and was elected to the Order of the Coif, the national honor society of the legal profession. He is also a member of Phi Delta Phi, a law fraternity. He was awarded his LL.B degree in 1957 and was admitted to the Tennessee state bar the same year.

When he returned to Memphis that year he began to practise general law in both state and federal courts. He later became a partner in the firm of Chandler, Manire and Chandler, where he engaged in general trial and appellate matters. He was made a member of the bar of the United States Supreme Court in 1960, and during the year, while attending a bar association function, he became acquainted with Robert F. Kennedy, brother of Senator John F. Kennedy, the Democratic candidate for President. Accepting an invitation to work in the Kennedy camp, he was appointed representative to the nationalities division of the Democratic National Committee and took charge of the campaign among minority groups.

After Kennedy's election, Henry returned to his Memphis law practice. In late August 1962 President Kennedy nominated him for a seven-year term to replace John S. Cross on the Federal Communications Commission. On September 21, 1962, Henry appeared before the Senate Commerce Committee, which must pass on all appointments to the FCC. He told the committee members that his qualifications included his training as a lawyer, a "willingness to work hard," and "an earnest desire to be of service." According to Lawrence Laurent, radio and television columnist for the Washington *Post* (September 22, 1962), "This was the quickest, smoothest, and least argumentative confirmation hearing in recent FCC history." Henry was sworn into office as a member of the FCC on October 2, 1962.

With the disclosure in May 1963 of FCC Chairman Newton N. Minow that he planned to resign as of June 1, President Kennedy announced his intention to name Henry as the commission's next chairman. Commenting on the news in the New York *Times* (May 15, 1963), Anthony Lewis wrote, "Mr. Minow, who began his two stormy years at the FCC with his famous speech on the 'wasteland' of television programming, was a symbol of the Government interest in raising the level of television. His determination to resign . . . left a need for a replacement with a vigorous New Frontier image. Mr. Henry, who has waved a big stick at broadcasting malpractices, fills that requirement." On June 2, 1963 E. William Henry officially took over the chairmanship of the FCC, becoming at thirty-four one of the youngest men ever to head the commission.

Henry, who acknowledged seeing "some green shoots in the wasteland," said that he planned to consolidate some of the gains Minow had secured. And he pointed out in an interview (New York *Post*, June 9, 1963) that his function was not the same as Minow's: "When Minow took over, the broadcasters needed a real shock. They were complacent and self-satisfied and confident that no one could do anything to them. Minow did very well in giving them that shock." On June 20, 1963 Henry appeared before the House special investigations subcommittee that was looking into problems concerning radio and television ratings. He testified that there was a "need for substantial overhauling of the standards and of the administration of the surveys" and said that if the broadcasting industry were to take action, it would prove that "industry self-regulation can be effective."

While appearing on ABC-TV's *Issues and Answers* on July 7, 1963, Henry told his interviewers that he did not agree with complaints that the networks had slanted coverage of civil rights stories against the Southern whites: "The coverage has been full and what I have seen . . . has been fair." He also said that he felt there should be more showmanship on the part of educational broadcasters in order to find an audience and that broadcasters should do more for the minority viewer and not just cater to those "whose tastes happen to be in the majority." Favoring more editorializing by stations, he said, "I think that it is very good that they take positions on issues of public importance and knead and mold public opinion."

E. WILLIAM HENRY

On another occasion Henry urged that stations slate more programs on controversial issues and suggested that it is because of this failure to "probe sensitive areas" that much of TV and radio is bland. Speaking at a meeting of the Washington chapter of the American Women in Radio and Television in September 1963, he promised the FCC's defense of stations that "care enough to comment and analyze, rather than simply report."

In October 1963 the FCC released the findings of an inquiry that Henry had conducted earlier that year into local TV programming in Omaha. The report pointed out that there was a "lack of reliable tools for determining the attitudes of viewers, lack of interest or awareness on the part of community leaders and a lack of local production talent for creating programs." Henry also proposed that every TV station make a periodic announcement in prime time "concerning its legal duties and the public's corresponding rights."

Excessive use of commercials came under Henry's fire on September 24, 1963, when he made his first speech to leaders of the broadcasting industry at a meeting of the International Radio and Television Society. Henry warned the industry leaders that the FCC would take action unless "overcommercialization" was curbed. "In a free-enterprise commercial broadcasting system, advertising is part of the price we pay to get the programs" he said. "But when it begins to interfere unduly with the programs, to limit unreasonably the time devoted to them, to restrict the content put into them or to frustrate by interruption the enjoyment and understanding the public gets out of them, we have a real problem." In December 1963, however, when the FCC was holding hearings on a proposal to limit the time and number of commercials, the

HENRY, E. WILLIAM—*Continued*

House Commerce Committee approved a bill that would amend the Communications Act to state that the FCC has no jurisdiction over advertising.

Before he took on his Washington assignment, Henry was prominent in civil rights activities, serving on the Tennessee advisory committee to the United States Commission on Civil Rights. In Memphis, he was director of the local chapter of the American Red Cross, vice-president of Family Service of Memphis, general counsel of the Tennessee-Arkansas-Mississippi Girl Scout Council, and a director of the Memphis Cotton Carnival Association. He belongs to the Memphis and Shelby County Bar Association, the Tennessee Bar Association, and the American Bar Association. His church is the Episcopal.

E. William Henry married Sherrye E. Patton of Memphis in 1955. After their marriage they both enrolled in Vanderbilt University, where she majored in history while he studied law. They have three children: Elizabeth, aged seven, Sherrye, aged four, and Emil, Jr., aged three. Elizabeth attended school at the White House with the late President Kennedy's daughter, Caroline. Henry, who has been described as strikingly handsome in the "clean-cut, cleft-chinned, wavy-haired style," stands six feet one inch tall and weighs 180 pounds; he has black hair and brown eyes. Tennis, hunting, and fishing are his favorite hobbies. He likes to read and is especially interested in histories, biographies, and books dealing with the law.

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HEUSS, THEODOR Jan. 31, 1884-Dec. 12, 1963 German statesman; taught history at Berlin Deutsche Hochschule für Politik (1920-33); member of the Weimar Republic's Reichstag (1924-33); was condemned by the Nazis for his democratic views; first President of the Federal Republic (1949-59); author of biographies and books on political science. See *Current Biography* (November) 1949.

Obituary

N Y Times p35 D 13 '63

HIGHET, GILBERT (ARTHUR) June 22, 1906- Classicist; university professor; literary critic

Address: b. 706 Philosophy Hall, Columbia University, New York 27; h. 535 Park Ave., New York 21

A scholar with a contagious enthusiasm for his subject, Scottish-born Gilbert Highet has been bringing the Greek and Latin classics to life for students at Columbia University since 1937. In addition to students at Columbia, where he currently holds the position of Anthon Professor of Latin Language and Literature, Highet has reached a wide audience through his books of essays, literary history, and criticism. Their major theme is the influence of the classical heritage in shaping Western literature and civilization. During the 1950's Highet disseminated his wide-ranging insights in weekly radio talks on art, literature, music, and ideas that were broadcast by approximately 300 radio stations throughout the United States and Canada. To devote his energies more fully to critical scholarship on a less general level, he stopped broadcasting in 1959. Since 1954 he has been one of the judges for the Book-of-the-Month Club.

Gilbert Arthur Highet was born in Glasgow, Scotland on June 22, 1906, the only child of Gilbert Highet, a postal telegraph superintendent, and Elizabeth Gertrude (Boyle) Highet. At Hillhead High School in Glasgow, Highet edited the school magazine and played second-team rugby and tennis. After graduating from high school in 1924 he entered the University of Glasgow on a scholarship he had won in a competitive examination. At the university he edited the student magazine and served as president of the Dialectic Society. Receiving his M.A. degree with first-class honors in classics in 1929, he won the Logan Medal for highest achievement in his class, the Snell Exhibition and Newlands Scholarship, providing for four years of study at Oxford, and the Ferguson Scholarship in classics. In 1929 he also received a postgraduate diploma in ancient history and archeology from the University of Glasgow.

Enrolled at Balliol College, Oxford University, from 1929 to 1932, Highet earned a B.A. degree with first-class honors in both Honour Moderations and Litterae Humaniores. The university awarded him the Craven Scholarship and the Chancellor's Prize, and Balliol College presented him with the Jenkins Exhibition and the Honorary Scholarship. At Oxford he served as secretary of the Balliol Musical Society, co-founded the Oxford Experimental Theatre Society, co-edited *The New Oxford Outlook*, contributed to *Isis*, *Farrago*, and *Oxford Poetry*, and wrote two verse plays that were produced by the Poet Laureate in his private theater. He became a fellow of St. John's College, Oxford in 1932. At first a lecturer in classics at St. John's, he eventually became a tutor there. During this period he edited *An Outline of Homer*, published in the Gollancz Books for Schools series in 1935. Oxford conferred the M.A. degree on Highet in 1936.

At the invitation of the late Nicholas Murray Butler, Highet lectured at Columbia University, New York City, as a visiting associate in classics in 1937, and in the following year he returned to Columbia as professor of Greek and Latin. The books he published during his first years in the United States were a school text, *Beginning Latin* (Blackwell, 1938), and a three-volume translation of Werner Jaeger's *Paideia: The Ideals of Greek Culture* (Oxford, 1939, 1943, and 1944). Some of his translations of Greek poetry appeared in *The Oxford Book of Greek Verse in Translation* (Oxford, 1938), edited by Thomas Farrant Higham and Cecil Maurice Bowra.

During World War II Highet took a leave of absence from Columbia University to do liaison work as a lieutenant with the British Army in Washington, D.C. After the war he was a lieutenant colonel in that section of the British military government in Germany concerned with recovering booty the Germans had taken from occupied countries and with controlling former Nazi property.

Upon his discharge from the British Army in 1946 Highet resumed his teaching at Columbia. In 1950 he was appointed to his present post at the university, the Anthon Professorship of Latin Language and Literature, a chair established in memory of another distinguished Columbia classicist, Charles Anthon. Highet's manner of teaching has made him a perennial favorite with Columbia students. A writer in *Newsweek* for November 15, 1954 quoted one student's description of Highet in the classroom: "He sings, points at students, acts, strides about the room, . . . waves his handkerchief, gesticulates, and explodes his sentences." Highet explained his approach to his profession in *The Art of Teaching* (Knopf, 1950), a study of great teachers throughout history. Teaching, he wrote, is "not a science. . . . It is more like painting a picture or making a piece of music, or, on a lower level, like planting a garden or writing a friendly letter. You must throw your heart into it."

Highet established his reputation as a classicist who is readable as well as erudite with *The Classical Tradition* (Oxford, 1949), a study of Greek and Roman influences on western European and American literature. "Not only is he familiar with the whole body of classical literature," Dudley Fitts wrote in the New York *Times* for January 29, 1950, "he seems to have read nearly every writer of importance from the Dark Ages down to the Joyce of *Finnegan's Wake,* and he talks about them with clarity and sound sense." For *The Classical Tradition* the University of Glasgow conferred a Doctor of Letters degree on Highet in 1951, and in 1956 Oxford University awarded him another Doctor of Letters degree for *The Classical Tradition, Juvenal the Satirist,* and a number of specialized articles on classical subjects.

His prestige among classicists and scholars was enhanced by *Juvenal the Satirist* (Oxford, 1954), the first exhaustive analysis of the Roman poet, a work that Highet had produced slowly over eighteen years. "Occasionally Highet's affability slides over into condescension, as when he feels called upon to tell us what *noblesse oblige* means. . . ," G. M. Kirkwood wrote in *Canadian Forum* for May 1955. "But on the whole this is an admirable book." Three lectures on the force of ideas in human history that Highet delivered at Franklin and Marshall College in March 1954 were published as *The Migration of Ideas* (Oxford, 1954). *Man's Unconquerable Mind* (Columbia University Press, 1954) was his interpretation of Columbia University's bicentennial theme: "Man's right to knowledge and the free use thereof."

With his series of radio broadcasts called *People, Places, and Books,* between 1952 and 1959, Highet reached a vastly expanded audience. Sponsored and produced by Oxford University Press, the weekly program began on FM station WABF in New York City and soon moved to WQXR, the radio station of the New York *Times.* Recorded, the radio talks were eventually broadcast by other local stations to millions of listeners throughout the United States and Canada. They were also broadcast by the British Broadcasting Company, the Voice of America, and the hospital radio services of the United States Veterans Administration. The subject matter of the talks ranged from Homer to the Beat Generation poets, Zen Buddhism, mass culture, and the building of a personal reference library. Radio and television critic Robert Lewis Shayon once called the program "the most authoritative, useful, and listenable literary critique I have known on the air." Expanded and revised, many of the talks were published by Oxford University Press in four books: *People, Places and Books* (1953), *A Clerk of Oxenford* (1954), *Talents and Geniuses* (1957), and *The Powers of Poetry* (1960).

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GILBERT HIGHET

In 1960 Highet delivered the Spencer Trask Lectures at Princeton University. He developed the lectures into *The Anatomy of Satire* (Princeton University Press, 1962), a book in which he relates, with obvious personal relish, examples of satiric anecdote from the diatribes of Callimachus to the barbed witticisms of Mort Sahl. Noting that satire by its nature defeats those who would analyze it pedantically, Melvin Maddocks wrote in the *Christian Science Monitor* for November 1, 1962 that Highet "avoids being hoist by the petard he is dismantling, chiefly through an amiable weakness: he is fonder of summarizing than analyzing. By instinct he is an anecdotist who would infinitely rather tell another good story than discuss the last." The American Philological Association bestowed its Award of Merit on Highet in 1963 for *The Anatomy of Satire.*

Since 1958 Highet has been chairman of the editorial advisory board of *Horizon* magazine. He has made many literary contributions to *Horizon,* including "The Curmudgeon," the first verse translation of Menander's newly discovered comedy, *Dyskolos.* A judge of the Book-of-the-Month Club since 1954, he frequently reviews books in the Book-of-the-Month Club *News.* From 1952

HIGHET, GILBERT—*Continued*

to 1954 he was chief literary critic for *Harper's Magazine*. Other periodicals to which he has contributed essays or poetry include *American Scholar, Virginia Quarterly Review, Vogue, American Journal of Philology, Classical Review*, and *Studies in Philology*. Some of the entries in *The Oxford Classical Dictionary* (Oxford, 1949), edited by Max Cary and others, were written by him.

Gilbert Highet married Helen Clark McInnes, whom he had met when both were undergraduates at the University of Glasgow, on September 22, 1932. Under the name of Helen MacInnes, Mrs. Highet writes best-selling suspense novels. She collaborated with her husband in translating from the German Otto Kiefer's *Sexual Life in Ancient Rome* (Routledge, 1934) and Gustav Mayer's *Friedrich Engels* (Chapman and Hall, 1936). The Highets became naturalized American citizens in 1951. They have a son, Gilbert Keith MacInnes Highet, a lawyer. Highet is five feet nine inches tall, weighs 175 pounds, and has gray eyes and hair. He speaks precisely, with what some observers call a hint of Scottish-English burr. Robert Lewis Shayon has said that Highet's voice has the "quality, eloquence, and dramatic nuance of a fine English actor," and that he looks like actor Clive Brook. In conversation as in the classroom, Highet prefers to stand rather than sit. In making points he is animated, moving about, using his hands, and when others are talking, he listens attentively.

In politics Highet is an independent, and he has no church affiliation. He is a member of the American Philological Association, the New York Classical Club, the Century Association, New York, and the Maidstone Club, East Hampton, New York. He is a trustee of the American Academy in Rome, Italy, and an honorary member of the Classical Association of New England. Highet has received a Guggenheim Fellowship for travel in Italy (1951), an honorary Doctor of Humane Letters degree from Case Institute of Technology (1952), an honorary membership in Phi Beta Kappa (1954), a Royal Society of Literature fellowship (1959), and an honorary Doctor of Letters degree from Syracuse University (1960).

With his wife Highet enjoys traveling, particularly in mountainous areas, and playing Bach, Franck, and Ravel in two-piano duets. His other favorite recreations are gardening, golf, chess, and what he has termed "*not* going out to dinner parties." An amateur photographer, he illustrated his *Poets in a Landscape*, a book concerned with the milieu as well as the lives and works of Roman poets, with photographs taken by himself. The book won an Italian government award in 1957. "Gilbert reads all the time," Mrs. Highet has revealed. "Even when he's putting on his socks he's got a book propped on the table."

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HILSMAN, ROGER Nov. 23, 1919- Former United States government official; educator

Address: b. Department of Public Law and Government, Columbia University, New York 27

Roger Hilsman, professor of government at Columbia University, brings to his academic post an intimate experience with the international crises of our time. Hilsman served in the Kennedy administration as director of the State Department's bureau of research and intelligence (1961-63) and in the Kennedy and Johnson administrations as Assistant Secretary of State for Far Eastern affairs (1963-64). His immediately previous government posts were foreign affairs chief (1956-58) and deputy director (1958-61) of the Library of Congress' legislative reference service. An expert on guerrilla warfare, Hilsman began his career as a professional soldier.

Roger Hilsman, the only son of Colonel Roger and Emma (Prendergast) Hilsman, was born in Waco, Texas on November 23, 1919. Because his father, an officer in the United States Army, was transferred from post to post, Roger had several boyhood homes. He attended public schools in Minneapolis, Minnesota; Manila, the Philippines; and Sacramento, California. After a year at Millard's Preparatory School in Washington, D.C., he entered West Point, from which he obtained the B.S. degree in 1943.

Commissioned a second lieutenant at the height of World War II, Hilsman was sent at once to the Far East and soon joined the famed Merrill's Marauders in the China-Burma-India theater. After being wounded while fighting against the Japanese with the Marauders, he moved to the Office of Strategic Services, the wartime intelligence agency of the United States government, and joined a guerrilla battalion operating behind Japanese lines. On one of his missions, in 1945, he led a parachute rescue team that liberated Americans imprisoned in a Japanese camp near Mukden, Manchuria. Among the prisoners that he freed was his father, who had been captured by the Japanese three years earlier in the Philippines. Hilsman attained the rank of major in the Army.

When the war was won, Hilsman served in Washington for two years, first as assistant chief for Far East intelligence operations of the Office of Strategic Services and later as a special assistant to the executive officer of the Central Intelligence Agency, the intelligence organization that replaced the OSS. In 1947, having decided upon graduate study, he entered Yale University, which awarded him the M.A. degree in international relations in 1950 and the Ph.D. degree in the same field the following year. During the Korean war Hilsman took part in the planning of the North Atlantic Treaty Organization and of SHAPE. He worked as planning officer both with the Joint American Military Advice Group in London from 1950 to 1952 and with the international policies branch, Headquarters of the United States European Command in Frankfurt, Germany in 1952-53.

In 1953 Hilsman again returned from the field to the classroom, this time as a research associate at the Center for International Studies at Princeton University. After teaching international politics for three years at Princeton, he accepted an appointment to the staff of the Library of Congress as chief of the foreign affairs division of its legislative reference service. Operated solely for the benefit of members of Congress, the reference service provides background information to help Senators and Representatives in the preparation of legislation. He was promoted to deputy director of the service in 1958.

While with the Library of Congress, Hilsman held a research associateship at the Johns Hopkins University Washington Center of Foreign Policy Research. He drafted a report, made public in March 1960, for a group of specialists in foreign affairs and military strategy who proposed two new government agencies to provide for the long-range planning that they felt the government lacked. Hilsman had become known in academic and political circles as the author of *Strategic Intelligence and National Decisions* (Free Press, 1956), which was later chosen for the permanent White House library. He collaborated with William W. Kaufmann on *Military Policy and National Security* (Princeton Univ. Press, 1956) and with Arnold Wolfers on *Alliance Policy in the Cold War* (Johns Hopkins Press, 1959). He also contributed to *NATO and American Security* (Princeton Univ. Press, 1959), edited by Klaus E. Knorr.

Shortly after the inauguration of President John F. Kennedy, Hilsman was brought into the Democratic administration to become one of the key foreign policy planners. On February 19, 1961 he succeeded Hugh S. Cummings, Jr. as director of the State Department's bureau of intelligence and research, which makes an immediate analysis of current developments throughout the world for the guidance of the Secretary of State and other top policy makers. It also conducts research for long-term planning.

Frequently away from his desk on trips abroad, Hilsman traveled to many crisis areas to bring home firsthand reports for the President and the Secretary of State. A major concern was South Vietnam where the United States was engaged in helping the government to repel Communist guerrillas. Under Hilsman's direction, military techniques adapted from his own guerrilla experiences were developed to cope with the situation. He was quick to point out, however, that guerrilla wars in underdeveloped nations cannot be won by military strategy alone. Guerrilla or "internal" wars, as he calls them, can only be won with popular support and the key to gaining popular support is economic development and political reform. In helping underdeveloped countries Hilsman recommends the use, wherever possible, of international organizations.

The Cuban crisis occupied all of Roger Hilsman's working hours for more than two months in 1962. Along with many others in the Kennedy administration who were directly concerned, he worked without interruption from the day the Russian missiles were sighted in Cuba, on October 14, 1962, until the following Christmas Day. Among his responsibilities was communication with Soviet officials and the briefing of Congressional leaders and other government officials on crucial developments. Even routine policy making, Hilsman has explained, is a complex business. It is necessary to cope not only with predictable events, but also with the unexpected, such as crop failure or the death of a major political figure, that may seriously affect the political trend in a given country.

Department of State
—Robert H. McNeill

ROGER HILSMAN

When W. Averell Harriman became Under Secretary of State for political affairs in early 1963, Hilsman was chosen to replace him as Assistant Secretary of State for Far Eastern affairs. The Senate confirmed his appointment in April 1963, and he took his oath of office on May 9. In his new position he had to concentrate on some of the same trouble spots that had compelled his attention as director of intelligence and research. During 1963, as the situation in South Vietnam failed to improve, he figured prominently in press reports of disputes within the administration regarding United States policy toward the government of President Ngo Dinh Diem and reports of the controversy over what role, if any, the United States government played in the overthrow of the Diem regime in the fall of 1963. Before the year was over, another cause for concern arose in the threat of Cambodia's Prince Norodom Sikanouk that his country would sign a formal alliance with Communist China unless the United States would agree to calling a international conference to guarantee Cambodian neutrality.

Even before his promotion to Assistant Secretary of State, Hilsman had been closely studying the growing split between the two Communist giants, the Soviet Union and the People's Republic of China. In a speech in November 1962 he said, "So deep-seated are the antagonisms between Moscow and Peiping that we can not foresee any genuine reconciliation of the dispute, at least while Mao and Khrushchev hold power." On December 13, 1963 Hilsman made the government's first major policy statement in six years on Communist China. He said that the Democratic administration was keeping "the door open to the possibility of change" in its relations with China

HILSMAN, ROGER—*Continued*

in the event that the Peking regime should modify its hostile attitude toward the United States. His speech, which attracted worldwide attention, suggested no change in policy, but introduced an attitude of dispassion and realism into the issue of possible future negotiations with Red China.

Hilsman resigned his State Department post on February 25, 1964 and was succeeded by William P. Bundy. He joined the department of public law and government at Columbia University the following fall. Among his assignments at Columbia are lectures in the School of International Affairs.

In the course of a career that has closely combined an interest in scholarship and teaching with government service, Hilsman was also a Rockefeller fellow (1958) and a lecturer on international affairs at the Johns Hopkins School for Advanced International Studies (1957) and at Columbia University (1958). He has also lectured at the Army War College and the Industrial College of the Armed Forces. In 1961 he rejected an offer of a full professorship at Yale University to continue his work with the State Department. He is a member of the American Political Science Association and was president of its District of Columbia chapter.

Roger Hilsman married Eleanor Willis Hoyt of Baltimore on June 22, 1946. They have four children, ranging in age from fifteen years to one year: Hoyt, Amy, Ashby, and Sarah. He enjoys making toys for his children and once designed and built a completely furnished Victorian doll house. Another of his hobbies is mountain climbing. A New York *Times* biographical sketch (August 30, 1963) described him as "a restless, bouncy, aggressive but deeply reflective man."

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HINDEMITH, PAUL Nov. 16, 1895-Dec. 28, 1963 Composer; instrumentalist; educator; musical theoretician; inheritor of the German Baroque; best known for *Mathis der Maler;* professor of music at Yale University (1940-53). See *Current Biography* (October) 1941.

Obituary

N Y Times p1+ D 30 '63

HODGE, JOHN R(EED) June 12, 1893-Nov. 12, 1963 Lieutenant General, United States Army (ret.); commander of the American Division in Pacific operations during World War II; chief of Army field forces (1952-53). See *Current Biography* (June) 1945.

Obituary

N Y Times p41 N 13 '63

HOLLOMON, J(OHN) HERBERT Mar. 12, 1919- United States government official; metallurgist

Address: b. Department of Commerce, Washington 25, D.C.; h. 2446 Kalorama Rd., N.W., Washington, D.C.

Amidst growing concern that the civilian economy of the United States may become technologically underdeveloped at the same time that new frontiers are being opened in military research and space exploration, President John F. Kennedy, in April 1962, appointed Dr. J. Herbert Hollomon to be the first Assistant Secretary of Commerce for Science and Technology. Hollomon, an internationally recognized scientist, engineer, and former administrator with the General Electric Company, believes a strong military posture and continued space exploration can be maintained only if firmly rooted in a healthy, expanding economy. Urging a more direct relationship between research and development, he looks forward to a renascence of the practical-minded engineer to facilitate the translation of scientific and technological advances into social benefits, and he has called for a bold new program to promote technological assistance to American industry.

John Herbert Hollomon was born on March 12, 1919 to John Herbert and Pearl (Twiford) Hollomon in Norfolk, Virginia. He attended the Augusta Military Academy in Fort Defiance, Virginia, graduating in 1936. He went on to study at the Massachusetts Institute of Technology, where he earned the B.S. degree in metallurgy in 1940. For a brief time he was employed as a laboratory assistant with the Revere Copper & Brass Company in Rome, New York. In September 1940 Hollomon returned to M.I.T. as an assistant metallurgist. One year later he joined the faculty at Harvard University as an instructor in the Graduate School of Engineering.

In early 1942, shortly after the United States had become involved in World War II, Hollomon entered the Army. He served as chief of physical metallurgy at the United States Arsenal, Watertown, Massachusetts, attaining the rank of major, until his discharge in 1946. He was awarded the Army's Legion of Merit in 1945. The same year as his separation from the Army, Hollomon obtained his Doctor of Science degree in metallurgy from M.I.T. He immediately joined the General Electric Company as a research associate in the research laboratory. Three years later, in 1949, he became assistant manager of the metallurgy research department and in another three years, manager of the metallurgy and ceramics research department. In early 1960 he was promoted to general manager of the general engineering laboratory of General Electric Company at Schenectady, New York.

During some of his years at General Electric, Hollomon, who is deeply interested in engineering education, was an adjunct professor of metallurgy at Rensselaer Polytechnic Institute, where he also served on the science development council. He held additional advisory posts at Harvard University, as a member of the visiting committee of the division of engineering and applied physics; Cornell University, as a member of the engineering college council; and at M.I.T., as a member of the educational council. Hollomon is the author, with Leonard Jaffee, of *Ferrous Metallurgical Design* (Wiley, 1947) and an advisory editor for a series of science books called The Science and Technology of Materials, which is being published by John Wiley & Sons and is expected to run to more than 100 volumes. He has also contributed over fifty articles to technical journals and has been secretary-treasurer of the international journal *Acta Metallurgica.*

The federal government also appointed Hollomon to several advisory positions. He was a member of the technical assistance panel of President Kennedy's Scientific Advisory Committee, a member of the United States Army's scientific advisory panel, a consultant to the Department of State, and a member of the Public Advisory Committee. In addition, he was chairman of the Air Force materials study committee of the National Academy of Science and a member of the Commission on Engineering Education. He participated in the American-Soviet Metallurgical Exchange Program, begun in 1956, and observed Soviet research in physical metallurgy in Moscow, Leningrad, and Sverdlovsk.

On April 9, 1962 President Kennedy nominated Dr. Hollomon to the new post of Assistant Secretary of Commerce for Science and Technology. Senate confirmation followed almost immediately and Hollomon was sworn into office on May 14, less than three months after Congress had created the position. With authority for general supervision over the National Bureau of Standards, Coast and Geodetic Survey, Weather Bureau, and the Patent Office, Hollomon directs the scientific and technical functions of the Department of Commerce. He is the principal adviser to the Secretary of Commerce on all scientific and technological matters of concern to the department. He also represents the department on the Federal council for Science and Technology and is a consultant to the President's Science Advisory Committee.

As a director of research in engineering for a number of years, Hollomon became acutely aware that the civilian economy of the United States is threatened with technological underdevelopment at a time of scientific and technological breakthroughs in the race for military security and space supremacy. The revolutionary processes and remarkable new products for civilian consumption that the massive investment in military-space research was expected to yield, or spin off, have been slow to materialize. While the space and defense efforts have introduced some striking results—new wonder metals, new fuels, new technologies of miniaturization and micro-circuitry, radioisotopes—the enormous increase in funds for research and development have not been followed by a corresponding increase in the rate of growth of the national economy.

Quite alarming to Hollomon is what appears to be, instead, the inverse relationship obtaining between the present scope and direction of scientific research and technological development in the United States and the national economic rate of growth. As Hollomon explained in an article in the *Saturday Review* (May 4, 1963), from 1954 to 1960, while expenditures for research and development tripled and the percentage of the gross national product spent for research and development doubled, the average annual rate of growth declined from 3.7 to 3 percent. At the same time the rate of growth of almost all the industrial countries of the world exceeded that of the United States. Hollomon believes that the times call for a dramatic reappraisal not only of the effectiveness of the use of science, but of the resources applied to the development of civilian technology.

Coast & Geodetic Survey

J. HERBERT HOLLOMON

Major responsibility for both the scope and direction of research and development has been assumed by the United States government. In its first century and a half as a nation, the United States, both government and industry together, spent approximately $18 billion dollars for research and development, just slightly more than was spent for the same purpose in the single fiscal year of 1962. Government has replaced industry in supporting most research endeavors. It now finances three-quarters of the total number of research and development projects. Over 90 percent of this multibillion dollar disbursement goes to just five industries—aerospace, electronics, automobiles, machinery, and chemicals. Just 25 percent of total national research and development spending is devoted to industrial research for civilian purposes. Western European countries, on the other hand, spend twice as large a proportion of gross national product for civilian research and development.

The military-space demands siphon off not only an increasingly large proportion of all research and development funds, but talent as well. Hollomon notes that technically qualified manpower is now a critically scarce resource. Of the 400,000 scientists and engineers in the United States engaged in research and development, almost three-fourths of them are working on government-sponsored projects relating to space and defense.

(Continued next page)

HOLLOMON, J. HERBERT—*Continued*

Dr. Hollomon supports the effort to meet a long-term need for increased numbers of scientists and engineers. He is especially interested in the educational preparation that goes into these professions. The national climate of opinion, as he sees it, holds "practical or useful activities as being intellectually demeaning or inferior," and he finds in the major government agencies that affect national policy on science a strong orientation toward learning as against doing. Both the scientist and the engineer are needed, Hollomon has pointed out, but one must keep in mind the difference between the two: whereas the scientist's responsibility centers on seeking knowledge and understanding, that of the engineer lies in applying science to satisfy man's needs.

A report in 1962 issued by the Engineers' Joint Council's engineering research committee, which Hollomon headed, recommended that engineering schools offer greater training in social-economic-political understanding rather than in masses of facts and data. Graduates would be more aware of, and better able to cope with, problems of urban development, mass transportation, air pollution, and the like. According to Hollomon, putting science to use to meet society's needs requires a special environment, special people, and special institutions, all encouraging invention, innovation, and the diffusion of technology.

Viewing technological and economic growth as inseparable, Hollomon has been concerned with the geographical imbalance in government-supported research and development. About 80 percent of the defense, space, and atomic research contracts have been going to a small fraction (300 out of 300,000) of manufacturing companies spread over relatively few states. Hollomon has been urging that this situation be remedied by the establishment of technical centers at universities throughout the country that would serve as bridges between modern technology and regional industries. In May 1964 Hollomon announced that the administration was drafting legislation for such a program, to be administered by the Department of Commerce.

A licensed professional engineer, Hollomon has served as director of the metallurgical society of the American Institute of Mining, Metallurgical, and Petroleum Engineers and as a trustee of the American Society for Metals. He is a fellow of the American Academy of Arts and Sciences, of the American Physical Society, and of the New York Academy of Sciences. Among his other memberships are those in the British Institute of Metals, the British Iron and Steel Institute, the Society for the History of Technology, the American Association for the Advancement of Science, American Institute of Electrical Engineers, the American Society of Mechanical Engineers, the American Ceramic Society, Sigma Xi, and Kappa Sigma. His honors include the Rossiter W. Raymond Award of the American Institute of Mechanical Engineers (1946), the Alfred Nobel Award of the Combined Engineering Societies (1947), and the Rosenhain Medal of the British Institute of Metals for his contributions to metallurgy (1958). He was named one of the ten outstanding young men in 1954 by the United States National Junior Chamber of Commerce.

J. Herbert Hollomon is of medium height and weight and has dark hair and dark eyes. He married Margaret Knox Wheeler of San Mateo, California on August 12, 1941. They have four children, Jonathan Bradford, James Martin, Duncan Twiford, and Elizabeth Wheeler. When Hollomon was living in upstate New York, his clubs included the Mohawk and Mohawk Golf in Schenectady. He served as chairman of a local school district's citizens' committee and as president of the board of trustees of the Schenectady Museum.

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HOLMES, JOHN HAYNES Nov. 29, 1879-Apr. 3, 1964 Unitarian clergyman; minister of the Community Church of New York (1907-49); an exponent of civil liberties and pacifism. See *Current Biography* (January) 1941.

Obituary

N Y Times p1+ Ap 4 '64

HOPKINS, ERNEST MARTIN Nov. 6, 1877-Aug. 13, 1964 Former president of Dartmouth College (1916-45); president (1948-50) and chairman of the board (since 1950) of the National Life Insurance Company. See *Current Biography* (October) 1944.

Obituary

N Y Times p27 Ag 14 '64

HORNIG, DONALD F(REDERICK) Mar. 17, 1920- United States government official; chemist; former university professor

Address: b. The White House Office, Washington 25, D.C.

At a time when 15 percent of the total United States budget is devoted to scientific research and development, the President's chief scientific adviser has an especially influential and challenging position in the government. Donald F. Hornig, who in January 1964 became special assistant to the President for science and technology and director of the White House Office of Science and Technology, has the difficult task of persuading a Congress and public increasingly critical of huge government spending for research that there is a need for continued expenditure. Well qualified for the post, Hornig has had an outstanding academic career, as a teacher of chemistry at Brown University and more recently as chairman of Princeton University's chemistry department. He is by no means a newcomer to Washington, having served the government as a member of the President's Science Advisory Committee, of which he is now chairman; of President Kennedy's Task Force on Space; and of other consultative groups.

Donald Frederick Hornig was born in Milwaukee, Wisconsin on March 17, 1920 to Chester Arthur and Emma (Knuth) Hornig. He obtained his B.S. degree in 1940 and his Ph.D. degree in physical chemistry in 1943, both from Harvard University. For about a year as research associate at the Woods Hole Oceanographic Institution in Massachusetts, he worked on the development of instrumentation for studying shock waves. Then he turned his scientific training more directly to the war effort and was assigned to the Manhattan Project at Los Alamos, New Mexico, where in 1944 he became a group leader at the Atomic Energy Commission laboratory.

With the end of the war, Hornig returned to academic life, in 1946, as an assistant professor of chemistry at Brown University in Providence, Rhode Island. In 1949 he was appointed associate professor and in 1951, a full professor. At Brown he was director of the Metcalf Research Laboratory from 1949 to 1957. He became associate dean of the graduate school in 1952 and during 1953-54 served as acting dean. In 1954 he took a leave of absence from Brown to study under both a Guggenheim Fellowship and a Fulbright Fellowship for research at St. John's College, Oxford University. At this time he was appointed the first Bourke Overseas Lecturer by the Faraday Society of London.

Hornig joined the faculty of Princeton University in 1957 as visiting professor of chemistry. A year later he became department chairman. When the Donner Chair of Science was created in 1958, Hornig was chosen to be its first incumbent. His work at Princeton centered on exploring problems of molecular spectroscopy, quantum chemistry, kinetics of shock waves, and the use of intense light in chemical reactions. Reporting on his federal appointment in November 1963, *Newsweek* noted that his research at that time was on "the effects of shock waves on the temperature of molecules—research with important missile and space applications."

During his years at Brown and Princeton, Hornig maintained a close association with military and industrial researchers. From 1945 to 1947 he was president of Radiation Instruments Company. In 1951 and 1952 he was chairman of Project Metcalf for the Office of Naval Research and a member of the advisory panel for chemistry of the National Science Foundation. He was also a member of the physics advisory committee of the Office of Scientific Research for the Air Force from 1956 to 1961. In the spring of 1962 he was visiting professor at the California Institute of Technology and served also in May-June as a member of the delegation to Geneva headed by Dr. Hugh S. Dryden, which negotiated the agreement with the U.S.S.R. for co-operation in certain space activities.

In 1959 Hornig was appointed to the space science board of the National Academy of Sciences. President Dwight D. Eisenhower named him in 1960 to the influential eighteen-member President's Science Advisory Committee. He headed panels that investigated America's space booster program and rocket fuels development effort and pushed for consolidation of all United States military space programs into a single service and a strong civilian space program. In late 1960, after winning the election for President, John F. Kennedy chose Hornig for his Task Force on Space to help formulate policy in this field for the incoming administration.

Orren Jack Turner

DONALD F. HORNIG

Shortly before his death, in November 1963, President Kennedy named Hornig as his top science adviser, to succeed Jerome B. Wiesner, who had resigned to return to teaching. President Lyndon B. Johnson later reaffirmed the appointment, and on January 24, 1964 Hornig was sworn in as special assistant to the President for science and technology. He serves simultaneously as chairman of the Federal Council for Science and Technology and as director of the Office of Science and Technology in the executive office of the President. In the latter position he is responsible for assisting the President on national science policy questions and co-ordinating the government's scientific and technological activities. The post pays $22,500 annually.

Hornig's position, according to *Business Week* (December 14, 1963), "is expected to be one of the hottest seats in the Johnson administration." He is adviser to a President who is well informed on scientific matters, is likely to be receptive to federally supported research on methods of protecting the nation's sources of raw materials and energy, and is an enthusiastic exponent of space exploration. One of his first challenges was to persuade an increasingly critical Congress that nearly $15 billion a year allocated to science research and development projects—about 15 percent of the total federal budget—is being well spent.

At his first appearance before the Congressional Joint Committee on Atomic Energy in March 1964, Hornig found that the "honeymoon" between Congress and scientists that had existed for over a decade was becoming strained. In the years following Sputnik the pace of spending had rapidly increased, with the research and development budget multiplying five times, from $3 billion to $15 billion in ten years since 1953. About $13.4 billion went to the Department of Defense,

HORNIG, DONALD F.—*Continued*

the National Aeronautics and Space Administration, and the Atomic Energy Commission. As spending rocketed, Congress showed signs of abandoning its traditional hands-off policy concerning scientific projects. Legislators seemed determined to take a close look at "R & D" practices and to weld more control over where the money was going by unprecedented budget cutting.

Until recently there was no Congressional committee to make an over-all examination of research and development. Then, in September 1963, a special House committee headed by Representative Carl Elliott was set up to investigate government research spending in broad outline and in detail. Other committees now investigating government programs include the House Science and Astronautics Committee and the Armed Services Committee, both of which seem to be heading in the direction of increased control through budget cuts. In March 1964 the Joint Committee on Atomic Energy asked Hornig to submit a general plan concerning the costs and aims of future high energy physics research. The committee members warned that if the administration continued to curtail Atomic Energy Commission projects while expanding high-energy basic research, funds might be cut back. Hornig indicated a willingness to try to formulate guidelines but pointed out the difficulty of predicting what turn a line of research might take.

Hornig has strong views on the subject of government spending for research. "At this time more than ever before," he has said, as quoted in *Business Week*, "the U.S. must weigh its scientific programs against their cost to acquire a better understanding of their importance in relation to national goals. In particular, we must have a clearer view of the role of basic research and the government's relationship to it." He agrees that Congress and the public are entitled to a reasoned analysis of just what the role of basic research is but he shows concern over Congressional attitudes. "I think the government has to take the leadership. The universities just don't have the resources," *Newsweek* (Novmber 25, 1963) quoted him as saying. "The problem is to conduct university research in such a way that the rights of the public are protected by periodic accounting from the scientists concerned. But, at the same time, freedom of scientific inquiry must be maintained."

In an interview with Howard Simons in the Washington *Post* (December 15, 1963) Hornig explained that the real problem is one of missed opportunities rather than incompetently administered or weakly supported programs. He made a sharp distinction between research and development, between investing in a search for new answers and spending money to realize predetermined results such as a new machine. He agreed that there have been development failures that invite Congressional scrutiny, and he suggested that the remedy is to pick the worthwhile projects from the start and reject the others.

In July 1964 Hornig was the chief United States delegate to the Washington conference at which American and Soviet scientists agreed to share information on the desalting of sea water. In 1964 he was also preparing for United States participation in the International Hydrological Decade, a worldwide study of the earth's water supply, to extend from 1965 through 1974.

Hornig has been associate editor of the *Journal of Chemical Physics* and is a member of the editorial advisory boards of *Spectrochimica Acta* and of *Molecular Physics*. He has published about seventy papers in the *Journal of Chemical Physics, Journal of the Optical Society of America, Journal of Physical Chemistry, Review of Scientific Instruments, Physics of Fluids,* and other periodicals on such subjects as molecular and crystal structure, infrared and Raman Spectra, shock and detonation waves, relaxation phenomena and fast chemical reactions at high temperatures. He has also served on the board of directors of the scientific book publisher W. A. Benjamin, Inc.

Among the professional organizations with which Hornig is affiliated are the American Chemical Society (former member of the executive committee of the division of physical and inorganic chemistry) and the American Physical Society (former chairman of the executive committee of the division of chemical physics). He is also a fellow of the American Academy of Arts and Sciences and of the Faraday Society of London. In 1957 he was elected to membership in the National Academy of Sciences.

Donald F. Hornig married Lilli Schwenk, the daughter of the well-known chemist Erwin Schwenk, on July 17, 1943. An organic chemist, she worked at the Los Alamos laboratory as a research associate when her husband was employed there and later she taught at Brown University. The Hornigs have four children: Joanna G., born in 1947; Ellen C., born in 1950; Christopher W., born in 1953; and Leslie E., born in 1957. Hornig is five feet ten inches tall and is stocky in build. His colleagues have described him as a good organizer, skillful in directing a team operation. *Newsweek* reported a comment that one of the members of the President's Science Advisory Committee made about Hornig: "He presents lucid, off-the-cuff ideas in beautifully organized prose—and he has enormous energy." Some of that energy, in his leisure, goes into playing the violin, skiing, and winning at tennis.

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HOUSER, THEODORE V. Sept. 8, 1892-Dec. 17, 1963 Merchandiser; official of Sears, Roebuck & Company (1928-63); vice-president in charge of merchandising (1939-52); vice-chairman of the board (1952-54); chairman of the board (1954-58). See *Current Biography* (March) 1957.

Obituary

N Y Times p41 D 18 '63

HOWARD, ELSTON (GENE) Feb. 23, 1930-
Baseball player
Address: c/o New York Yankees, 745 5th Ave., New York 22; h. 110 Edgemont Place, Teaneck, N.J.

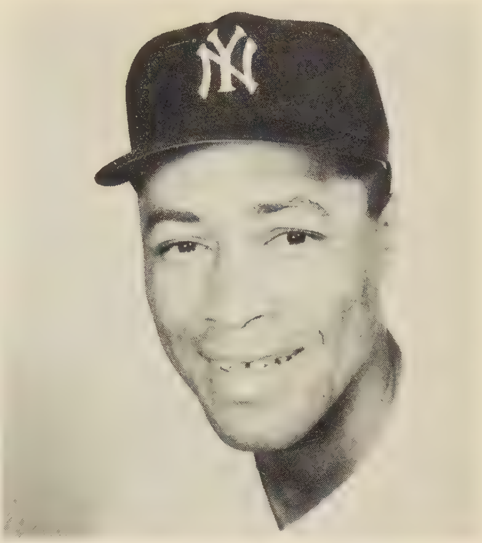
After nine seasons with the New York Yankees, in 1963 the hard-hitting, sure-fielding catcher Elston Howard was named the American League's Most Valuable Player, the first Negro to be so honored. Howard was the first Negro to play for the New York Yankees, and in 1958 he was chosen the outstanding player in the World Series after sparking the Yankees to a comeback victory over the Milwaukee Braves. In 1961 he had a season's batting average of .348; in 1963 he batted .287, hit 28 home runs, drove in 85 runs, and had a fielding average of .994, leading the American League's catchers. In the voting for Most Valuable Player Howard polled 248 votes, 100 more than his nearest rival, Al Kaline, outfielder for the Detroit Tigers. Ralph Houk, general manager of the New York Yankees summed up the reaction of Howard's fellow players when he said: "I couldn't conceive of a more merited award. There is no denying that Ellie was the solid man of our club. There simply would have been no replacing him had he got hurt."

Elston Gene Howard was born on February 23, 1930 in St. Louis, Missouri to Wayman Hill Howard, a high school principal and graduate of Tuskegee Institute, and Emmaline (Webb) Howard, a college-trained dietician. An only child, Elston Howard was given everything he wanted. While attending Vashan High School in St. Louis, Howard starred in football, basketball, and baseball, and when he graduated in 1947 he turned down twenty-five offers of athletic scholarships to colleges. "But I never regretted it," Howard says. "Baseball will let me give my children a college education and a nice home."

Not until 1950 did Elston Howard enter professional baseball. Jackie Robinson had broken through the color line of professional baseball only as recently as 1947, and until 1950 officials did not hurry to sign Negro players. During what were, in effect, wasted years, Howard bided his time patiently, and when he was finally signed to a contract, it was one with the New York Yankees. Never having regretted his long wait, Howard says today: "I am playing for the greatest baseball team in the history of the game."

Howard entered the Yankees organization as an outfielder, but when he was sent to Muskegon, Michigan in the Class A Central League, officials decided to make him into a catcher. Since the Yankee farm system was overloaded with catching prospects at that time, some Negroes suspected that Howard was being used as a pawn by the New York Yankees, who were then under fire for not having brought a Negro ball player into their team. According to the New York *Times* (November 8, 1963), one Negro sportswriter told Howard that he was getting a runaround. "I told him he was wrong," Howard has said. "I knew I wasn't getting a runaround, and later events proved how right I was."

In 1951 Howard entered the United States Army as a private for two years of service. He was discharged, with the rank of corporal, in time to take spring training with the New York Yankees at Lake Wales, Florida in 1953. Bill Skiff, a Yankee scout, handed Howard a catcher's glove. "Try this on for size," he said. "We're going to make a catcher out of you." "Who?—me?" Howard asked. One week later Bill Dickey, then a coach but once one of the greatest of Yankee catchers, came over to work with Howard.



ELSTON HOWARD

Assigned to the American Association farm team in Kansas City, Howard opened the season in the outfield with Bob Cerv and Vic Power. When one of the catchers was hurt and the other stopped hitting, Howard went behind the plate for a time and then returned to the outfield. He batted .286 with Kansas City, hit 10 home runs, and had 70 runs-batted-in. During spring training the following year Dickey worked for a long time with Howard, developing him into a fine catcher. Casey Stengel, who was then the manager of the New York Yankees, confided to Howard his long-range plans. "You'll never make it as an outfielder," Stengel told him. "Even though we have a lot of catchers here, none hits the long ball except you and Mr. Berra. So I want you to be ready when I need you."

That spring Stengel told reporters: "Howard's already a major league hitter. He has one of the greatest arms I ever saw and is fast for a catcher." Nevertheless, at Bill Dickey's urging, Howard was farmed out to Toronto of the International League. He never disputed the decision, but determined to prove himself on the field of competition. With Toronto that season he batted .330, hit 22 home runs, and drove in 109 runs. As a result, Howard was named the Most Valuable Player in the International League.

At the end of the 1954 season the New York Yankees bought Howard's contract, and he was all but assured a place on their roster. "I realized from the start that I was second string to a man who was a cinch to be elected to the Hall of Fame someday," Howard has recalled. "When I

HOWARD, ELSTON—*Continued*

broke in, Yogi and Campanella were the best there were. Thank God, I was able to play more than one position. That's what kept me going, the ability to fill in at first base and the outfield." With Casey Stengel the ability to play at two or three positions was as important as a player's batting average. In 1955 Howard played in ninety-seven games and hit .290. In 1956 he played in ninety-eight games, but his average dipped to .262. A year later he hit only .253 in 110 games. Then suddenly in 1958 Howard arrived. For the greater part of the season his batting average hovered between .340 and .350, and he ended the season with a .314 average. It was in the 1958 World Series, however, that Howard staged what still ranks as his most memorable major league performance.

That year the New York Yankees were playing the Milwaukee Braves, and for the first four games their prospects were hardly promising. The Milwaukee Braves led in games, three-to-one, and needed only one more victory to clinch the World Series when Stengel, acting on one of his hunches, installed Howard in left field for the fifth game. Midway through the contest the Yankees forged ahead, 1-0, but the braves had the tying run on first with none out. The next batter hit a short fly ball to left field, and it looked like a sure base hit. Howard raced in, dived for the ball, made what looked like an impossible catch, and then threw to first base for a double play. It proved to be the turning point of the World Series. The Yankees won the fifth game and the sixth too, when Howard made two hits. In the seventh—and deciding—game, Howard's single in the eighth inning moved the Yankees ahead. For his play in the 1958 World Series, Howard received the Babe Ruth Award, the first Negro to be so honored, although such ball players as Jackie Robinson, Willie Mays, Hank Aaron, and Don Newcomb had previously been eligible for the prize.

Throughout the 1959 and 1960 seasons Elston Howard remained a Jack-of-all-trades. He caught, played the outfield, and occasionally took over first base. "You can say," Stengel once remarked during his tenure as manager, "that Howard is our most valuable utility player. Having him around takes away some of the uncertainty I would otherwise have to feel in the game, which is no cinch for the Yankees or anyone else. There he is, a very willing player, just waiting for a nod to go out there and do a good job." When Casey Stengel stepped out at the end of the 1960 season and Ralph Houk stepped in, Howard's status changed. "I stopped moving around and became strictly a catcher," he has explained. "That's when I came into my own. I love to catch and I've been very lucky at it. . . . I must say, though, that working day in, day out has made me a better catcher." Howard caught 129 games for the New York Yankees in 1961 and wound up the season with a batting average of .348. He hit 21 home runs in 1961 and had 77 runs-batted-in, but that was the year in which Roger Maris, the Yankee outfielder, broke Babe Ruth's long-standing record of 60 home runs in a season, overshadowing Howard's outstanding performance.

In 1962 Howard caught 136 games, and although his batting average fell to .279, he again hit 21 home runs and his runs-batted-in total jumped to 91. During the 1963 season both Roger Maris and Mickey Mantle, the two top Yankee sluggers, missed much of the season because of injuries. Although their absence weakened the Yankees, they still managed to win the pennant, and it was Howard who provided the key hits and who steadied the pitchers, especially the younger ones.

Two months before the season ended, Elston Howard seemed the inevitable candidate for the Most Valuable Player in the American League. In the middle of August umpire Nestor Chylak said to Howard during one game, "Here comes Mr. MVP," and when Howard asked him why he said that, Chylak replied, "Who else can it be?" When he was informed by sportswriters that he had been chosen the Most Valuable Player in the American League, Howard characteristically tried to steer the conversation away from his own honor and talked instead about what a "tremendous" manager Yogi Berra would prove to be in 1964. He nevertheless admitted that he felt like "jumping for joy."

Perhaps the award meant even more to Howard's attractive wife, Arlene. "It means so much more," she explained, according to *Newsday* (November 7, 1963), "because this is the period of the American Negro revolution. It makes me very proud, him being the first. I tried to explain to Elston, Jr., what it meant if his father got the award. The older boys in school made MVP sound very big to him, and they kept telling him his father should get it. He asked me, 'What's this MVP?' I told him, 'It's like winning a Nobel Prize, Elston. Only it's the Nobel Prize of baseball.' Years ago my two brothers and two sisters realized the possibility that Elston and I might marry. They were kidding me and they were also serious. They said that you'll have to talk to reporters and photographers when Elston gets the MVP. They told me you better learn how to talk to strangers and get over that shyness. That was over ten years ago. I'm glad I got over that shyness. I'm glad I can say what Elston has done means to me."

Elston Gene Howard married Arlene Henley on December 14, 1954. Although they grew up in the same neighborhood in St. Louis, they did not meet until 1953, when she was attending Stowe Teachers College in St. Louis and working during the summer as a civil service stenographer. They had planned to have a big wedding, but when Howard suddenly decided to play winter baseball in Puerto Rico they settled for a small one. "The gown and engraved invitations are still in my mother's home in St. Louis," Arlene Howard remarks wistfully. The Howards have three children: a boy, Elston, Jr., and two daughters, Cheryl and Karen. In Teaneck, New Jersey, where the Howards live, a scholarship fund has been set up in Elston Howard's name at the Teaneck High School, supported by money raised at an annual basketball game between New York Yankees players and the local high school teachers.

A strapping man, Howard stands six feet two inches in height and weighs about 205 pounds. He has many recreations, including hunting, fishing, skating, and swimming, and during the winter he works as a public relations man for a beer company. He hopes that when his playing days are over he will have a business of his own. That time is fairly remote in the future, since he believes he has another five years of baseball ahead of him. That the management of the New York Yankees shares his faith was evident in Howard's 1964 contract, which raised his salary to more than $55,000.

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HOWARD, TREVOR (WALLACE) Sept. 29, 1916- Actor

Address: Rowley Green, Arkley, Hertfordshire, England

A performer of great range, Trevor Howard has been called "unique among British actors in his ability to present the man of action in the round." He was named the best actor of the year 1958 by the British Film Academy for his performance in *The Key*, received an Oscar nomination for his portrayal of Morel in *Sons and Lovers* (1960), and an Emmy for his Disraeli in the American television play *The Invincible Mr. Disraeli* (1963). Howard, whose acting has frequently salvaged inferior films, has been particularly admired for his work in *Brief Encounter, Outcast of the Islands, The Heart of the Matter,* and *The Roots of Heaven.* He made his first film, *The Way Ahead,* in 1943, and has been increasingly associated with that medium. He still returns occasionally to the British stage, however, where he has established a reputation as an actor of authority and originality in parts as varied as those of Petruchio in *The Taming of the Shrew,* General Harras in *The Devil's General,* and the Captain in Strindberg's *The Father.*

Trevor Wallace Howard was born on September 29, 1916 in Cliftonville, a suburb of the seaside resort of Margate, Kent. His father, Arthur John Howard, was an insurance underwriter with Lloyd's of London. His Canadian-born mother, the former Mabel Grey Wallace, is said to be descended from the thirteenth century Scottish patriot William Wallace. Arthur Howard's business interests took him and his family all over the world. His son spent most of his first five years in Ceylon and in 1921, when the family moved to the United States, attended school for several months in Los Angeles. He spent the following year with an uncle in Brantford, Ontario. Returning to England, Howard completed his education at Clifton College, a public school near Bristol, Gloucestershire. There he ranked consistently "at the bottom of the class" in academic subjects, but excelled at cricket, rugby football, and boxing. He established a school record for putting the weight that still stands.

His parents wanted Howard to go into the Army as a career officer, but he had other ambitions. "I don't know how it started, nor why," he told one interviewer. "I just always wanted to act. Could be because I felt better when I was someone else." Overcoming family opposition, he enrolled at the Royal Academy of Dramatic Art in London. Howard showed extraordinary ability from the beginning. In 1933, at the end of his first year at the Royal Academy, he was chosen as the best actor in his class for his performance as Benedick in a student production of *Much Ado About Nothing*, and he won an Academy scholarship that paid for his second year of study. Early in 1934 he made his professional debut, while still a student, in *Revolt in a Reformatory* at the Gate Theatre.

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TREVOR HOWARD

With little of the struggle that traditionally attends the birth of an acting career, Howard went straight from the Royal Academy of Dramatic Art to a succession of parts in London's West End. After relatively small roles during 1934 in plays by Shaw, Sidney Howard and others, he was cast in February 1935 as Jack Absolute in a "Q" Theatre production of Sheridan's *The Rivals.* He got the part only because another actor had fallen ill, but, already familiar with the role from a Royal Academy production, he gave a polished performance. On one occasion, it is reported, he demonstrated aplomb worthy of a veteran when, his silk breeches having split, he played an entire act sitting down.

An assortment of roles followed during the rest of 1935, ranging from Dmitri in *Crime and Punishment* to the Hon. Willie Tatham in the Lonsdale comedy *Aren't We All?* In November 1935 Howard played Lucullus in *Timon of Athens* at the Westminster Theatre, and the following year he joined the Memorial Theatre, Stratford-on-Avon, for a season of Shakespeare. The season ended in the fall of 1936, and in November of that year Howard opened at the Criterion Theatre as Kenneth Lake in Rattigan's comedy *French Without Tears.* The play occu-

HOWARD, TREVOR—*Continued*

pied the actor for two years. There followed another season at Stratford in 1939, with later repertory stints at Colchester and with the Harrogate White Rose Players.

World War II had begun in 1939 and Howard, who at once volunteered for Army service, had been rejected. In 1940 the War Office changed its mind and ordered him to report for duty. Irked by the earlier rejection, Howard ignored the summons until the police were sent to fetch him. He is reticent about what happened next. Most sources agree that he served in the ranks for two years, was commissioned in what became the Sixth Airborne Division, saw action in Norway and Sicily, and was invalided out of the Army in 1943 with a Military Cross and the rank of acting captain.

Shortly after his release from the Army, a chance introduction to the director Carol Reed led to Howard's first screen part, that of a naval officer in *The Way Ahead* (1943). He returned to the stage in November 1943 when he opened as Captain Plume in the Arts Theatre production of Farquhar's *The Recruiting Officer*. The following year he scored a resounding success as the soldier, Ronald Vines, in Reginald Beckwith's *A Soldier for Christmas* at the Wyndham Theatre, and in November 1944 he played Mat Burke, one of his favorite roles, in O'Neill's *Anna Christie* at the Arts.

At the same time Howard's screen career began to gather momentum. His second film was *The Way to the Stars,* in which he played the commanding officer of the RAF fighter station, and in 1946 he appeared in the motion picture that laid the foundation of his international reputation. This was Noel Coward's *Brief Encounter,* produced by the author and directed by David Lean. It was an intensely moving story about two unexceptional people, both contentedly married, who meet, fall in love and, for the sake of their families, sensibly but painfully part. The acting, with Howard as the suburban doctor and Celia Johnson as the housewife, was described by critics as "well-nigh perfect."

For a short time thereafter Howard seemed in danger of being typecast as a medical man. He was generally well received as Dr. Barnes in the hospital murder mystery *Green for Danger* (1947) and gave a performance of "conviction and force" as an alcoholic slum doctor in *So Well Remembered* (1947). In the Launder-Gilliat spy comedy *I See A Dark Stranger* (1947) he played a young Army officer, and in *They Made Me a Fugitive,* screened at about the same time, he was an ex-RAF officer framed for manslaughter. In November 1947 Howard returned to the stage for a season with the Old Vic. After that he was lost to the stage for six years.

Carol Reed's *The Third Man,* widely regarded as the outstanding film of 1950, elicited from Howard a much admired performance as a briskly efficient police major. He has since appeared, in or out of uniform, as the stalwart and typically British hero of a string of more or less undistinguished adventure melodramas. These have included *The Golden Salamander* (1950), *Odette* (1951), *The Clouded Yellow* (1952), *The Gift Horse* (1952), *The Stranger's Hand* (1954), and *Cockleshell Heroes* (1956). The producer Ian Dalrymple has said that Howard is "unique among British actors in his ability to present the man of action in the round—to suggest even the most straightforward and confident of characters are victims of stress and bewilderment."

Howard has made the greatest impact in studies of basically decent characters who have been overwhelmed by "stress and bewilderment" of one kind or another. Such a man was Peter Willems in Carol Reed's screen version of Conrad's *Outcast of the Islands* (1952). Howard's portrayal of Harry Scobie in *The Heart of the Matter* (1954) won praise even from critics who had reservations about the film itself.

During 1953 and 1954 Howard found time for two brief stage appearances. In September 1953 he opened at the Savoy Theatre in Carl Zuckmayer's *The Devil's General,* playing a Luftwaffe general who despises the Nazis but serves them until circumstances force him to choose between expediency and integrity. He ultimately takes his stand against the regime, and is destroyed. In spite of Howard's brilliant acting the play had only a short run. In May 1954 he appeared as Lopahin in a production of Chekhov's *The Cherry Orchard,* giving an unusually subdued and diffident interpretation that reviewers felt added realism to the portrayal.

More distinguished film performances have followed. In the French-made *Lovers of Lisbon* (1955), Howard nearly stole the picture as an eccentric, imperturbable, and remorseless detective with an execrable French accent. *Manuela* (1957) cast him as the drunken captain of a tramp steamer whose sudden passion for a half-caste girl was only comprehensible because of the compassion that Howard built into the role. In *The Key* (1958), based on a Jan de Hartog novel and directed by Carl Foreman as a kind of contemporary myth, he played a doomed British tugboat captain in World War II. For his performance Howard was named best actor of the year by the British Film Academy. He was seen again the same year in John Huston's *The Roots of Heaven,* another film with symbolic overtones. As Morel, leader of a campaign to protect the elephants of Central Africa from extermination, Howard gave a "magnificent . . . ardent, irascible, ingenious and raucous" performance.

It was as another and very different Morel that Howard gave his most honored performance to date, in Jack Cardiff's screen version of D. H. Lawrence's autobiographical *Sons and Lovers* (1960). In his few brief appearances as Lawrence's father, called Morel in the story, Howard contrived to sketch a portrait in the round. Far more than a drunken and ineffectual bully, his Morel conveyed hints of the warm and gay man he had been before a lifetime in the mines broke his spirit. Howard's "richly human" portrait dominated the film, and it won him an Oscar nomination and the "best actor" award of the National Board of Review of Motion Pictures.

Howard had a far bigger role in a more ambitious movie as Captain Bligh in the 1962 remake of *Mutiny on the Bounty.* Critics felt that he did his best, playing with "tough asperity" a role that gave him little scope. He has also appeared as one corner of a triangle situation in *The Passionate Friends* (1949); as a Lord Haw Haw type in *Run for the Sun* (1956); as Fallentin in *Around the World in Eighty Days* (1956); as a drug trafficker in *Interpol* (1957); as a gentleman cracksman cheated by his partner in *Moment of Danger* (1960); and as a white hunter destroyed by jealousy in *The Lion* (1962). He also appeared briefly as a guest star in *The Winston Affair* (1963).

John Mortimer's *Two Stars for Comfort* opened at the Garrick Theatre in April 1962, and brought Howard back to the stage after an eight-year absence. He played the owner of an English riverside hotel who carries his talent for dishonest bonhomie into his private life, and learns painfully that amiable small talk is no substitute for integrity. The play was a success, thanks partly to Howard's performance. He returned to the stage again in January 1964 as the Captain in Strindberg's *The Father* (Piccadilly Theatre). Describing his mastery of the role, the London *Times*' reviewer wrote: "Mr. Trevor Howard is cut out of solid rock; he has the easy confidence of those who walk always among certainties."

Howard has often appeared on American television, where his most notable performances have included major roles in Robert Shaw's *The Hiding Place* (1960), as Lovberg in *Hedda Gabler* (1963), and as Disraeli in James Lee's *The Invincible Mr. Disraeli* (1963). For his performance in the last-named play, he received the Emmy Award of the Television Academy of Arts and Sciences as the best actor of the year.

Trevor Howard was married on September 8, 1944 to the British actress Helen Mary Cherry. They have no children. Blue-eyed and with light brown hair, Howard is five feet eleven inches tall and weighs 165 pounds. Superficially, at least, he is very much an actor in the old Bohemian tradition. He is said to be moody, volatile, and quick-tempered, and to "bellow like a bull" when excited. Devoted to travel, he was once at an airport waiting to fly to Germany, saw a Finnish travel poster and took off for Helsinki instead. He enjoys parties, cricket, and skiing, and has a huge collection of jazz records. A dedicated craftsman, Howard has repeatedly turned down fat contracts that would have involved him in meaningless roles. Some interviewers have detected, behind his roistering manner, both modesty and uncertainty. "I'm a sponge," Howard has said. "I like to absorb everything. That's why I'm usually the last to leave any place. I'm afraid I'll miss something."

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HUGHES, EMMET JOHN Dec. 26, 1920-

Journalist; author; government consultant

Address: b. c/o Newsweek, 444 Madison Ave., New York 17; h. 75 Central Park West, New York 23

So that the United States may assume moral leadership as a world power, the American political author and journalist Emmet John Hughes has urged his countrymen "to be unafraid to seek and to live with the truth." During World War II Hughes served as press attaché in the United States Embassy in Madrid and was later a foreign correspondent and editor for *Time*, *Life*, and *Fortune* magazines. Once described as a "ghost with a voice of his own," Hughes was one of the men closest to former President Dwight D. Eisenhower as a Presidential adviser and speechwriter during the 1950's. Nevertheless Hughes, an independent liberal, did not hesitate to criticize the foreign and defense policies of the President in his book *America the Vincible* (1959). He again spoke with his own voice in his latest book, *The Ordeal of Power* (1963), his political memoir of the Eisenhower years. At present, Hughes is a columnist for *Newsweek* magazine and an editorial adviser for the Washington Post Company.

Of Irish descent, Emmet John Hughes was born in Newark, New Jersey, on December 26, 1920, the son of John L. and Grace (Freeman) Hughes. His father was for many years presiding judge of the Union County, New Jersey, District Court. A member of Phi Beta Kappa and a *summa cum laude* graduate of Princeton University in the class of 1941, Hughes expanded his senior honors thesis at Princeton into a book entitled *The Church and the Liberal Society*, which dealt with the relationship of the Roman Catholic Church to democratic institutions. The book was published by the Princeton University Press in 1943, and it was chosen by the Catholic Book Club as its April 1944 selection.

Following his graduation from Princeton, Hughes did graduate work in history at Columbia University under Professor Carlton J. H. Hayes in preparation for a teaching career. When Hayes was appointed United States Ambassador to Spain in 1942, he took his pupil along as press attaché. Soon afterward Hughes won permission to enlist in the United States Army in North Africa and was assigned to the Office of Strategic Services. He then returned to Madrid to head the local bureau of the Office of War Information and at the same time resumed his old job as press attaché for Ambassador Hayes. "Few privates in American history ever achieved such exalted diplomatic status," Irwin Ross noted in the New York *Post* (April 5, 1953).

Hughes stayed in Spain until 1946. Out of his four years in the country, he wrote *Report from Spain* (Holt, 1947), a penetrating and widely acclaimed study of the dictatorship of Generalissimo Francisco Franco, which he described as a "government without the people, above the people and against the people." A Roman Catholic who attended mass every Sunday while he was in Spain, Hughes nevertheless condemned those members of the Spanish

Lida Moser

EMMET JOHN HUGHES

Catholic clergy who supported the repressive policies of the Franco regime. Hughes also criticized American inaction in Spain, warning that unless the democracies under United States leadership threatened sanctions and other applied pressures, the evil of the Franco dictatorship would continue indefinitely.

One of the visitors to the United States Embassy in Madrid while Hughes was press attaché there was Charles Christian Wertenbaker, then chief of the Paris bureau of *Time-Life.* In 1946 Wertenbaker offered him a job as head of the magazines' bureau in Rome. There Hughes began his rise as a "boy wonder" of the Luce publishing empire. After two years in Rome, Hughes went to Berlin as *Time-Life* bureau chief in 1948-49, and then to New York as articles editor for *Life* magazine from 1949 to 1952. During the middle of the 1952 election campaign, when Republican headquarters turned to Henry R. Luce for help in finding able speechwriters for Presidential candidate Dwight D. Eisenhower, Hughes volunteered.

During his sojourn in Europe, Hughes had identified himself with the views and aspirations of the Christian Democratic left, and he has recalled that he would have voted Democratic in the elections of the 1940's if his absence from the United States had not prevented him from taking part in these elections. In *The Ordeal of Power,* Hughes has explained why—although a New Dealer and liberal Democrat by conviction—he decided to help elect the first Republican president in nearly a quarter of a century. On the domestic scene, Hughes believed, the long tenure of the Democrats threatened the two-party system. "There could be no more effective cure, so it seemed, than the summoning of Republican leadership to learn again, and to suffer, the cleansing anguish of responsibility of decision," he wrote. On the world scene, Hughes felt that "American diplomacy urgently needed freshness of thought and boldness of deed." He added: "Only a Republican administration would have the *freedom* —the *chance*—to think anew and to act anew." Hughes joined the Eisenhower campaign team in September 1952. A month later the Republican candidate delivered his famous "I shall go to Korea" speech, written by Hughes, which was credited with sealing the Eisenhower victory. Hughes later recalled that he was responsible for the timing rather than the substance of this proposal.

After the election, Hughes was asked to remain with the Eisenhower team as an administrative assistant to the President. Sitting at a typewriter in his office in the White House, he drafted most of the new President's major speeches, including his first inaugural address, and he also attended cabinet meetings. His appraisals of Secretary of State John Foster Dulles and Vice-President Richard M. Nixon during this period were somewhat less than favorable, and he was dismayed by the administration's reluctance to curb the excesses of the junior Senator from Wisconsin, Joseph R. McCarthy.

In September 1953 Hughes resigned from the White House staff to return to the Luce publishing empire. President Eisenhower accepted Hughes's resignation "with the greatest reluctance" and said: "We shall miss you greatly in the task of reducing ideas and aspirations to words; but, no less than this you will be missed by me and by the entire staff for your refreshing enthusiasm and sharp intellect." From the White House, Hughes returned overseas as a special European correspondent for *Life* and launched a lively correspondence with the President on domestic and international issues.

Despite the "burden of political doubts" with which he had left the White House nearly three years before, Hughes accepted a request by President Eisenhower for help in winning re-election in 1956. He has explained that despite his reservations about Dulles he still held the President in high esteem, and that he was especially encouraged by the 1955 Geneva Conference, which seemed to convey a favorable image of Eisenhower to Europeans. Hughes wrote the 1956 campaign speeches, appeared at the San Francisco Republican national convention as a platform orator, and prepared a second inaugural address for the victorious President. The day after President Eisenhower's second term began he ended his career as a Presidential adviser, returning only briefly in May 1957 in response to an emergency call, to draft a nationwide television speech for the President on his foreign aid program. Meanwhile, continuing his work with the Luce organization, he had served as an editor of *Fortune* in 1956-57, and from 1957 to 1960 he was chief foreign correspondent for *Time-Life* International.

In November 1959 Hughes's *America the Vincible* was published by Doubleday & Company. The book was subtitled "A Brief Inquiry, Written with Much Anxiety and Some Anger, Dealing with Matters of Foreign Policy, Seeking Probable Sources of Our Peril and Causes of Our Fear, as well as the Suggestion of Possible Ways by Which We Might, While Enduring the Stern Trial, Hold Hope, Tempered by Reason, to Live in Freedom More Profound & Peace Less Precarious." In the words of reviewer John K. Hutchens of the New York *Herald Tribune* (November 9, 1959) the book was "singularly nonpartisan." Yet its expression of the author's "doubt and fear over the drift of the nation's foreign policy" ended Hughes's personal relationship with President Eisenhower. At the same time, the book was enthusiastically received by the then Senator John F. Kennedy, who called it "a passionate, quite remarkable book" and described Hughes as "an artist among our journalists."

In March 1960 Hughes resigned after a total of more than thirteen years with the Luce organization and accepted a position as senior adviser on public policy and public relations to the Rockefeller family. Originally appointed by the Rockefellers to advise on matters related to the family's business, philanthropic, and civic activities he also served as chief strategist, political adviser, and speechwriter for Republican Governor Nelson A. Rockefeller of New York. In November 1962 Hughes left Rockefeller's staff and returned to the field of journalism as a columnist for *Newsweek,* and editorial consultant to the Washington Post Company, the parent company of *Newsweek.*

The American public was given a preview of Hughes's book *The Ordeal of Power* when his article "The Eisenhower I Knew" was published in *Look* on December 4, 1962. It caused something of a sensation with its frank disclosures of the inner affairs of the Eisenhower administration. Published in the spring of 1963 by Atheneum Publishers, *The Ordeal of Power; A Political Memoir of the Eisenhower Years* was described by John K. Hutchens in the New York *Herald Tribune* (April 1, 1963) as "an intensely interesting, frequently startling chronicle." A reviewer for the *New Yorker* called it "as vivid and acute a memoir of the period as we are likely to get."

Some observers criticized Hughes for violating the trust and confidence he enjoyed during his service with Eisenhower and questioned the propriety of revealing his private conversations with the President, including one in which Eisenhower gave his private estimate of Nixon. A critic for *Time* (March 22, 1963) noted that Hughes "uses his experiences as an Eisenhower speechwriter to strip not only Ike but almost everyone around him as well." But Hughes, who considers himself a serious student of the Presidency as an American institution, has dismissed these criticisms of his book. "I do not like talking behind men's backs," he declared in an address at the American Booksellers Association national convention in June 1963. "The surest way to do precisely this is to wait until they are conveniently dead. This, for the author, may be more safe. I am sure it is not more just."

Over the years Hughes has written a number of articles for periodicals. He prepared the script for "War in Spain," presented as part of the *Twentieth Century* series over CBS television in January 1958, and he edited *Education in World Perspective* (Harper, 1962), a symposium of the International Conference on World Educational Problems that met at Vassar College in 1961. He was elected a director of Lambert International Corporation in June 1962.

Emmet John Hughes's first marriage ended in divorce, and he has one son, John, from this marriage. He is separated from his second wife, the former Eileen Lanouette, by whom he has two daughters, Mary Larkin Hughes and Kathleen Freeman Hughes. Tall, slender, and graying at the temples, Hughes looks older than his years. At Princeton he is remembered as a shy young man with an immense amount of abstruse information. Writing in the New York *Post* (April 5, 1953), Irwin Ross described Hughes as a "full-time, practicing intellectual" with the appearance of a "tweedy, pipe-smoking, soft-voiced professor." Hughes now lives alone in a duplex apartment in New York City.

The British correspondent Henry Brandon, writing in the *Saturday Review* (March 16, 1963), has compared Hughes to Upton Sinclair's fictive hero Lanny Budd. "He is a sympathetic figure with a driving desire to be a sort of Man Friday to men of power and influence, whether they be Presidents, publishers, or governors," Brandon observed. "He is essentially a crusader who on the whole manages to keep both feet on the ground, who wants to improve the ideas Americans live by. . . . Like Lanny Budd, Hughes can be profound or superficial, idealistic or skeptical, sophisticated or naïve, brilliant or half-cocked; but mostly his instincts are sound."

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INÖNÜ, ISMET (ĭ-nû-nü') Sept. 24, 1884-
Prime Minister of Turkey; political leader
Address: b. c/o Grand National Assembly, Ankara, Turkey

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

More than any other living Turk, Ismet Inönü deserves credit for the stature that Turkey has achieved among the nations of the free world. He is one of the few surviving Young Turks, who sparked the modernization and Westernization of his country in the pre-World War I period. Later, with Kemal Atatürk, he helped establish the Turkish Republic, and he became its first Prime Minister in 1923. He succeeded Atatürk as President in 1938 and during the latter part of his twelve-year tenure encouraged the growth of democracy in Turkey by allowing the introduction of the multiparty system. Since he returned to the office of Prime Minister in 1961, his acknowledged ability in politics and diplomacy has been almost continuously tested by internal economic and governmental crises and by the Greek-Turkish conflict over the island of Cyprus.

Ismet Inönü owes his surname to the town of Inönü in northwest Turkey, the scene of military victories that helped to make him a national hero. He was born to Reshid and Djevriye on September 24, 1884, before Turks had family

Wide World

ISMET INÖNÜ

names, in the seaport of Izmir, then called Smyrna. His father was an official in the Ministry of Justice. Eager for a career as a professional soldier, Ismet defied his father's wish that he study law and entered the artillery school in Istanbul in his early teens. He later distinguished himself at the Military Academy of Istanbul and won a commission as captain when he graduated in 1906. His first assignment was to the 2d Army at Edirne in Asia Minor, where in 1908 he became a member of the general staff of the 4th Army.

Joining the Young Turks, Inönü fought with other newly commissioned army officers in the revolutionary movement for liberal reforms in Turkey, and he took part in the Young Turks' overthrow of Sultan Abdul-Hamid II in 1909. The following year he was a member of the expeditionary force against Arabian insurgents opposing Turkish rule. During 1912 he held the post as chief of general staff in Yemen and then served as director of the first section of the grand general staff in Istanbul when Turkey confronted the military forces of Greece, Bulgaria, Serbia, and Montenegro in the Balkan War. In 1913 he was military adviser to the delegation that negotiated the armistice of Mudanya with Bulgaria.

Again, in World War I, which Turkey entered in November 1914 as an ally of Germany, Inönü took command of Turkish troops, fighting at first against the British in Palestine. Later he served as chief of staff in the 2d Army in eastern Thrace and in 1916 commanded 4th Army units against the Russians in eastern Turkey. By the end of the war he had been promoted to major general and had been appointed Under Secretary for War in Istanbul. He had also become the right-hand man of Mustapha Kemal in the Turkish nationalist movement.

With the Greek invasion of defeated Turkey in 1920 to enforce the harsh terms of the Treaty of Sèvres, Ismet Pasha returned to the battlefield. In two engagements at Inönü in 1921 he led the troops that resisted the Greek attack. When Mustapha Kemal later decreed that Turks have family names, he took for himself the name Atatürk (Father of All the Turks) and gave Ismet the name Inönü in honor of his victories in what the Turks regard as their war for independence.

In 1920 Inönü had been elected a deputy from Edirne in the national legislature. He won his first important triumph in international diplomacy in 1922, when as Minister of Foreign Affairs he led the Turkish delegation at the Lausanne Conference. In the peace treaty signed there in July 1923 he gained from Great Britain several concessions that assured Turkey's sovereignty and prestige. On October 29, 1923, upon the proclamation of the Republic of Turkey, he became his country's first Prime Minister, serving under Atatürk, who was unanimously elected President.

During the next fourteen years Prime Minister Inönü worked with President Atatürk in a political and social revolution that transformed Turkey from an Oriental feudal state to a creditable member of the Western world. Their more significant reforms included reducing the power of the caliphate, Westernizing modes of dress, abolishing polygamy, introducing the Roman alphabet and Gregorian calendar, establishing new civil and penal codes, and instituting plans for industrialization. Inönü had retired from the army in 1927, the year after he had attained the rank of general, and he then devoted himself largely to the administration and execution of the state's new laws. In international affairs, meanwhile, he helped to negotiate a series of bilateral treaties to strengthen friendly relations with bordering countries. Through negotiation with major powers Turkey secured the right in 1936 to fortify the Straits of Bosporus and the Dardanelles.

More moderate than Atatürk in his approach to reform and in his mode of living, Inönü broke with Turkey's Strong Man in 1937. The reason for his resignation from the Prime Ministership, however, remains a subject of speculation. It evidently cost him little, if any, of his prestige in the Republican People's party, and immediately after the death of Atatürk in November 1938, Inönü was unanimously elected by the Grand National Assembly as Turkey's second President. During World War II his skill in diplomacy enabled him to keep Turkey technically neutral until February 1945, when his country joined the Allied cause, emerging four months later on the winning side.

Like Atatürk, Inönü as President headed an authoritarian regime, which, however, was not considered fascistic. While pushing forward modern reforms, he argued that Turkey was not yet ready for democracy as practised in some Western countries. The delicacy of Turkey's position during the war years tended to justify his suppression of "internal dissension" in favor of the single-party system. After the war his relaxation of opposition to political freedom and of controls on the press led to the formation of the Democratic party under the leadership of Celâl Bayar and Adnan Menderes.

One of the major issues of the general election of May 14, 1950, the first two-party election in Turkey's history, concerned the Democratic party's preference for free enterprise over the system of state capitalism through which Inönü was seeking to extend industrialization. An overwhelming victory for Democratic candidates to the National Assembly ended the twelve-year administration of President Inönü. Bayar became President and Menderes became Prime Minister.

For the next decade, living rather quietly in semiretirement, Inönü held a seat in the national legislature as a deputy from Malaltya in eastern Turkey. He also remained the president of the Republican People's party and served nominally as leader of the opposition to Menderes' government. Inönü supported Menderes in a policy of alliance with the West and in acceptance of military and economic aid from the United States. When, however, student demonstrations broke out against the government in the spring of 1960, Inönü described them as reflections of general objection to "the oppressive regime" of Menderes, and he charged Menderes with using American financial aid to stay in power.

Although Inönü had said that his party was interested in defeating Menderes by free elections rather than by military action, it was in fact an army coup that overthrew the Menderes government on May 27, 1960. Under a provisional government the army ruled for the next eighteen months, but kept its promise to hold general elections on October 15, 1961. The execution of Menderes meanwhile, on September 17, 1961, did not endear the Republican People's party to the voters, and it failed to win a majority in the National Assembly, gaining only 173 seats in the 450-seat legislature. The Justice party, the descendant of the outlawed Democratic party, won 158 seats.

Lieutenant General Cemal Gürsel, who had directed the army coup and had become Turkey's President, called upon Inönü to form a coalition government with representatives of the Justice party. The coalition, restive as expected, collapsed in late May 1962, primarily because of controversy over amnesty for political prisoners who had been officials in the Menderes administration. Prime Minister Inönü, committed to a policy of gradual and limited amnesty, resigned in the hope, presumably, that a regrouping of parties would end the quarrels that had paralyzed action on social and political reforms.

Within a few weeks, however, Inönü succeeded in forming a new coalition Cabinet composed of members of his own party and of the New Turkey party and the Republican Nationalist Peasant's party. Before the end of the following year, in December 1963, Inönü's government again fell, when the two minority parties withdrew because of Justice party gains in the November local elections. For about three weeks Inönü headed a caretaker government, but in late December he was able to name a new Cabinet from members of his Republican People's party and a group of independent deputies.

Each governmental change and every occasional report of the attempted assassination of Inönü aroused consternation in the West because of the strategic position of Turkey in the North Atlantic Treaty Organization as the only member of the alliance that borders on the Soviet Union. Western press observers of Turkish crises have easily compared Ismet Inönü, as an elder statesman, to Charles de Gaulle and Konrad Adenauer, and some have expressed confidence in the responsibility of his administration because of the control he exercises over his own party and because he is the only leader who receives the support of the Turkish military.

Since 1947 the United States has invested more than $3 billion in the form of gifts and loans to bolster Turkey's military and economic health. In governing Turkey, nevertheless, Inönü has had to deal with serious economic problems that demand long-range planning, increased investment of foreign capital, and a reformed and unpopular system of taxation to respond to growing unemployment and need for agricultural and industrial expansion. Overpopulation, inadequate housing, and illiteracy also beset Inönü's government.

These and other domestic problems have recently been overshadowed by Turkey's clash with Greece over nationalist uprisings on Cyprus. Under treaties signed in 1959 Cyprus had won eventual independence from Great Britain, but long-standing religious and political differences between the Greek and Turkish inhabitants of the island have threatened armed conflict between Greece and Turkey. Since both countries are members of NATO, the rift has greatly concerned Western nations. Inönü has proposed high-level talks between Greek and Turkish officials as a means of settling the dispute, possibly by agreeing to give each group separate administrations. During the summer of 1964 he conferred with President Lyndon B. Johnson in the United States, Prime Minister Sir Alec Douglas-Home in England, and President Charles de Gaulle in France in an effort to find proposals for a Cyprus solution.

Ismet Inönü married Emine Mevhibe on April 13, 1916 and has two sons, Ömer and Erdel, and a daughter, Özden. He has always enjoyed a reputation as a devoted family man, a Moslem who lives simply. He is slight in stature and self-effacing in manner. "His sense of politics and timing remains sharp," Jay Walz wrote in the New York *Times* (August 3, 1963), "and so does his zeal for action in troubled times. His appearance of frailty is deceptive." Until recent years his favorite sport was horseback riding. The challenge of games—bridge, billiards, and chess—still fascinates him. He loves books, serves as honorary president of the Turkish Educational Society, and holds honorary academic positions in Ankara. His partial deafness, which he is said to have learned to use as a diplomatic asset, does not prevent his enjoyment of modern Western music.

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ITALIAANDER, ROLF (BRUNO MAXIMILIAN) Feb. 20, 1913- Dutch author; educator; explorer

Address: h. Heilwigstr. 39, Hamburg 20, West Germany

An intellectual "bridge builder," Rolf Italiaander has greatly contributed to the understanding of Africa among the peoples of the Western nations through his authoritative and intimate knowledge of that revolutionary continent. On journeys extending over a period of some thirty years Italiaander, who is a Dutch national, has visited virtually all of Africa, lived unpretentiously among its people, studied its cultures and institutions, and established friendships with the leading statesmen and scholars of its newly independent nations. His book *The New Leaders of Africa* (1961), which, along with his other related writings, has established him as an expert on Africa, conveys considerable insight into its needs and into the problems involved in its relations with other parts of the world. Italiaander is also an authority on aviation; a historian, essayist, novelist, poet, playwright, translator, and author of travel books and of children's books; a collector of African art; and a university professor and lecturer.

Rolf Bruno Maximilian Italiaander was born on February 20, 1913 in Leipzig, Germany, the only son of Curt and Charlotte (Töpfer) Italiaander, who were Dutch. (The name Italiaander literally means in Dutch "the man from Italy.") His forebears also included Englishmen, Germans, Spaniards, and Russians, and among them were artists, scholars, seafarers, craftsmen, and clergymen. His father, a quality tailor, later established a small factory for sports clothing. A Boy Scout, Rolf Italiaander manifested his spirit of adventure early in life when he toured Europe by bicycle at the age of twelve. He attended the Schiller Gymnasium, a university preparatory school, in Leipzig, but the pedantry that he encountered there, as well as the failure of the institution to satisfy his thirst for knowledge, prompted him to leave school without graduating. He has recalled that among the main influences on his life and career was his disdain for the bourgeoisie and for the "normal" young people.

Intrigued by aeronautics, Italiaander devoted much of his spare time to the study of flight mechanics and control. At fifteen he was the world's youngest glider pilot, having falsified his age, and at seventeen he described his early flight experiences in his first book, *So lernte ich segelfliegen* (1931). In the following year he published *Hallo! Boys!*, an instruction manual on building model airplanes. Meanwhile, he continued his education informally when he became, at the age of sixteen, librarian to the noted liberal editor Willy Haas, a position that enabled him to broaden his knowledge of literature. He remained a member of the Haas household until the rise of Nazism forced the family into exile.

Although Rolf Italiaander had not completed his formal secondary schooling he was permitted to audit lectures at the University of Leipzig while still in his teens, after he had passed a special aptitude test. By this time he had acquired a considerable library of his own. Later he continued his education in Berlin, Paris, Oxford, and Rome. His interest in dramatics led him to take instruction in acting and directing from the Dutch actor Louis de Vries in Amsterdam.

The writings of André Malraux, T. E. Lawrence, Antoine de Saint-Exupéry and, especially, André Gide inspired Italiaander to embark on an expedition to Africa at the age of nineteen. Possessing only a motorcycle and a few supplies, he made a cursory exploration of the North African deserts, people, and cultures. Later he made the momentarily romantic decision to join the French Foreign Legion at Sidi-bel-Abbès in Algeria. But the commitment was soon terminated, for, as he has said, he made a "very bad soldier." He returned to Africa many times —not as a warrior but as a scholar, sympathetic critic, and educator.

The years of the Third Reich were beset with difficulty and controversy for Italiaander. In his early writings he had aimed to vitalize literature, and he had selected his subject matter from the entire world, being attracted by what was genuinely heroic, adventurous, and alive. Opposed to the basic ideology of the Nazis, he assisted in the escape of some anti-Fascist academicians from Germany during the 1930's, and he had connections with the anti-Nazi underground within Germany. At the same time, in order to make a living, he wrote books on the achievements of German and Italian air aces and on other subjects that were permitted by the authorities.

Italiaander's writings during this period include *Spiel und Lebensziel: Der Lebensweg des ersten deutschen Motorfliegers Hans Grade* (1934); *Lennart und Faber: Zwei Flieger* (1934); *Gebrüder Lenz auf Tippelfahrt* (1937); *Manfred Freiherr von Richthofen* (1938); *Götz von Berlichingen* (1939); *Wegbereiter deutscher Luftgeltung: Neun Lebensbilder* (1941); *Italo Balbo, der Mensch, der Politiker, der Flieger, der Kolonisator* (1942); and *Banza: Japanische Heldengeschichten aus alter und neuer Zeit* (1943). When, however, he tried to publish accounts of the life of the American air pioneer Eddie Rickenbacker and the French World War I ace Charles Nungesser, the biographies were suppressed by the authorities. On more than one occasion Italiaander came under suspicion and was threatened with expulsion from the national writers' league because of lack of positive Aryan identification. Toward the end of the war he lived for a time in Italy.

Although Italiaander had long identified himself as a world citizen it was not until after the war that he was able to implement his ideals of human brotherhood and international understanding. In August 1948 he led a group of young Germans in a conference held at a youth camp in Holland, at which young people from various parts of Europe discussed the possible improvement of communications among the youth of different nations. His novel for young people, the highly praised *Hans und Jean* (1951), deals with the friendship of two boys, one German and the other French, who managed to overcome the national antagonisms bred by war.

In *Mubange, der Junge aus dem Urwald* (1957) Italiaander seeks to acquaint the youth of Europe with the life of an African Negro boy.

Since World War II, Rolf Italiaander has maintained close contact with the African continent and its people. As it, in turn, has come to dominate a great part of world interest, Italiaander's knowledge of the history, needs, and aspirations of the different African peoples has become highly valuable in bridging the information gap between the developed and the underdeveloped worlds. As he has said, "We have explored Africa in all directions; have drawn up maps, studied the flora and the fauna, and have forgotten man. That is the catastrophe."

To correct this omission, Italiaander travels among the various tribes and nations unpretentiously, studying their arts and crafts, their modes of social behavior, and their political and cultural expression. Where he can, he contributes to improving conditions. At times this has resulted in his serving as negotiator in bringing peace between warring tribes. At other times he has simply introduced them to basic and elemental arts and crafts of the occidental world. For instance, in Poto-Poto near Brazzaville he instructed a group of young Congolese painters in the art of etching, previously unknown in Africa, and he supplied them with copper and zinc plates and etching needles. He has also compiled volumes of African art, folklore, and poetry, and he has made recordings and films of African songs and dances. His descriptive books on Africa include *Land der Kontraste: Orient und Okzident in Marokko* (1953); *Wann reist du ab, weisser Mann? Erlebtes Westafrika* (1954); *Vom Urwald in die Wüste: Geschichten und Berichte aus Kongo, Tschad, und Sahara* (1955); and *Nordafrika: Marokko, Algerien, Tunesien, Libyen* (1957).

On several occasions Italiaander has visited Albert Schweitzer at Lambaréné and has helped to publicize the great humanitarian's work and need for further financial assistance. In 1955 he organized a shipment of much-needed supplies to Dr. Schweitzer, contributed by various firms. His book *Im Lande Albert Schweitzers* (1954) became a best seller in Germany and stimulated much humanitarian interest in conditions in Africa.

Italiaander considers as the main problem of Africa the fact that "most of its people are jumping from the Stone Age to the modern age" without the benefits of a transition. "The European colonists have destroyed the older order and have not helped to build something new," he said in an interview with Claire Cox, published in the New York *World-Telegram and Sun* (September 2, 1961). His monumental study, *Der Ruhelose Kontinent* (1958), comprising almost 700 pages and liberally illustrated with pictures, charts, and maps, traces the history and economic development of the various African nations and contains an extensive bibliography of books on the old and the new Africa.

ROLF ITALIAANDER

In *Die neuen Männer Afrikas* (1960) Italiaander presents a series of character sketches of Africa's present-day leaders. It includes chapters on Dr. Kwame Nkrumah of Ghana, Dr. Tom Mboya of Kenya, President Habib Bourguiba of Tunisia, and many others, and it is based largely upon the author's personal acquaintance with his subjects. Although some critics have accused Italiaander of lacking an independently critical vision and of being too easily entranced by the personalities of the African leaders, others have credited him with considerable insight into the African mind. Translated into several languages, the book was published in the United States by Prentice-Hall, Inc., in 1961 under the title *The New Leaders of Africa,* with English translation by James McGovern. Among the Americans who have praised the book are Professor Gwendolen M. Carter of Smith College, Professor Thomas Hovet, Jr., of New York University, Professor William L. Hansberry of Howard University, and Herbert Nipson, managing editor of *Ebony* magazine.

Italiaander's scholarly study of competing Marxist and Western ideologies in Africa, published as *Schwarze Haut im roten Griff* (1962), deals with the history of Communist penetration in Africa from the Congress Against Imperialism and Colonial Suppression held in Brussels in 1927 to the 1960 Congress of Orientalists in Moscow. Italiaander is one of the first to assess the vital role that the People's Republic of China is playing in African affairs. He contrasts the dedicated efforts of Communist nations to win over the African continent with the half-hearted assistance rendered by the Western powers, and he urges the West to make Africa an active political and economic partner in order to avoid an ultimate Communist take-over.

In addition to writing essays, plays, and poems, Italiaander has edited a number of volumes of art and literature, and he has translated works by Jean-Paul Sartre, Jean Genêt, Ewan MacColl, and other noted personalities into Dutch or German. As editor in chief of Our World Library, a subsidiary of Prentice Hall International, Inc., Italiaander is planning to publish biographies of Martin Luther King, Jr., Albert John Luthuli, and

ITALIAANDER, ROLF—*Continued*

others. He has in preparation a book on the leading men of Asia, a continent with which he has also become quite familiar through his travels.

As an educator, Italiaander has conveyed his knowledge and broad experience to American and European student bodies. In 1959 he lectured to American students at the summer university of Hope College at the University of Vienna. As a result, in 1961 he was invited as visiting professor for African history and civilization to the home campus of Hope College at Holland, Michigan. In 1962 he lectured at fifteen American Negro colleges and universities upon the invitation of the United Negro College Fund. To enable his students to understand African problems and culture, he has placed his collection of African artistic and ethnic materials at their disposal, and he has employed such teaching devices as plays to enact white and African relationships. Of late, he has been forced to limit his teaching commitments, however. "I am happy that so many universities want me," he has said, "but I still have to write thirty-five books."

Italiaander has received a number of honors and awards for his work in African affairs and human brotherhood. He is the first European to hold the distinction of becoming a chevalier of the national order of the Senegal, and he is the first consul of the Senegal in Germany. A member of the Military Order of Knights Templar, he also serves as honorary president of the Association of German Translators and is an honorary member of the International Africa Club in Vienna. Other organizations to which he belongs include the American Committee on Africa, the International African Institute in London, the Frobenius Institute, the Capricorn Africa Society, the Société des Africanistes in Paris, the New York Academy of Science, the Academy of Political and Social Sciences in Philadelphia, and the Academy of Michigan. To encourage the free pursuit of the arts in divided postwar Europe, Italiaander, together with the late Hans Henny Jahnn, founded the Freie Akademie der Künste in Hamburg, Germany, and he remains its honorary secretary-general. A volume of articles and letters compiled by Hans-Ludwig Spegg was published by the Freie Akademie der Künste in 1963 with the title *Unterwegs mit Rolf Italiaander,* in honor of his fiftieth birthday.

Rolf Italiaander has a deep affection for children everywhere. He is unmarried, and his home in Hamburg is a combination of museum and library, filled with books on literature, ethnology, and folklore and with African art objects. His collection of modern African art has been displayed in museums in Europe, Africa, the Soviet Union, and America. His expeditions are self-financed and take up a considerable part of his income. His favorite pastimes are horticulture and swimming, and he retains his earlier interest in flying. Of husky build, Italiaander is imbued with a restless and dynamic energy that keeps him constantly on the move; he has black hair and brown eyes. A Christian in his faith, he is, in the words of Christian Otto Frenzel, "an ambassador of international understanding based on reason, on co-operation and partnership" and "a protagonist for the brotherhood of all nations and religions."

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JACKSON, C(HARLES) D(OUGLAS) Mar. 16, 1902-Sept. 18, 1964 Senior vice-president of Time, Inc.; during thirty-one years with the Luce organization, filled various positions, including publisher of *Fortune* and general manager of *Life;* served government as propagandist during World War II and as adviser to the President during the Eisenhower administration. See *Current Biography* (October) 1951.

Obituary

N Y Times p88 S 20 '64

JANSSENS, JEAN BAPTISTE *See* Janssens, John Baptist

JANSSENS, JOHN BAPTIST Dec. 22, 1889-Oct. 5, 1964 Belgian Jesuit priest; Superior General of the Society of Jesus, probably the most powerful order in the Roman Catholic Church, since 1947. See *Current Biography* (September) 1959.

Obituary

N Y Times p1+ O 6 '64

JELLINEK, ELVIN M(ORTON) Aug. 15, 1890-Oct. 22, 1963 Authority on alcoholism research; director of the Yale University School of Alcohol Studies (1941-50); research associate at Institute for the Study of Human Problems (1962-63); visiting professor of psychiatry at Stanford University (1962-63). See *Current Biography* (May) 1947.

Obituary

N Y Times p41 O 23 '63

JOHNSON, CLAUDIA ALTA (TAYLOR) Dec. 22, 1912- The wife of the President of the United States

Address: The White House, Washington, D.C.

Thirty-one First Ladies have preceded Claudia Alta Johnson in the White House, but it is unlikely that any of them surpassed her in versatility and in experience of political and social life in Washington. She has always played a significant role in the career of Lyndon B. Johnson, who had served for twenty-four years in Congress and for three years in the office of Vice-President before succeeding John F. Kennedy as President in November 1963. In Washington and in her native Texas, at the LBJ Ranch, her hospitality in entertaining national and international dignitaries has made her a celebrated hostess. When Johnson ran as Democratic candidate for the Vice-Presidency in 1960, she campaigned with him across the country, and later she accompanied him on goodwill missions around the world. Also a successful business woman, Mrs. Johnson within twenty years developed a small, debt-ridden radio station in Austin, Texas into a multimillion dollar radio and television broadcasting corporation.

Lady Bird Johnson was born Claudia Alta Taylor in an antebellum brick mansion in Karnack, a quiet, remote town of 100 inhabitants in northeast Texas, on December 22, 1912, the youngest in a family of three children. She acquired the name Lady Bird at the age of two when Alice Tittle, her Negro nursemaid, described her as being "as purty as a lady bird." She may later have preferred Claudia Alta, but, she says, "Long ago I made my peace with the nickname."

Her father, Thomas Jefferson Taylor, a prosperous landowner and merchant of English descent, was the proprietor of cotton gins and of a general store that bore the sign "T. J. Taylor, Dealer in Everything." Her mother, Minnie Lee (Patillo) Taylor, belonged to a patrician Alabama family of Scottish and Spanish extraction. A woman of cultural and humanitarian interests, she believed in integration, advocated women's suffrage, and filled the shelves of the "Brick House" library with the books, both popular novels and classics, that provided the basis of her daughter's education.

Eleven years younger than her brother Thomas and eight years younger than her brother Antonio, both of whom were often away at boarding school, Lady Bird had a rather lonely childhood. Her mother died when she was five, and she was thereafter cared for by her Aunt Effie, who moved from Alabama to preside over the "Brick House." The many summer vacations that the young girl enjoyed with relatives in Alabama may account for her later attachment to the not-too-profitable farmlands that she inherited from her mother's family.

Reading, horseback riding, and walking in the woods were Claudia Taylor's childhood pastimes. During her last two years in public high school she drove her own car to and from Marshall, some eighteen miles from Karnack. She was an excellent student but so reticent that, she has said, she felt she would rather have caught small pox than deliver the valedictorian or salutatorian address. To her relief, she ranked only third in her class. Graduating at the age of fifteen, she attended St. Mary's Episcopal School for Girls in Dallas, a junior college, for two years before she entered the University of Texas in Austin. She obtained her B.A. degree in 1933 with honors in the top ten of her class and then remained at the university to study journalism—and typing and shorthand, skills that she later found often useful. She was elected to Theta Sigma Phi, the honorary journalism society, of which she became secretary, and in 1934 was awarded a bachelor's degree in journalism.

A few months after she had left the University of Texas, Claudia Taylor was introduced to Lyndon B. Johnson in the office of a mutual friend in Austin. Her reaction to the encounter has often been quoted: "I knew I'd met something remarkable, but I didn't know quite what." Johnson, a former schoolteacher, was at that time the executive secretary to United States Representative Richard M. Kleberg of Texas, an owner of the King Ranch. The following day Johnson proposed marriage, but he had to wait two months before he won the consent of Lady Bird, who describes herself as "a prudent person." They were married on November 17, 1934 at St. Mark's Episcopal Church in San Antonio, Texas and honeymooned in Mexico.

Wide World

CLAUDIA ALTA JOHNSON

For almost a year the Johnsons lived frugally in a small apartment in Washington on the $267 monthly salary of a Congressional secretary, of which Lyndon Johnson kept $100 to make payments on his car and to meet his expenses as a law student at Georgetown University. When Johnson was appointed state administrator for Texas of the National Youth Administration in 1935, the couple moved to Austin. Early in 1937 he ran successfully against nine other candidates for a seat in Congress vacated by death. Mrs. Johnson had financed his campaign by borrowing $10,000 against her $67,000 inheritance from her mother. The Congressman later repaid the loan at the rate of $300 a month from his $800 salary.

In 1941-42, while her husband was serving in the Navy, Mrs. Johnson managed his Congressional office in Washington. She worked without salary, but was compensated by a feeling of achievement that gave her the confidence to venture into business. Because of her interest in journalism, she had for some time wanted to become the owner of a newspaper, but in 1943 she saw the opportunity to buy instead a small radio station, KTBC, in Austin. With $21,000 from her mother's estate and a $10,000 loan from the bank, she bought the station, took over its debts, and worked full time on its problems of management and operation until, within six months, the station began to show a profit.

JOHNSON, CLAUDIA ALTA—*Continued*

After she returned to Washington she continued to keep a close watch over the development of her investment.

When Representative Johnson became a candidate for the United States Senate in 1948, his wife for the first time took an active part in his campaigning. She organized a group of women to work in his behalf, made speeches in many parts of the state, and telephoned everyone listed in the Austin phone book. Johnson won by a margin of eighty-seven votes and went on to become eventually the most powerful leader in the history of the Senate. During 1955, when he suffered a heart attack, he relied on his wife not only for personal care, but for liaison work with his staff in managing the work of his office and to keep him informed of events in the capital and the nation.

Her marriage to Lyndon B. Johnson, an exceptionally outgoing man, had helped Lady Bird Johnson to overcome much of her shyness, but she still felt inadequate when asked to make a speech. In 1959 she enrolled in the newly formed Capital Speakers' Club and soon developed into a capable public speaker. Later, wanting to learn to speak a foreign language well, she became an enthusiastic student in a Spanish conversation class. Her training in public speaking proved particularly helpful in 1960, when her husband campaigned for the Vice-Presidency on the Democratic ticket with John F. Kennedy, the Presidential candidate. Traveling 35,000 miles throughout the country, she addressed hundreds of women's groups, held many press conferences, and made frequent television appearances. Both during the campaign and for several months afterward, she substituted for Jacqueline Kennedy, who gave birth to a son in November 1960.

One of Mrs. Johnson's major duties as wife of the Vice-President was to help entertain foreign governmental leaders visiting the United States. To meet this obligation the Johnsons bought from Perle Mesta a luxurious French château in Washington. They changed its name, "Les Ormes," to the English equivalent, "The Elms." In Texas they also entertained lavishly at the rambling LBJ Ranch, near Johnson City, which they had bought in 1951. The ranch, like "The Elms," has a heated swimming pool and piped-in music by Muzak in every room. A landing strip, which handles fairly large-sized planes, mitigates the isolation of the ranch.

During almost three years as Vice-President, Johnson traveled more than 120,000 miles with his wife to represent the United States government in thirty-three countries. On their first trip abroad as representatives of President Kennedy, they attended the independence celebration in Senegal. They later made goodwill visits to Asia, the Middle East, the Scandinavian countries, South America, and other parts of the world. In Washington, between tours, Mrs. Johnson fulfilled the hundreds of engagements required of women prominent in public life, sponsoring fund-raising drives and serving as patroness of cultural and humanitarian undertakings. One of her duties as the wife of the Vice-President was to head the Senate Ladies' Red Cross unit.

The assassination of President Kennedy in Dallas on November 22, 1963 changed the lives of the Johnsons suddenly and dramatically. Mrs. Johnson, who had been in the Presidential caravan when Kennedy was shot, stood at her husband's side shortly afterward in the cabin of a plane at the airport as he was being sworn into the office of President. The Johnson family moved into the White House in early December, and Mrs. Johnson took over the supervision of the 132-room mansion, whose staff of seventy-five now included the long-time family cook, Mrs. Zephyr Wright, an expert in Southern cooking.

During her first weeks in the White House, Mrs. Johnson was, inevitably, often compared in the press with Jacqueline Kennedy, but by the end of six months because of her interest in social, political, and economic problems, she was being more frequently compared with Eleanor Roosevelt. In January 1964 she had made an inspection trip to depressed areas in Pennsylvania and in May had accompanied her husband on a tour of other impoverished parts of the Appalachian region. To encourage the participation of women in public life she gave White House luncheons honoring "women-doers" in various fields—a reflection in some measure of her own appreciation of cultural and intellectual achievement. She paid tribute to Eleanor Roosevelt in April 1964 in New York at the first anniversary of the Eleanor Roosevelt Memorial Foundation. On that occasion Adlai E. Stevenson described her as a "First Lady whose hopes, like Mrs. Roosevelt's, are boundless and whose compassion is as deep." Among Mrs. Johnson's recent honors are degrees from Texas Woman's University and Radcliffe College.

After making a detailed study of the Johnson family fortune the researchers of *U.S. News & World Report* (May 4, 1964) concluded that Mrs. Johnson is "a careful, shrewd and very successful businesswoman," who ran a small investment up to considerably more than $6,000,000 in a little more than twenty years. "This," reported the researchers, "is a success which Mrs. Johnson scored on her own." Most of her wealth is derived from radio and television broadcasting in Texas. She and her daughters own 84 percent of the Texas Broadcasting Corporation, whose name was changed from the LBJ Company of Austin soon after Johnson became President.

In addition to their ranch house, the Johnsons own about 4,000 acres of grazing land in Texas and livestock valued at $50,000. Mrs. Johnson's 3,600 acres of timberland in Alabama brought a profit in 1963 of only $284. In May 1964 in reply to charges of some Republicans that she was harboring poverty on her Alabama land, she said she was glad that others besides herself were becoming concerned about her tenant farmers and that if there had been thirty years ago an antipoverty bill, such as her husband now proposed, "these former cotton farmers would have been retrained to a new skill, rather than remaining on in an economy that time has passed by." Most of the Johnson holdings were placed in the hands of trustees in late 1963, to avoid possible conflict of interests, and will remain there as long as Johnson is President. Their château in Washington was recently sold for $325,000.

Some press commentators see a contrast between Mrs. Johnson's business acumen and the folksiness of her personality: her greeting of "Howdy" and her farewell of "Y'all come back real soon." Most of the reporters who have dealt with her directly over the years have testified to her tact and consideration. Her graciousness and compassion in urging Mrs. Kennedy to take her time in moving out of the White House is said to be characteristic: "I wish to heaven I could serve Mrs. Kennedy's happiness. At least I can serve her convenience." Mrs. Johnson has dark-brown hair and brown eyes, is five feet four inches tall, and weighs 110 pounds. She wears a size ten dress and prefers bright colors. She follows, rather than sets, fashion.

The Johnsons have two daughters: Lynda Bird, born on March 19, 1944, and Luci (originally Lucy) Baines, born on July 2, 1947. Whatever the pressure of her other interests, the rearing of her children has always been a first concern of Mrs. Johnson. She and her daughters are Episcopalians; Lyndon Johnson is a member of the Christian Church. When she was asked in late 1963 what she conceived to be her role as First Lady, she said, "I will try to be balm, sustainer and sometimes critic for my husband. I will try to have my children look at this job [of the President] with all the reverence it is due, to get from it the knowledge their unique vantage point gives them, and to retain the light-heartedness to which every teen-ager is entitled. For my own self, my role must emerge in deeds, not words."

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JOHNSON, HOWARD A(LBERT) Oct. 8, 1915- Clergyman

Address: Cathedral Heights, New York 25

When the Reverend Howard A. Johnson was appointed the canon theologian of the Episcopal Cathedral of St. John the Divine in New York City in 1954, he became the first American within the Anglican communion to hold such a canonry. An authority on the nineteenth-century Danish philosopher Sören Kierkegaard, Johnson is also becoming known for his outspoken observations on the future of Christianity in a world where non-Christians are gaining in numerical strength and international power.

Blackstone
—Shelburne New York

REV. DR. HOWARD A. JOHNSON

Howard Albert Johnson was born in Atlantic, Iowa, on October 8, 1915, to Mark Peter and Jessie (Howard) Johnson. His father, an electrician, was of Danish descent, and his mother came of English and Irish stock. He has one sister, now Mrs. H. Russell Newlon. During Johnson's childhood the family moved to California, where he attended Phineas Banning High School in Wilmington and Corona High School in Corona. His interests outside the classroom at this time were oratory, debate, dramatics, forestry, and hiking.

Completing his high school course in 1932, Johnson enrolled in Riverside Junior College in southern California. He later transferred to the University of California at Los Angeles, where he majored in political science and minored in economics and modern languages. A variety of jobs, as a dishwasher, butler, typist, and secretary, helped him to meet some of his college expenses. In 1936 he obtained his B.A. degree from U.C.L.A. He had been planning to enter graduate school to prepare for a government career in the foreign service, but on the eve of his graduation, he suddenly announced that he would seek ordination in the Episcopal Church instead.

Although Johnson's decision for a religious vocation was unexpected, it climaxed a long quest for a place in organized religion. He has told the story of his quest in a short autobiography published in *Modern Canterbury Pilgrims* (Morehouse, 1956). Neither his parents nor his other relatives were churchgoing people, but he credits members of his family with teaching him "that a wide compass of authentic existence and genuine idealism is possible outside Christianity." As a boy he occasionally went to Sunday school and church because his friends went, and at the age of twelve he was baptized in the Presbyterian Church. For the next three years he attended services regularly. His friendship with a devout

JOHNSON, HOWARD A.—*Continued*

Roman Catholic girl led him to study the various forms of Christianity and other religions. He has described his state of mind as a high school senior: "Although I now doubted the existence of God, I continued to believe—as I have always believed—that without God we are sunk."

During his first two years in college Johnson acquainted himself with the services and doctrines of many religious denominations. As a result of this "ecclesiastical shopping" he decided to make what he now describes, in Kierkegaardian terms, as a "leap of faith." In reviewing his decision, he has said, "Without then knowing the words, I knew the reality": Christianity asks people to believe nothing that is contrary to reason but requires that they believe some things above reason, "which can be proved, if at all, only by the experiment of life." Since he felt that Christians must belong to a community of believers, he also selected a church, finally choosing the Anglican because he found it "a community with Apostolic order and Catholic faith where the individual is encouraged to think." He was confirmed midway in his college course, and after graduation he enrolled in the Protestant Episcopal Seminary in Virginia.

Soon after entering the seminary, Johnson was again beset by religious doubts. He was ready to abandon his training when he discovered Kierkegaard's *Philosophical Fragments*. The work of this religious existentialist, who is noted for his defense of subjectivity as the only means of finding religious truth, assured his conversion. "It was from Kierkegaard that I learned the point of view which enabled everything I was being taught in seminary to fall into place and to make eminent good sense," Johnson has said. He completed his training and received a Bachelor of Divinity degree *cum laude* in 1939.

Johnson was ordained a priest in the Protestant Episcopal Church in 1940 and for two years held pastorates in California, first as vicar of St. Andrew's Mission in Elsinore and then as curate of All Saint's Church in Pasadena. In 1941-42 he undertook graduate study in philosophy at Princeton University, where he was also assistant chaplain to Episcopalian students. When he left Princeton he became assistant minister of St. John's Church on Lafayette Square in Washington, D.C.

In *The Roosevelt I Knew* (Viking, 1946), Frances Perkins related two incidents of Johnson's three-year stay in Washington. Meeting Mrs. Eleanor Roosevelt at a Young People's Club in February 1944, he was invited to dine at the White House. During his evening with the Roosevelts, he launched into a discussion of Kierkegaard's philosophy and its influence on modern theology. President Franklin D. Roosevelt, until then unfamiliar with the philosopher, "asked many questions, jotted down names of books by Kierkegaard, kept Johnson . . . late, and listened more than he talked." Later the President told Miss Perkins that Kierkegaard "explains the Nazis to me as nothing else ever has." The second incident occurred when Johnson arranged the services at St. John's for the March 1944 anniversary of Roosevelt's inauguration. To "the usual intercessions and blessings" he added "Prayer for Our Enemies," written by the Archbishop of Canterbury at the beginning of World War II. He had been advised against using the prayer, but when he submitted his service to the White House it was approved and "for this particular prayer the President had written in the margin in his own hand, 'Very good—I like it.' "

From 1946 to 1948 Johnson attended the University of Copenhagen, studying philosophy and theology as a fellow of the American-Scandinavian Foundation. On his return to the United States he enrolled at the Union Theological Seminary in New York City, from which he received a Master of Sacred Theology degree *summa cum laude* in 1949. He then accepted an appointment at the University of the South in Sewanee, Tennessee, where he taught from 1949 to 1953 as assistant and later as associate professor of theology. During these four years he returned to Denmark for further study each summer except 1952, when he lectured on Kierkegaard at twenty-two Japanese universities and colleges — Christian, Buddhist, Shinto, and secular. His lectures were translated and published in Japan in 1953.

During the academic year of 1953-54 Johnson was a visiting fellow at St. Augustine's, the Central College of the Anglican Communion in Canterbury, England. There he met members of his church from all over the world and was deeply impressed by their diversity in language, race, culture, and nationality. In his autobiography for *Modern Canterbury Pilgrims*, written while he was at St. Augustine's, he asserted that Anglicanism needed "accurate and up-to-date knowledge of the situations actually obtaining in each culture and country where the Church is at work." A few years later he acted upon this recommendation, undertaking an unofficial survey of Anglicanism throughout the world. Meanwhile, he returned to the United States and in 1954 assumed his present post in New York as canon theologian of the Cathedral Church of St. John the Divine. He was also adjunct professor of religion at Columbia University from 1954 to 1958.

In October 1959 Canon Johnson embarked on his two-year, eighty-country journey around the globe, to all the provinces of the Anglican communion except China. His observations, reported in *Global Odyssey* (Harper, 1963)—which he described as "a fat tome, heavy enough to serve as a paperweight in a hurricane"—left him concerned but optimistic. Ted Morello, who interviewed him for the New York *World-Telegram and Sun* (September 7, 1963), quoted him as warning that "Christianity is being outpaced, outdistanced, and outbred" and is in danger of becoming "a minority movement with a diminishing capacity to influence culture and history." However, Canon Johnson also had found a "tremendous reservoir of good will" for his religion in Asia and Africa, and he hopefully suggested that it might strengthen its position by achieving a balance between "the universality of the Gospel and indigenization."

The Canon's concern to preserve Christianity is based on his conviction that non-Christian religions have grasped only part of the truth, and "where only part is known," he wrote in *Global Odyssey*, "it comes to be overlaid with human conjecture and human error." He also sees danger looming in secularism. In September 1955 he wrote in an article for *American-Scandinavian Review* that Kierkegaard's "most prophetic political insight" was his understanding "that the real trouble with secularism is that man can never remain merely secular . . . the trajectory of man's fall is from theism to humanism to materialism." Ultimately, man would invent a new absolute to replace God, and Kierkegaard "had learned from Hegel that it would be the state . . . that demanded of its citizens uncritical allegiance, unconditional obedience, religious devotion, and self-immolation." Johnson is the editor of a 1959 edition of Kierkegaard's *Either/Or* (Doubleday) and is co-editor, with Niels Thulstrup, of *A Kierkegaard Critique* (Harper, 1962).

Articles by Canon Johnson have also been published in *Theology Today* and the *Anglican Review*. He collaborated with Dean James A. Pike on *Man in the Middle; Conversations of a Tempted Soul with Two Voices on the Seven Deadly Sins* (Seabury, 1956) and contributed to *Sons of the Prophets* (Princeton Univ. Press, 1963). He was editor of *Preaching the Christian Year* (Scribner, 1957), by Hughell E. W. Fosbroke and others, and of *This Church of Ours* (Seabury, 1958), by Stephen F. Bayne, Jr., and others. TV audiences throughout the nation saw and heard Canon Johnson on the *CBS Reports* documentary show "The Great American Funeral" in October 1963, when he took part in a discussion of the controversy over the high cost of funerals in the United States. Commenting on the program in the New York *World-Telegram and Sun* (October 24, 1963), Harriet Van Horne described him as "an articulate man with a stock of droll anecdotes" who offered "a dissenting but well-tempered view of morticians."

Canon Howard A. Johnson is unmarried. He has hazel eyes and dark-brown hair that he says is "fast turning gray," is five feet ten inches tall, and weighs 140 pounds. An honorary Doctor of Divinity degree was awarded to him in 1956 by Upsala College. He is a member of the Society for Theological Discussion and is a corresponding member of the Sören Kierkegaard Society of Copenhagen. He favors the Democratic party.

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JOHNSON, J(OHN) MONROE May 5, 1878-July 1, 1964 Civil engineer and government official; Assistant Secretary of Commerce (1935-40); director of the Office of Defense Transportation during World War II; chairman of the Interstate Commerce Commission (1949 and 1953-56). See *Current Biography* (February) 1945.

Obituary

N Y Times p21 Jl 3 '64

JOHNSON, LADY BIRD *See* Johnson, C. A.

JOHNSON, LYNDON B(AINES) Aug. 27, 1908- President of the United States
Address: The White House, Washington, D.C.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

Within the memory of most Americans no President of the United States has taken office under more stirring and dramatic circumstances than President Lyndon B. Johnson. He was sworn in to succeed President John F. Kennedy on the afternoon of November 22, 1963, about a half hour after Kennedy had died from an assassin's bullet in Dallas, Texas. Administered his oath of office aboard the Presidential plane just before returning to Washington, Johnson became the nation's thirty-sixth President. He was the eighth Vice-President to succeed to the Presidency through the death of an incumbent. Thoroughly prepared to assume his new responsibilities, he had been kept closely informed on all important policy matters during almost three years as Vice-President. Earlier he had acquired an intimate knowledge of the government in more than twenty years on Capitol Hill—from 1937 to 1948 as the Representative from the Tenth Texas Congressional District and from 1948 to 1961 as a member of the Senate, where he became the powerful Democratic floor leader. In Congress he was known as a moderate, with ties to both the liberalism of the Roosevelt era and the conservative politics of his native Texas.

The genius for persuasion and compromise that distinguished Johnson in the Senate has proved effective in the Presidency also. At the time of President Kennedy's death, the civil rights bill, the tax cut, and other New Frontier legislation appeared to be hopelessly stalled in Congress. During his first months in office President Johnson performed the minor miracle of pushing Congress to enactment of the Kennedy measures. That task done, he successfully pressed for passage of the antipoverty bill, the first step in his own Great Society program. At the election of November 3, 1964 President Johnson defeated the Republican Presidential candidate, Senator Barry M. Goldwater, by an electoral vote of 486 to 52.

Lyndon Baines Johnson, the eldest of five children of Samuel Ealy Johnson, Jr., and Rebekah (Baines) Johnson, was born on August 27, 1908 on his parents' farm between Stonewall, Texas and Johnson City, Texas. He has one brother, Sam Houston Johnson, and two sisters, Rebekah Luruth, now Mrs. Oscar Price Bobbitt, and Lucia Huffman, now Mrs. Birge Davis Alexander. Another sister, Josefa Hermine, who married James B. Moss, is no longer living. His father was a farmer and state legislator, and his mother was a former elocution teacher. Among Lyndon Johnson's ancestors are ministers, journalists, cattlemen, public servants, schoolteachers, a signer of the Texas Declaration of Independence, and a co-founder of the D.A.R. Johnson City (population 650) was founded by Samuel Ealy Johnson, Sr., in the 1850's. On both sides of the family Johnson is of British ancestry.

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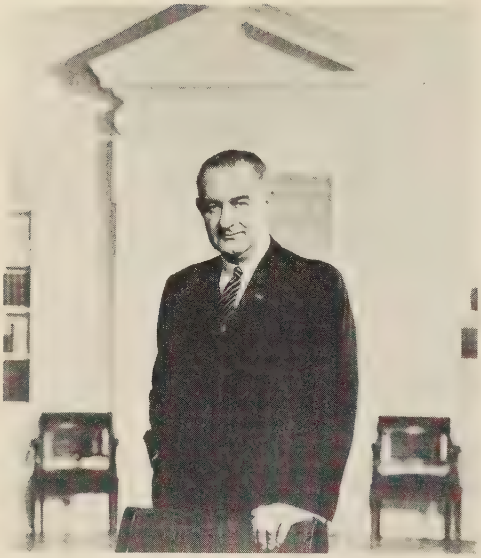

Wide World

LYNDON B. JOHNSON

A good, if somewhat reluctant, student in local public schools, Lyndon Johnson took part in debating at the Johnson City high school, from which he graduated as the president of his class of seven students in 1924. Tired of schoolwork, he "ran away" from home to California and supported himself by washing dishes, waiting on tables, and doing seasonal work. Although he finally hitchhiked home, he was still not ready to go to college as his parents wanted him to, and he got a job on a road gang near Johnson City. In February 1927 he at last enrolled at the Southwest Texas State Teachers College in San Marcos.

Because money was scarce, Johnson worked his way through college as a janitor and as secretary to the college president and took one year off (1928-29) to teach elementary school in Cotulla, Texas. He managed nevertheless to graduate with the B.S. degree in August 1930, after having majored in history and social science, starred in debating, edited the campus newspaper, and founded a new campus political group. Johnson's first post-college job was as a teacher of public speaking and debate at a Houston high school.

After campaigning for Richard M. Kleberg in a special Texas election of November 1931, Johnson went with him as secretary when Kleberg was sent to the House of Representatives. In Washington, Johnson met his father's old friend Sam Rayburn, who was rising to power in the House, and he did all he could to absorb knowledge of the men and operations of Capitol Hill. A personal triumph was his election as speaker of the "Little Congress," a seniority-regimented organization of Congressional secretaries, after only one year in Washington. In 1935-36 he attended classes at the Georgetown University Law School.

President Franklin D. Roosevelt appointed Johnson state administrator for Texas of the National Youth Administration in August 1935. The Texas NYA, which helped 30,000 young people to find jobs or go to school, became a model for other states, and Johnson won the gratitude of thousands of young people who later helped him in his campaigns for election to Congress. Early in 1937 he and nine other candidates ran for a House seat vacated by death, and Johnson won by standing on a New Deal platform, including support of Roosevelt's court-packing plan. Soon after the election he met Roosevelt, who took a liking to him and had him appointed to the House Naval Affairs Committee in his freshman session.

Among the measures supported by Johnson before World War II were the extension of cheap public power through the Rural Electrification Administration, soil conservation projects, a public housing project for his state, and help for Negro farmers in Texas. He urged prompt preparation for war and helped to bring about the construction of a naval air training base in Corpus Christi and shipbuilding yards in Houston and Orange, Texas. He supported the President for a third term. In 1940 he headed the Democratic Congressional Campaign Committee, which assisted more than 150 Democratic Congressional candidates. He himself was re-elected to the House at each election from 1938 through 1946. Although Roosevelt backed him in a special election for a Texas Senate seat in June 1941, he lost to Governor W. Lee O'Daniel by 1,311 votes.

A few days after Pearl Harbor was attacked, in December 1941, Johnson, a member of the Naval Reserve, asked to be called up for active duty. He was the first Representative to don uniform. Posted to San Francisco, he requested overseas assignment and for the next seven months served as the President's special emissary in Australia and New Zealand. Johnson was decorated with the Silver Star for gallantry under fire when a patrol bomber on which he was flying was crippled by Japanese bullets. In July 1942 he returned to Washington on a special Presidential order recalling all Congressmen. During the war his rank was lieutenant commander; he later became a commander in the Naval Reserve, but resigned his commission in January 1964.

On the home front Johnson, as chairman of a Naval Affairs Committee's special investigating subcommittee, fought waste in military manpower and procurement, war plant absenteeism, and favored the 1943 Smith-Connally Labor Disputes Act, which placed restrictions on strikes. He served on the House Committee on Postwar Military Policy in 1944 and 1945, on the House Armed Services Committee in 1947 and 1948, and on the Joint Atomic Energy Committee in 1948. He took part in postwar efforts to stop premature dismantling of the synthetic rubber industry and war plants.

In the summer of 1948 Lyndon Johnson entered the Senate race in the Texas Democratic primary, in which he placed second to former Governor Coke Stevenson. He had spiced his campaign by flying around the state in a then novel helicopter, but he turned to the faster airplane to campaign for the required runoff election and managed to squeeze to victory by eighty-seven votes. Stevenson contested and later supported Johnson's Republican opponent, Jack Porter, but Johnson won the November election. He was re-elected to the Senate in 1954.

Johnson was assigned to the Senate Armed Services Committee (1949-60) and the Interstate and Foreign Commerce Committee (1949-55). He later served on the Finance Committee (1955-57) and the Appropriations Committee (1957-60). In July 1950 he introduced a resolution establishing an Armed Services Committee preparedness investigating subcommittee, of which he became chairman. The subcommittee carried out studies on manpower and industrial mobilization for the Korean conflict and exposed many abuses, reportedly saving taxpayers billions of dollars.

For two Congressional sessions, 1951 and 1952, Johnson was the majority whip, or deputy leader of his party, one of whose principal tasks was to get Democratic Senators on the floor during voting. In January 1953 he was elected Democratic floor leader, becoming the youngest man to hold this post in either party. He automatically assumed chairmanship of three important party bodies: the Senate Democratic Conference (party caucus), the Democratic Policy Committee (which schedules legislation), and the Democratic Steering Committee (which makes party committee assignments). Almost immediately he changed the ways of distributing assignments to allow even freshman Senators to sit on at least one important committee.

The persuasive and energetic direction of Majority Leader Johnson seemed to inspire Democratic party unity and Senate efficiency. "It was generally agreed that Johnson commanded an unusual amount of power as Majority Leader," according to the *Congressional Quarterly Weekly Report* (November 29, 1963). "Johnson's leadership was known for the close tabs he kept on the needs of every Senator and his person-to-person method of dealing with individuals to produce majorities." A *Christian Science Monitor* reporter (August 21, 1958) commented, "[Johnson] is admitted by all to be the most skilled legislative craftsman to appear in the upper house in decades—and he gets things done with a minimum of controversy.' Although Johnson did not hesitate to criticize aspects of President Dwight D. Eisenhower's policies, he urged Democrats to avoid opposition for its own sake and to cooperate with the President, particularly in external affairs. In the late 1950's Johnson's leadership was challenged by some of his party as being too autocratic, but his strength was reaffirmed by 51 to 12 in a test vote among Democratic Senators in January 1960.

Johnson has been criticized by some liberal Democrats as being tied too closely to conservative sectional interests and has been accused of watering down party goals through compromise. According to the rating of the liberal-oriented Americans for Democratic Action, Johnson voted the liberal position only 54 percent of the time in 1957, 67 percent in 1958, and 58 percent in 1959. He consistently voted the pro-Texas position on oil and natural gas bills. Although somewhat restrictive toward labor—he has always favored "strong, effective regulatory legislation to protect Americans from improper labor practices"—he supported successive increases in the minimum wage. Distinctly a moderate in civil rights, he nevertheless is credited with effecting the passage of the first civil rights bills (1957 and 1960) of the twentieth century. Johnson has favored programs for relief of depressed areas, health care for the aged through the Social Security system, extension of Social Security benefits, creation of a Youth Conservation Corps, the National Defense Education Act, slum clearance, and some public housing. He has also voted for liberal defense and foreign aid provisions and for the development of the space program. In 1958 he was chairman of the Special Space and Astronautics Committee and in 1959 and 1960 of the Aeronautical and Space Sciences Committee.

When some Democrats bolted the party line and supported Dwight D. Eisenhower for President in 1952 and 1956, Johnson stood by Adlai E. Stevenson in spite of disagreeing with him on the tidelands issue. Johnson and his allies downed the dissident Democratic faction in 1956, when Johnson won election to head the Texas delegation to the Democratic National Convention. In 1960 Johnson himself was a candidate for the Democratic Presidential nomination, but he was defeated by John F. Kennedy, 806 to 409 votes, at the convention on July 13. Offered the Vice-Presidential spot the next day, Johnson accepted and campaigned energetically for the Democratic platform, including the strong civil rights plank. He undoubtedly helped win the South and the election for the Democrats. He took his oath of office as Vice-President on January 20, 1961. He had also won re-election to the Senate and was sworn in on January 3, but resigned three minutes later.

Many doubts were expressed as to whether Johnson would be able to adapt himself to a second-ranking position after playing such a decisive role in the Senate. The Vice-President, however, described himself as very happy in the job and scrupulously avoided usurpation of any of Kennedy's powers or prerogatives. By a law of April 1961 Johnson replaced the President as head of the National Aeronautics and Space Council. He was also made chairman of the President's Committee on Equal Employment Opportunity, which engineered agreements between the government and more than 100 companies providing for the fair employment of Negroes. Johnson also served on the National Security Council and on its executive committee, established during the 1962 Cuban missile crisis. He took part in policy decisions on that crisis and other important questions. As Vice-President, several times a day he conferred with President Kennedy; he attended weekly White House conferences with legislative leaders, briefing sessions before Presidential press conferences, and Cabinet meetings. Visiting over twenty countries in three years, he augmented his knowledge of external affairs. He was one of the best-briefed Vice-Presidents in history and therefore well-prepared to assume leadership of the nation after the assassination of President Kennedy in Dallas, Texas on November 22, 1963.

Johnson, who was in the Presidential motorcade at the time of the assassination, was sworn in as the thirty-sixth President of the United States at 2:39 P.M. (Eastern Standard Time), about half an hour after John F. Kennedy died. Almost immediately after the ceremony, on the Presidential jet, *Air Force One,* he flew to Washington. "This is a sad time for all people," he said on arrival.

(Continued next page)

JOHNSON, LYNDON B.—*Continued*

"We have suffered a loss that cannot be weighed. . . . I will do my best. That is all I can do. I ask for your help and God's."

In his first message to a joint session of Congress, on November 27, 1963, President Johnson urged that the "ideas and ideals which [President Kennedy] so nobly represented . . . be translated into effective action. . . . Let us here highly resolve that John Fitzgerald Kennedy did not live—or die—in vain." The legislation he mentioned that he wanted passed included the civil rights, tax reduction, aid to education, youth employment, and foreign aid bills. He also pledged frugality in government spending. In his state of the union message on January 8, 1964 he announced an unexpectedly low federal budget for fiscal 1965 of $97.9 billion. In the same speech he announced his "war against poverty."

Domestically in 1964 President Johnson enjoyed extraordinary success in his legislative program. Another of his major triumphs on the national scene was the settlement of a threatened railroad strike in April 1964. In foreign affairs, where his talent was largely untried, he handled explosive situations, such as the naval skirmish in the Gulf of Tonkin in August, with an orderly combination of restraint and power. Johnson was unanimously nominated to run for the Presidency in his own right, with Hubert H. Humphrey as his running mate, by the Democratic National Convention in August 1964, and he was elected the following November.

The poise and energy with which President Johnson took up his new office early reassured Americans of continuity in government. But some worried that his sixteen- to eighteen-hour days (punctuated by many personal conferences and telephone calls) might injure his health. He had suffered a heart attack in July 1955, from which doctors say he recovered completely. The President is six feet three inches tall, weighs about 200 pounds, has a Southern accent, and favors Western-style clothes when he is at home on his 400-acre LBJ Ranch near his birthplace. He gave up smoking after his heart attack. He enjoys swimming, dancing, riding, hunting, fishing, and looking after his prize-winning Hereford cattle.

Johnson belongs to the Disciples of Christ denomination, formally known as the International Convention of Christian Churches; his wife and daughters are Episcopalians. Mrs. Johnson is the former Claudia Alta Taylor, whom he married on November 17, 1934. In addition to the ranch, he and his wife operate 5,000 acres of other land; Mrs. Johnson also controls the Texas Broadcasting Corporation, which owns radio and television stations. The family wealth has been variously estimated at between $3,000,000 and $11,000-000. The Johnson holdings have been placed in trust for the duration of Johnson's tenure in the Presidency. Lyndon B. Johnson and Lady Bird Johnson, as his wife is nicknamed, have two daughters, Lynda Bird Johnson (born on March 19, 1944), and Luci (originally Lucy) Baines Johnson (born on July 2, 1947). The LBJ motif, which delights the President, ran even to the family dog, Little Beagle Johnson, the progenitor of Him and Her. *My Hope for America,* a collection of passages culled from President Johnson's speeches and other statements, was published by Random House in late 1964.

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JUAN CARLOS, PRINCE (hwän cär'lōs)

Jan. 5, 1938- Son of the Pretender to the Spanish throne

Address: Palacio de la Zarzuela, Madrid, Spain.

Prominently present on the reviewing stand beside Generalissimo Francisco Franco during the 1964 May Victory Day Parade in Madrid, marking the twenty-fifth anniversary of the end of the Spanish Civil War, was His Royal Highness, Prince Juan Carlos, a grandson of Spain's last king. Across the boulevard, on a similar reviewing stand beside Franco's wife, sat Juan Carlos' wife, Princess Sophia of Greece. This was the latest in a series of events leading many Spaniards to believe that the prince might one day be their king. Although he was born outside of Spain, at the height of the Spanish Civil War, Juan Carlos began to be groomed at an early age for the position he might someday be called upon to fill. His father, Don Juan, the Count of Barcelona, has a clearer title to the crown, but there is a strong possibility that he may be bypassed by Franco, and that Juan Carlos will be the next occupant of the throne vacated in 1931 by his grandfather, Alfonso XIII.

Spain officially became a kingdom again in 1947, although without a king. Generalissimo Franco, who has governed the nation since 1939, is expected to designate a new king at some future date. The 1947 Law of Succession, which was approved by a national referendum, provides that Franco name as his successor a person of royal blood, Spanish nationality, and Roman Catholic faith, who is at least thirty years of age, and who accepts the present Falangist framework for Spain. In the event of Franco's death or incapacity the king would be named by the already existing Regency Council.

Juan Carlos Alfonso Victor María de Borbón y Borbón was born on January 5, 1938, in Rome, where his parents were living in exile with Alfonso XIII. King Alfonso, who had left Spain in 1931 in the face of antimonarchist election results, died in Rome ten years later after renouncing his rights in favor of his third son, Don Juan de Borbón y Battenberg, who is Juan Carlos' father. (Don Juan is recognized as the legal heir to the Spanish throne since the eldest son, Alfonso, was killed in an auto accident in the 1930's, and the second son, Don Jaime, who lives in Paris, renounced his rights in 1933 for medical reasons.) The marriage of Alfonso

XIII to Victoria Eugénie of Battenberg, a granddaughter of Queen Victoria of England, had brought hemophilia into the family and several of their children suffered from the disease. However, Don Juan, who is known as the Count of Barcelona, is free from it.

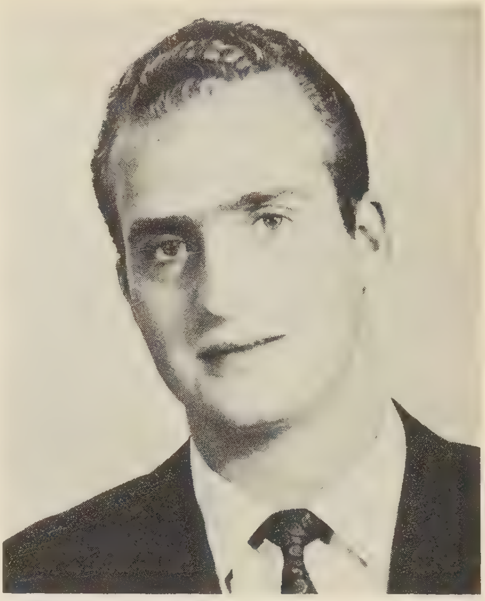
The Countess of Barcelona, Juan Carlos' mother, is Doña María de las Mercedes de Borbón y Orléans, Princess of the Two Sicilies. She was born in Spain and is distantly related to her husband through the Spanish Bourbon line. The couple live in Estoril, Portugal, at the Villa Giralda with their daughters, the Infantas Margarita and María del Pilar. Their second son, the Infante Alfonso, was accidentally killed in 1956.

Juan Carlos, who was baptized by Eugenio Cardinal Pacelli (later Pope Pius XII), spent his early years in Italy and Switzerland with his family. He first came to Spain in 1947, at the age of nine, and was educated, together with eight other boys of Spain's highest nobility, at a private estate near Madrid. There he excelled in English and history but was weak in mathematics. Two years later he entered Madrid's oldest preparatory school, the Instituto San Isidro, where, in accordance with his father's instructions, he received the same treatment as any other student.

Meanwhile, Franco, whose resentment of Don Juan's suggestion, in 1945, that he step down as leader of the country is common knowledge, took an increasing interest in Juan Carlos' education. He is convinced that only a man surrounded by the realities of present-day Spain and aware of her problems and aspirations could make a successful king and feels that the Count of Barcelona is out of contact with contemporary Spain. Franco furthermore fears that Don Juan's liberal, British-influenced background might only bring about a return to the chaos that reigned in the multiparty political life of the late nineteenth and early twentieth centuries. Franco thus decided to groom Don Juan's son, Juan Carlos, for the role of king.

Upon his graduation from San Isidro, Juan Carlos was taken on a personal tour of the royal residence in Madrid, the Palacio de Oriente, by Generalissimo Franco. A meeting between the Caudillo and Don Juan in December 1954 resulted in an agreement that Juan Carlos was to receive a complete military education. The Duke de la Torre, an austere but highly cultivated old soldier, was appointed as his personal tutor and supervised all of his activities. In preparation for admission to the Academia General Militar at Saragossa, Juan Carlos attended the Navy Orphans' College, where he maintained a rigid schedule. After passing entrance examinations in the fall of 1955 he became the first royal prince to study at the Saragossa academy.

The untimely death of his younger brother Alfonso, who accidentally shot himself with a pistol, profoundly shocked Juan Carlos, who for a time considered entering a monastery. He was persuaded to continue his military studies, however, and in 1957 he received his sabre and the equivalent of a lieutenant's commission in the Spanish Army from the Saragossa Military Academy, graduating third in a class of 271.



Wide World

PRINCE JUAN CARLOS

During May of 1958, while he was a midshipman in the Spanish Navy, studying at the Naval College at Marin, Juan Carlos made a visit to the United States aboard the training ship Juan Sebastián Elcano. Although the visit was not official, the Spanish Embassy in Washington received instructions from Madrid that he and his father, who was also in the United States at that time, were to be treated as high representatives of their country. This policy was similarly adopted by the United States government. During his four-day stay in Washington Juan Carlos was received by top-ranking administration officials and diplomas, and several parties and receptions were given in his honor. Joined by his father in New York, Juan Carlos was received by Mayor Robert F. Wagner and by Francis Cardinal Spellman, and made private visits to various landmarks of the city. Throughout his stay in the United States, the Prince impressed those who met him with his poise and charm.

After he graduated from the Naval College with the rank of lieutenant, Juan Carlos entered the Spanish Air Academy at San Javier. In May 1959 he took part in the annual Victory Day parade in Madrid, as a member of the Air Academy color guard. Although care had been taken to avoid advance press publicity about his presence in the two-hour military review, the public broke into cheers on seeing him pass. According to correspondent Benjamin Welles of the New York *Times* (May 4, 1959), the ovations given the Prince exceeded those given Franco himself on his arrival, although some dissident Falangists demonstrated public opposition to a revival of the monarchy at the end of the parade.

(Continued next page)

JUAN CARLOS, PRINCE—*Continued*

Upon graduating from the Air Academy in 1960 Juan Carlos had completed four and one half years of military training and had become the first Spanish officer to hold lieutenant's commissions in all three of the country's armed services. In the early months of 1960 Don Juan and Franco discussed the choice of a university where Juan Carlos would complete his studies. It had been rumored that the Count of Barcelona had become dissatisfied with Franco's plans and intended to send his son to Louvain in Belgium or Bologna in Italy instead of to a Spanish university. After deciding against the University of Salamanca, the two men and their advisers finally agreed that the Prince would take a two-year program in law and letters at the University of Madrid, that he would live at the nearby Zarzuela Palace, and that he would be guided by an eight-man education board approved by his father.

Juan Carlos' engagement to Princess Sophia, daughter of King Paul of Greece, announced in September 1961, immediately gave new hope to the monarchist cause. The Caudillo was reportedly pleased that the Prince would marry into a reigning royal family. The couple's wedding in Athens on May 14, 1962 was the biggest international social event of the year. A glittering assembly of royalty and nobility from all over Europe crowded the Greek capital and several thousand Spanish monarchists chartered two special liners to sail to Greece for the occasion.

The marriage consisted of two ceremonies: the first was held in the Roman Catholic Cathedral and the second, presided over by the Primate of Greece, took place in the Greek Orthodox Cathedral. Juan Carlos' grandmother, Queen Victoria Eugenie, reportedly intervened personally with Pope John XXIII to obtain the permission to celebrate the wedding ceremonies in the two rites. After the wedding the couple spent several months traveling around the world. In June 1962, after the Princess was received into the Roman Catholic Church, they had an unusually long, forty-minute audience with the Pope. Later, on a visit to the United States, they were welcomed by President and Mrs. John F. Kennedy.

Meanwhile, new strains in the relations between the Caudillo and the Count of Barcelona appeared to be developing. Don Juan reportedly insisted that the couple live outside of Spain until Franco recognized the dynastic rights of himself and his son. He is also said to have informed the Franco regime that the period of tutelage begun in 1954 was over. Don Juan was anxious that his son be given a specific role in Spanish public life and officially proclaimed Prince of Asturias, the traditional title borne by the heir to the Spanish crown, which would be tantamount to recognizing Don Juan as king. He finally consented to permit Juan Carlos and Sophia to reside in the Zarzuela Palace. Their first child, a girl, born in Madrid on December 20, 1963, was named Elena María Isabel Domenica de Silos. The christening of the new infanta was held in the Zarzuela Palace in the presence of a number of grandees, as well as the Count and Countess of Barcelona and Generalissimo Franco and his wife and daughter. This cordial encounter between the two men led observers to hope for an early settlement of the succession question.

The marriage of Prince Carlos Hugo of Bourbon-Parma to Princess Irene of Holland has revived the old Carlist party claims to the Spanish throne. It has also been suggested that, although Don Juan himself might constitutionally succeed to the throne, it would perhaps be more difficult to give the crown to his son Juan Carlos directly without first offering it to the two sons of Don Jaime. Prince Juan Carlos has said on several occasions that he considers his father king, and his loyalty to his father is well known. In view of this, some observers have speculated that the Count of Barcelona might be proclaimed king but would then abdicate in favor of Juan Carlos.

H.R.H. Prince Juan Carlos, or Juanito as he is familiarly known, is six feet three inches tall, weighs 180 pounds, and usually has a deep tan. His hair is wavy and blond, and he has blue-green eyes. He prefers sports to politics and is especially fond of riding, hunting, water-skiing, sailing, fishing, auto racing, hockey, and golf. He speaks several languages well, including English, and enjoys reading magazines in Spanish, Portuguese, French, and Italian. His hobby is collecting phonograph records and cigarette lighters. His wife, Princess Sophia, was trained and graduated as a pediatric nurse at the Metera orphanage near Athens, before her marriage.

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KAHN, LOUIS I. Feb. 20, 1901- Architect; university professor

Address: b. 1501 Walnut St., Philadelphia 2, Pa.; h. 5243 Chester Ave., Philadelphia 43, Pa.

In architectural circles, the name of Louis I. Kahn has been steadily gaining prominence since the early 1950's. Although Kahn has but a few erected buildings to his credit, his completed works—most notably his Richards Research Building at the University of Pennsylvania—have established him as one of the most significant architectural innovators of today, and he has been called a successor to Frank Lloyd Wright. As a teacher and lecturer on architecture at the University of Pennsylvania, Yale, and other institutions, he has exerted a profound influence on young architects.

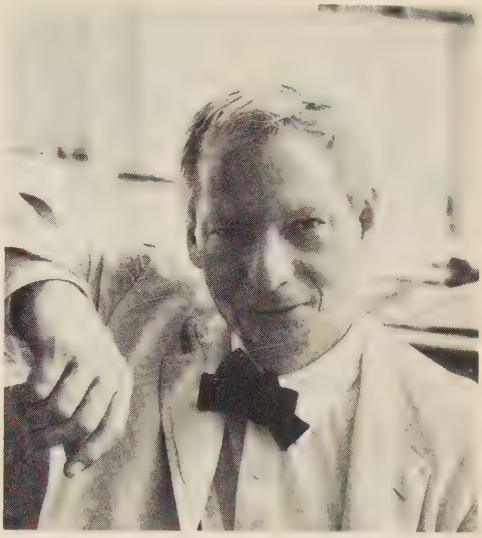
Louis I. Kahn was born on February 20, 1901, on the island of Oesel in Estonia (now the Estonian Soviet Socialist Republic), which was then part of the Russian Empire, to Leopold Kahn, a stained-glass worker, and Bertha (Mendelsohn) Kahn, a harpist. In 1906 the family immigrated to the United States and settled in Philadelphia. As a child, Louis Kahn won awards for drawing and painting, and he also showed promise as a musician. Originally intent upon becoming an artist, he studied drawing, carving, and modeling at the Public Industrial Art School in Philadelphia, from which he graduated in 1917. He also took courses at the Fleisher Memorial Art School and at the Graphic Sketch Club, which he attended until 1920, and he won first prizes in 1919 and 1920 for the best drawings in Philadelphia high schools in competitions sponsored by the Pennsylvania Academy of Fine Arts.

Kahn was first influenced toward choosing a career as an architect when he heard a lecture on Greek and Roman architecture by Professor William F. Gray at the Central High School in Philadelphia. After being offered several scholarships for advanced training, he enrolled at the School of Fine Arts of the University of Pennsylvania from which he graduated with a Bachelor of Architecture degree in 1924. At the University he was particularly influenced by Paul P. Cret, a noted American proponent of the French-inspired Beaux Arts tradition, which combined classicism and eclecticism in architectural design. During the summers of 1921 and 1922 Kahn worked as a draftsman in the Philadelphia architectural firms of Hoffman and Henon and of Hewitt and Ash, and during the school year of 1923-24 he was a teaching assistant at the University of Pennsylvania.

In July 1924 Kahn was employed by John Moliter, the city architect of Philadelphia. There he was put in charge of the drafting and design of buildings for Philadelphia's Sesquicentennial Exposition and worked on city planning studies and municipal buildings. In March 1927 he joined the staff of the architect William H. Lee in Philadelphia, and in April 1928 he went on a trip to Europe, financed with money he had saved from overtime work. The sketches he produced during the year of his European tour demonstrated his attraction for ancient Greek and Roman structures and for Italian Romanesque architecture.

Returning to Philadelphia in 1929, Kahn worked as a designer for Paul P. Cret until 1930, and then for the architectural firm of Zantzinger Borie, and Medary until 1932. His projects at this time included work on the drawings for the Chicago Centennial of 1933 and the Folger Shakespeare Library in Washington, D.C. But architectural commissions dwindled during the Depression, and Kahn, like many in his field, was often without work. During a period of unemployment between March 1932 and December 1933 he organized and directed the Architectural Research Group, an association of thirty unemployed architects and engineers who studied Philadelphia housing conditions, planned housing projects, made city planning and slum clearance studies, and investigated new construction methods. After the federal government initiated the Works Projects Administration to offset unemployment, Kahn served as a squad head in charge of housing studies for the Philadelphia City Planning Commission under the WPA from December 1933 to December 1935.

In 1935-36 Kahn was assistant principal architect and co-designer of the Jersey Homesteads Co-operative Development in Hightstown, New Jersey, a project of the Resettlement Administration. He served as consulting architect to the Philadelphia Housing Authority in 1937 and to the United States Housing Authority in 1939. As part of the Houses and Housing exhibit at the Museum of Modern Art in 1939, Kahn designed the Rational City Plan. Meanwhile, in 1937 Kahn completed his first project as an independent architect—the Ahavath Israel Synagogue in Philadelphia, an unpretentious but not undistinguished structure of brick and stucco.


LOUIS I. KAHN

Associated in private practice with George Howe in 1941-42, Kahn worked on the design of the Pine Ford Area Housing Development in Middletown, Pennsylvania and the Stanton Road Housing Development Project in Washington, D.C. In partnership with Howe and Oscar Stonorov, in 1942-43 Kahn helped to create several federally-sponsored projects, including the Carver Court Housing Development in Coatsworth, Pennsylvania, which has been called one of the best housing projects of World War II. Other projects that Kahn worked on during this period include the Lincoln Road Housing Development in Coatsworth, Pennsylvania and the Pennypack Woods Housing Development in Philadelphia. Among the projects that Kahn took part in during his association with Stonorov from 1943 to 1947 are the Lily Ponds Housing Development in Washington, D.C. and the Willow Run War Town Development in Detroit.

Kahn engaged in independent practice from 1947 until 1953, when he became associated with Douglas Orr. In 1947 he also became visiting critic of architectural design at Yale University, and he soon received a regular appointment there as a professor of architecture, a post he retained until 1957. During this period he emerged into his creative maturity and developed confidence in his own feelings about the nature and design of buildings. Notable among his projects in the late 1940's and early 1950's were the Morton Weiss residence in East Norriton Township, Pennsylvania, the occupational therapy building for the Philadelphia Psychiatric

Hospital, and the Samuel Radbill Building for the same hospital. In the occupational therapy building completed in 1950, Kahn used light steel openwork joists to span the structure, but in later buildings he chose to design only in concrete and masonry. Because of this choice of materials Kahn sometimes lost commissions for buildings that by their nature required spanning with steel.

In 1950-51 Kahn spent the academic year as resident architect at the American Academy in Rome, an institution originally inspired by the Beaux Arts tradition. There he was able to renew his contacts with antiquity in an atmosphere where the principles of the classical and modern in architecture were being reviewed with a new intensity of vision.

Soon after he returned to Yale in 1951 Kahn began work on a new art gallery and design center, the first modern building at the university. The requirements imposed on its design included adaptability, economy, and protection for the valuable art treasures that it was to house. Completed in 1953, it was cited by Frederick Gutheim of the New York *Herald Tribune* (November 28, 1958) as "the outstanding academic building thus far produced by the modern movement in architecture." In the interests of flexibility Kahn left the interior clear, employing movable panels to serve as walls for creating classrooms and exhibit space. Later, after a new gallery regime at Yale had made interior modifications that perverted Kahn's original concept, he regretted that he had not been more assertive in imposing the ordering of spaces so that they could be what they "wanted to be" without the possibility of alteration. In a statement on "Order and Design" which he published in *Perspecta* in 1955, he wrote that "In the nature of space is the spirit and the will to exist in a certain way," and that "design must closely follow that will."

Perhaps the clearest statement of this philosophy that Kahn has made to date is his design of the Alfred Newton Richards Medical Research Building on the University of Pennsylvania campus. When it was completed in 1961, it was honored by a one-building show at the Museum of Modern Art in New York City and was designated in the Museum's official bulletin as "probably the single most consequential building constructed in the United States since the war." In the building there is a clearly visible division of "servant" and "served" areas. A cluster of seven-story laboratory towers form a rough pinwheel around a service tower containing such facilities as elevators, stairs, and air vents.

Ada Louise Huxtable in the New York *Times* (June 11, 1961) characterized the structure as "strong and meaningful . . . strikingly handsome, reaching beyond mere graciousness or elegance for fundamental architectural values." "The words that a careful study of the building inevitably evokes," she wrote, "are old-fashioned terms of morality: honesty, integrity, truth, a dedicated search for the best artistic means to the best functional end." Scientists working in the building have found that it fell short in some respects of providing ideal laboratory conditions, but Kahn, who admits these shortcomings, regards them as incidental hazards. What is important to him is the concept of the structure as a whole.

Kahn believes that all things begin with a "psychic existence-will," and that it is the architect's calling to create a building that "wants to be." The first step is to conceive of an abstract ideal form. By the process of design the architect then translates this harmony of spaces into measurable components, modifying the ideal form to fit circumstantial conditions just as nature modifies the form of a plant by means of environment. The building, after it has gone through the measurable, will be taken over by the spirit of its existence and will have unmeasurable qualities. Vincent J. Scully, Jr., an art historian on the faculty of Yale University, warns that his work is "not for the faint-hearted" but for "wise and courageous clients who are willing to forego the gloss of superficial perfection in order to take part in a sustained and demanding process."

Other projects that Kahn has worked on in recent years include a Jewish community center in Trenton, New Jersey, an AFL-CIO medical center, a United States consulate in Portuguese Angola, a dormitory for Bryn Mawr College, a playground for Riverside Park in New York City, and a school of business management in Ahmedabad, India. He has created models for the Jonas Salk Institute of Biological Studies in San Diego, California and a design for the Mikveh Israel Synagogue in Philadelphia. In April 1963 Kahn was commissioned to design a regional capital for East Pakistan at Dacca, and in March 1964 he was appointed to the design advisory committee for the John F. Kennedy library in Boston.

Since 1957 Kahn has been professor of architecture at the University of Pennsylvania. He has also taught and lectured at Harvard, Princeton, the Massachusetts Institute of Technology, and the University of California. With Oscar Stonorov, Kahn is co-author of *Why City Planning Is Your Responsibility* (1943) and of *You and Your Neighborhood; A Primer for Neighborhood Planning*, published by Revere Copper and Brass, Inc. in 1944. He has contributed many articles on architecture to periodicals. A fellow of the American Institute of Architects, Kahn has served as president of the American Society of Planners and Architects, and as a member of the architectural advisory committee and regional chairman of the Federal Philadelphia Housing Association. Other organizations with which he is associated include the Art Alliance and the Citizens Council on City Planning. Among his awards are a gold medal from the Philadelphia chapter of the American Institute of Architects and a bronze plaque from the Home Builders Association, which he received in 1950, and the Arnold Brunner Prize of the National Institute of Arts and Letters, which was awarded to him in 1960. In 1961 the Graham Foundation for Advanced Studies in the Fine Arts granted him a fellowship, and in 1962 he received the Philadelphia Art Alliance Medal of Achievement and the Philadelphia Arts Festival Award.

Louis I. Kahn married Esther Virginia Israeli on August 9, 1930, and a daughter, Sue Ann, was born to the couple in 1940. A short and wiry man, Kahn has bright blue eyes and an unruly shock of coarse white hair. When he was three years old, he was burned about the face by a flareup of live coals and his cheeks are formed of scar tissue. Despite this deformity, he is an attractive, even a fascinating, personality, and he is said to inspire both love and fear in students. A member of the "T" Square club, Kahn has served as president of its Philadelphia chapter. He belongs to the Jewish faith and has been a citizen of the United States since 1915. Ada Louise Huxtable, writing in the New York *Times* (June 11, 1961), describes Kahn as a mystic, a "poet-philosopher-artist," and a "small, serene man of strong, unconscious magnetism," whose "pronouncements often read like a kind of Zen Architecture." A dedicated man, Kahn often works from early in the morning until late at night. According to his colleagues, he values open discussion and criticism on his projects, although he generally reserves the final decision for himself.

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KAISER, EDGAR F(OSBURGH) July 29, 1908- Industrialist

Address: b. Kaiser Industries Corp., 300 Lakeside Dr., Oakland, Calif.; h. Lafayette, Calif.

As president of the Kaiser Industries Corporation and chairman of the boards of Kaiser Aluminum and Chemical Corporation, Kaiser Steel Corporation, Permanente Cement Company, and Willys Motors, Inc., Edgar F. Kaiser is the second-generation leader of a worldwide billion-dollar industrial empire founded by his father, Henry J. Kaiser. Trained by his father not only to inherit wealth but also to assume the responsibilities that go with it, Edgar Kaiser has worked on Kaiser projects since he was twelve years old. Although he is occasionally criticized for his unorthodoxy by his fellow industrialists, Kaiser's policies in industrial relations, based on his optimistic faith in God and man, have been highly successful.

Edgar Fosburgh Kaiser was born in Spokane, Washington on July 29, 1908, the older son of Henry J. and Bessie (Fosburgh) Kaiser. His brother was the late Henry J. Kaiser, Jr. The family was a closely-knit one, and Edgar Kaiser spent much of his early years in rough road-construction camps in the West, attending local schools wherever the family happened to be. Henry J. Kaiser had joined a Western construction firm in 1912, working first as a salesman and then as manager of road construction projects. By 1914 he had established his own construction firm, the Henry J. Kaiser Company Ltd., and in the next dozen years he built highways, costing millions of dollars, in the Pacific Northwest.

Wide World

EDGAR F. KAISER

Edgar Kaiser was trained by his father literally from the ground up; he accompanied him to construction sites by the time he was ten years old, carried water for a road crew when he was twelve, and later worked as a messenger and clerk on Kaiser projects. At thirteen, while he was delivering material slips to truck drivers, he was severely injured by a truck wheel that crushed his foot. The accident resulted in five operations and compelled him to move about on crutches for the next three years.

In 1927, the same year that Henry J. Kaiser obtained a $20,000,000 road contract in Cuba, Edgar Kaiser entered the University of California. Although he profited from his courses in economics and business administration, campus life did not offer him the challenge of construction work. Consequently, when in 1930 the opportunity arose for him to be construction superintendent on the installation of a natural gas pipeline from Texas to Kansas, a Kaiser project, he left the university, just two months short of graduation. "I talked it over with my father," Kaiser has recalled, "and we agreed that I had learned as much as I could in college and that two months more would not matter." Although he had originally intended to return to the university in the following year, additional construction jobs took preference in his plans, and he never obtained his degree.

In 1932, while Edgar Kaiser was shift superintendent of an excavation crew at Boulder Dam, a concrete bucket fell on the ankle he had injured earlier, and he was confined to crutches again. During his recuperation he went to Washington, D.C. as a representative of the West Coast construction industry in the setting up of National Recovery Administration codes. A five-company combine, the Columbia Construction Company, was established by Henry J. Kaiser in 1934 for the construction of Bonneville Dam, and Edgar Kaiser was made administration manager responsible for the construction of the main spillway. He recalls this as one of the most challenging jobs he ever had.

The Bonneville project was completed in 1938, a year ahead of schedule. From 1938 to 1941 Edgar Kaiser served as administration manager of Consolidated Builders, Inc., which had been established for the construction of the Grand Coulee Dam on the Columbia River, near Spokane, Washington. Meanwhile, Kaiser enterprises were continuing to expand. In 1939 Henry J. Kaiser contracted to supply 24,000,000 bags of cement for the construction of the Shasta Dam in northern California, and since he did not have a cement plant at the time, he built one within a few months. The resulting Permanente Cement Company in California became one of the leading Kaiser enterprises.

In 1940, before the United States became officially involved in World War II, Henry J. Kaiser engaged in war production, building cargo ships for the British Admiralty in association with Todd Shipyards Corporation. Edgar Kaiser played a major role in the establishment of Kaiser shipyards in the Pacific Northwest, and he served as vice-president and general manager of the Oregon Shipbuilding Corporation and of the Kaiser Company, Inc., from 1941 to 1945. After the United States entered the war Kaiser shipbuilding mushroomed; by 1945 the seven Kaiser shipyards had produced nearly 1,500 Liberty ships, constituting about one-third of all American merchant ships turned out during the war. In these shipyards individual ships were assembled from prefabricated parts in as little as four and one-half days. The yards also produced fifty 18,000-ton aircraft carriers.

Other projects established by Henry J. Kaiser to meet wartime needs included a magnesium plant at Permanente, California and a gypsum company that produced building materials. The Kaiser Steel Corporation, established in 1942, was the first steel mill in California and the largest west of the Mississippi. The negotiations with federal authorities for RFC loans to set up these and other Kaiser projects were undertaken by Edgar F. Kaiser, who soon became a familiar and popular figure in Washington.

In 1945 the Kaisers entered a new field—the manufacture of automobiles. After obtaining the giant Ford aviation plant in Willow Run, Michigan on a five-year lease, Henry J. Kaiser, in partnership with Joseph W. Frazer, established the Kaiser-Frazer Corporation in August 1945. Edgar F. Kaiser became its president and general manager, and under his guidance Kaiser-Frazer manufactured almost 300,000 cars in a little over three years, becoming the fourth largest automobile producer in the United States. The entrenched competition proved too difficult, however, and after an uphill battle the Kaisers decided in December 1953 to stop manufacturing passenger cars. Despite its failure, Edgar Kaiser has noted that the Kaiser interests gained considerably from this venture, especially in organizational strength. Meanwhile, in the same year Henry J. Kaiser acquired Willys Motors, Inc., which still produces jeeps, both in the United States and overseas.

As Henry J. Kaiser moved gradually into semiretirement, devoting his main efforts to developing resorts and hotels in Hawaii, Edgar F. Kaiser began to take over as head of the Kaiser corporate empire. In 1954 he moved from Michigan to Oakland, California, where the Kaiser headquarters are located. In early 1956 the Kaiser enterprises were consolidated under a controlling company, the Kaiser Industries Corporation, a public corporation. Edgar F. Kaiser became its president, while Henry J. Kaiser remains chairman of the board. In June 1959 Henry J. Kaiser stepped down as chairman of the boards of the four leading subsidiary firms: Kaiser Steel Corporation, Kaiser Aluminum and Chemical Corporation, Permanente Cement Company, and Willys Motors Inc. Edgar Kaiser, who had previously been president of Willys Motors and vice-president of the other three firms, at this time became chairman of the board of all four organizations.

Edgar Kaiser is also chairman of the Kaiser Gypsum Company, Inc. He serves as president of Kaiser Aircraft and Electronics Division, Kaiser Broadcasting Division, the Henry J. Kaiser Company, Kaiser Engineers Division, Kaiser Engineers International Division, and Kaiser Hawaii-Kai Development Company. He is chairman and president of National Steel and Shipbuilding Company, and the vice-chairman of Kaiser Center, Inc. These and other subsidiary companies operate an ever-increasing number of plants in the United States and abroad. Net earnings of the Kaiser Industries Corporation and wholly owned subsidiaries amounted to $10,364,000 for 1962. The Kaiser Aluminium & Chemical Corporation and subsidiaries had net earnings of $31,151,000 for 1962 and $23,359,000 for 1963.

The worldwide expansion and diversification of Kaiser enterprises within the last decade owe a great deal to Edgar F. Kaiser's initiative. Kaiser Aluminum, the third largest aluminum producer in the United States, led all other American aluminum companies in foreign sales in 1963. It has substantial holdings in aluminum operations in India, Great Britain, Australia, South Africa, Sweden, Argentina, Venezuela, and West Germany. Kaiser affiliates produce steel and manufacture automobiles in Argentina and Brazil. Kaiser mining operations throughout the world produce iron ore, coal, limestone, bauxite, magnesia, limestone, gypsum, sand, and gravel. Edgar Kaiser has taken a special interest in the work of Kaiser Engineers, which grew out of the early Kaiser construction companies and built projects valued at $170,000,000 in 1962. Its projects include steel mills in India, tunnels and dams in Australia, and missile bases and other defense installations for the United States government. Kaiser has personally negotiated with Ghana's Prime Minister Kwame Nkrumah for the construction of a hydroelectric project and aluminum plant on the Volta River.

In his relations with labor and industry Kaiser has not hesitated to break with tradition, and he has on occasion found himself at odds with the National Association of Manufacturers. When a nationwide strike hit the steel industry in July 1959 Kaiser, as one of the twelve leading steel producers, tried to bring about a compromise settlement. When the other steel companies rejected his recommendations, Kaiser made a separate agreement with David J. McDonald, the president of the United Steelworkers of America. In the summer of 1962, when other steel companies raised prices, Kaiser refused to go along, and the other companies backed down. A few months later Kaiser lowered steel prices $12 a ton to remove the differential in steel prices between the Eastern and Western sections of the United States.

A new design in management-labor relations, initiated in 1963 at the Kaiser steel mill in Fontana, California, is the Kaiser Long Range Sharing Plan, developed after three years of planning by a committee composed of three representatives each from Kaiser management, Kaiser employees, and the consumer public. Its provisions include a management guarantee that no worker will be unemployed because of automation, a four-year no-strike pledge, and an agreement under which the three public members of the planning committee would hand down the final decision in case of deadlock. Savings in the costs of labor, materials, and supplies at Fontana, as measured monthly from a 1961 base, are shared one-third by the workers and two-thirds by the company.

In April 1961, Edgar Kaiser was among the fifteen public members appointed by President John F. Kennedy to the President's Committee on Equal Employment Opportunity. In the following month, when President Kennedy created an eleven-member commission to deal with labor-management disputes at missile and space sites, Edgar Kaiser became one of its three members representing industry. Kaiser was nominated by President Kennedy in October 1962 as one of thirteen men to incorporate the privately-owned, government-controlled Communications Satellite Corporation.

The Kaiser Foundation Health Plan, with Edgar F. Kaiser as president, is a prepaid medical plan under a nonprofit trust, set up by Henry J. Kaiser in 1942 to provide good medical care that the average person can afford. The plan has more than half a million members from among Kaiser employees as well as the general public and is looked upon with disfavor by the American Medical Association. Edgar Kaiser takes pride in the fact that five of his six children were born in Kaiser Foundation hospitals. Kaiser is a trustee of the San Francisco Bay Area Council of the Carnegie Endowment for International Peace. He is a director of the Bank of America, the National Industrial Conference Board, and the Stanford Research Institute; and a member of the Commission on the Status of Women, the Business Council on International Understanding, the Wire Association, and the National Association of Secondary Material Industries.

Edgar F. Kaiser and Australian-born Sue Mead were married on August 24, 1932. Her father, an engineer, had been a longtime friend of the family, and Edgar Kaiser proposed to her the day after he met her. The Kaisers have three daughters, Carlyn (Mrs. Raymond Wehle), Becky (Mrs. Martin Drobac), and Gretchen (Mrs. Mowry Baden); and three sons, Edgar, Jr., Henry Mead, and Kim John. A broad-shouldered man of dignified appearance, Kaiser is five feet eleven inches tall and weighs 180 pounds. He divides his time between his business and his family and has closely supervised the education of his children, taking them occasionally along to company board meetings. The Kaisers live in a ranch type house in Lafayette, near Oakland, California, and they have a summer home on Orcas Island, Puget Sound, in the state of Washington. Fond of boating, fishing, and driving his car at high speeds, Kaiser cares little for community social life and does not play golf or visit nightclubs. He travels more than 200,000 air miles a year on business and keeps in close touch with his father in Hawaii. Although he is reputed to be a perfectionist, his associates assert that they would rather work with him than with anyone else.

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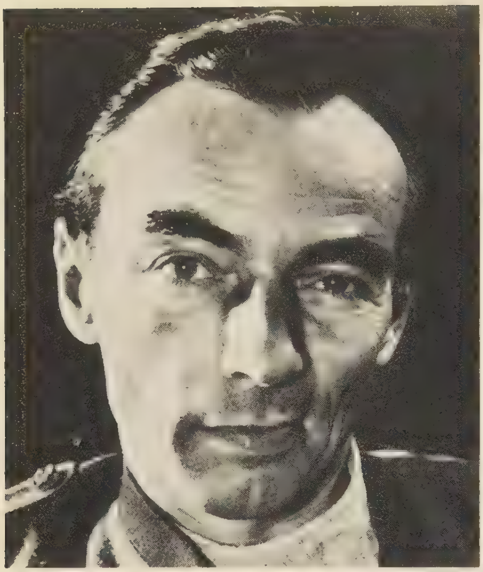
KÄSTNER, ERICH (kĕst′nẽr ā̄′rĭk) Feb. 23, 1899- German writer

Address: b. c/o L. Rosenow, Schellingstrasse 89, Munich 13, West Germany; h. Flemingstrasse 52, Munich 27, West Germany

Although Dr. Erich Kästner is best known internationally as an author of humorous children's books, such as his classic *Emil and the Detectives*, perhaps his most significant role is that of a satirist and social critic. A liberal humanist, Kästner began his literary career as a journalist with the democratic press of Leipzig during the 1920's. In his poems, essays, plays, and novels he presents a simple appeal to human decency and reason against the grim realities of Germany in the decades that followed the end of the First World War. He remains among the most honored and popular of German poets. John Winkelman has written in his monograph *Social Criticism in the Early Works of Erich Kästner* (University of Missouri, 1953): "Rarely has a society in a plain state of dissolution produced a chronicler so inexorable in his analysis, a warner so profoundly and intimately stirred by what he saw, and a healer so genuinely kind of heart—and so frustrated—as was Erich Kästner in the dying days of the German republic."

Erich Kästner was born in Dresden, Saxony on February 23, 1899, the only child of Emil and Ida Amalia (Augustin) Kästner. His father, a harnessmaker, was compelled for economic reasons to give up his own workshop and take a job in a luggage factory. His mother supplemented the family income by taking in boarders, sewing, and working as a hairdresser, and she was the dominant influence in Kästner's early life. After completing his elementary education at a Dresden public school in 1913, Erich Kästner entered the Freiherrlich von Fletscher'sche Lehrerseminar, a teacher training institute, in his home city. He had been influenced in this decision by teachers



German Information Center
ERICH KÄSTNER

who boarded with the family and by the fact that the state provided financial aid to students who prepared for a career in teaching. Although Kästner was an excellent student and generally stood at the head of his class, he was repelled by the militaristic atmosphere that prevailed at the school.

In the summer of 1917 Kästner was drafted into the Imperial army and was assigned to a special company composed of students from institutions of higher learning. The severe training, administered by sadistic noncommissioned officers, left Kästner with a permanent heart ailment, which caused him to be hospitalized for a time. Discharged from the army as a corporal in the artillery in late 1918, Kästner entered the Strehlener Lehrerseminar for completion of his teacher training.

With a broadened outlook on life and a spirit of rebellion against the petty bourgeois pedantry that prevailed in the teaching profession Kästner gave up his plans to become a teacher and decided to study for a higher degree. In 1919 he was admitted to the König-Georg-Gymnasium in Dresden, where he thrived in a more progressive intellectual atmosphere. He had already begun to write poetry during his teacher training period, and while at the Gymnasium he contributed to its student publications. Among his major literary influences were the prose of Gotthold Ephraim Lessing and the poetry of Heinrich Heine and Joachim Ringelnatz.

After a semester at the Gymnasium Kästner was permitted as a war veteran to take a universersity exam, which he passed with distinction. With a special stipend from the city of Dresden, he entered the University of Leipzig, where he lived at a bare subsistence level and avidly studied such subjects as German and French literature, history, and philosophy. He contributed three poems to the publication *Gedichte Leipziger Studenten* that received favorable mention in the local press. In 1921-22 he took additional semesters at the Universities of Rostock and Berlin.

Owing to the inflation of the early 1920's Kästner had to supplement his income while completing his doctoral studies, and in 1922 he became a graduate assistant to Professor Albert Köster. Later he helped to promote the Leipzig fair, and he worked for a time as a bookkeeper for a construction firm. He also did publicity work for newspapers, undertook research at the Zeitungswissenschaftliche Institut, and wrote theater reviews for the local press. In 1923-24 he was employed on the editorial staffs of the periodicals *Die Grosse Welt* and *Das Leben,* and in 1924 he became associate feuilleton editor and drama critic for the *Leipziger Tageblatt* (which later became the *Neue Leipziger Zeitung*). His doctoral dissertation, under the supervision of Professor Georg Witkowski, was entitled *Die Erwiderungen auf Friedrichs des Grossen "De la littérature allemande."* Kästner received his doctorate in 1925.

In the next few years Kästner contributed to liberal newspapers and became well-known in literary circles. He was a contributor to the journal *Tagebuch* and to *Weltbühne,* edited by Carl von Ossietsky, and he wrote a weekly poem for the periodical *Montag Morgen.* In 1927 he was dismissed from his editorial position with the *Neue Leipziger Zeitung* when conservatives objected to his satire. Moving to Berlin, he continued his free-lance activities as a theater correspondent for the *Neue Leipziger Zeitung* and the *Prager Tageblatt,* and he associated with such liberal men of letters as Ossietsky, Kurt Tucholsky, Hermann Kesten, Rudolf Arnheim, Alfred Polgar, and Arnold Zweig.

Kästner's first volume of poems, *Herz auf Taille,* with illustrations by Erich Ohser, was published in 1928. It was followed by additional volumes, *Lärm in Spiegel* (1928), *Ein Mann gibt Auskunft* (1930), and *Gesang zwischen den Stühlen* (1932). His poetry, which he calls *Gebrauchslyrik,* or, poetry with a social purpose (in contrast to purely esthetic verse), belongs to a school known as *Neue Sachlichkeit* (neorealism), which is related to expressionism. John Winkelman wrote in his essay *The Poetic Style of Erich Kästner* (University of Nebraska, 1957): "Kästner's poems presuppose on the part of the reader only the most everyday experience and knowledge; their art as lyric consists in convincingly suggesting a poetical interpretation of seemingly unpoetical experience." Kästner's semi-autobiographical novel *Fabian* (1931; English translation, *Fabian; The Story of a Moralist,* Dodd, 1932) tells of the mounting disillusionment of a young intellectual in the decadent atmosphere of post-World War I Berlin.

In his children's books Kästner addresses the child on his own level, stressing the cultivation of such qualities as honesty, sincerity, and altruism without being excessively didactic. *Emil und die Detektive* (1928; English translation, *Emil and the Detectives,* Doubleday, 1930), which he wrote for the Berlin publishing firm Williams & Co., is the simple story of a boy who, on his first trip to the big city, corners a thief with the help of some new friends. The book was illustrated by the cartoonist Walter Trier, whose drawings for this and other Kästner books became almost as well-known as the books themselves. The story was produced on the stage in 1930; it was filmed by Ufa in 1931, and it has also been filmed in English and Spanish. The book has been translated into more than two dozen languages and is used by students in at least six countries as a textbook for instruction in German.

Other children's books by Kästner include *Pünktchen und Anton* (1931; English translation, *Anneluise and Anton*, Dodd, 1933), which has been dramatized; *Der 35. Mai* (1932); English translation, *The 35th of May; or, Conrad's Ride to the South Seas*, Dodd, 1934), an amusing fantasy story; and *Das Fliegende Klassenzimmer* (1933; English translation, *The Flying Classroom*, J. Cape, 1934), which has been made into a film. His two books of humorous verse for children, *Arthur mit dem langen Arm* and *Das verhexte Telefon*, were both published in 1932. Kästner's drama *Das Leben in dieser Zeit* was presented on the stage and radio in 1929. In 1930 he collaborated in the production of the short film *Dann schon lieber Lebertran.*

Well before the advent of the Third Reich, Kästner had attacked the blind fanaticism and stupidity of the Nazi movement in his writings. When Hitler came into power in 1933 Kästner was tempted to go into exile with many of his friends and associates, but he chose instead the course of "inner emigration." He felt that it was an author's duty to remain as an eyewitness to the important events of the day. Branded as "undesirable and politically unreliable" by the Nazi authorities, Kästner was forbidden to publish in Germany. On May 10, 1933 he stood among the crowds that witnessed the burning of his books, along with those of other authors. For a time the Nazis tried to enlist Kästner's aid in their propaganda efforts, but he refused. In 1934, and again in 1937, he was detained by the Gestapo, but released.

Although Kästner was enjoined from publishing in Germany he continued to write for publication abroad. His main outlet was the Atrium Verlag in Zürich. His writings during the Nazi era include *Emil und die drei Zwillinge* (1934; English translation, *Emil and the Three Twins*, Ungar, 1957), a sequel to his first children's book; *Drei Männer im Schnee* (1934, English translation, *Three Men in the Snow*, J. Cape, 1935), a humorous novel; *Die verschwundene Miniatur* (1935; English translation, *The Missing Miniature, or, The Adventures of a Sensitive Butcher*, Knopf, 1937), an entertaining mystery story; *Dr. Erich Kästners lyrische Hausapotheke* (1936), a "medicine chest" of therapeutic verse; and *Georg und die Zwischenfälle* (1938; English translation, *A Salzburg Comedy*, Ungar, 1957), a novel, which was published in later editions under the title *Der kleine Grenzverkehr.*

After the outbreak of the war Kästner was called up twice for service in the armed forces, but his heart condition permitted him to escape military service. Some of his books filtered back into Germany and his poems were said to have been circulated in the Warsaw ghetto and the French underground during the war. Under a pseudonym Kästner also wrote the script for the popular Ufa film *Münchhausen*, but when in 1942 Hitler found out about his authorship of the script Kästner was forbidden also to publish abroad. When the war ended in Europe in the spring of 1945 Kästner was in Bavaria as a member of a film expedition.

After the war Kästner settled in Munich, where he served from 1945 to 1947 as feuilleton editor of the *Neue Zeitung*, which was licensed by the American military government. In 1946 he founded *Pinguin*, a magazine for young people. He was among the founders, in 1945, of the literary cabaret *Schaubude*, which folded in 1948 owing to lack of finances, and he helped to set up its successor, *Die Kleine Freiheit*, in 1951. Kästner's postwar publications include several volumes of poems, chansons, prose, and epigrams: *Bei Durchsicht meiner Bücher* (1946), *Der Tägliche Kram* (1948), *Kurz und bündig* (1950), *Die kleine Freiheit* (1952), *Die dreizehn Monate* (1955), and *Von Damen und anderen Weibern* (1963).

Kästner's satire on man's failure to achieve world peace, *Die Konferenz der Tiere* (1949; English translation, *The Animals' Conference*, McKay, 1953), has been highly praised for its brilliant humor. His children's book *Das doppelte Lottchen* (1949; English translation, *Lisa and Lottie*, Little, 1951), won a film prize in its motion picture version in 1951 and has also been filmed in English and Japanese. In his satirical drama *Schule der Diktatoren* (1956) he presents a sharp attack upon totalitarianism. His autobiographical book *Als ich ein kleiner Junge war* (1957; English translation, *When I Was a Boy*, F. Watts, 1961) is an entertaining account of his childhood. Other works of Kästner are the stage comedy *Zu treuen Händen* (1948); *Notabene 45* (1961), a personal diary of the immediate postwar period; and the children's books *Das Schwein beim Friseur* (1962) and *Der kleine Mann* (1963).

Several classic stories have been retold by Kästner for children. These include *Till Eulenspiegel* (1938), *Der gestiefelte Kater* (1950), *Münchhausen* (1951), *Die Schildbürger* (1954), *Don Quichotte* (1956), and *Gullivers Reisen* (1961). Most of these have been translated into English. In 1946 Kästner edited a selection of writings of Kurt Tucholsky under the title *Gruss nach vorn.* Kästner's *Gesammelte Schriften*, a seven-volume edition of his collected works, was published in 1959. A selection of Kästner's poems in English translation, *Lets Face It*, was published in 1963 by Jonathan Cape Ltd.

Munich conferred its literary prize upon Kästner in 1956. He received the George Büchner prize in 1957 and the grand Bundesverdienstkreuz in 1959. The Hans Christian Andersen Medal was awarded to him in Luxembourg in 1960. Kästner belongs to the Deutsche Akademie für Sprache und Dichtung, the Akademie der Wissenschaft und Literatur of Mainz, and the Akademie der Schönen Künste of Bavaria. A member of P.E.N. since 1931, he serves as president of the P.E.N. center of the Federal Republic of Germany and as vice-president of the international P.E.N. club.

(Continued next page)

KÄSTNER, ERICH—*Continued*

Dr. Erich Kästner, a bachelor, is of short stature ("like Napoleon," as he himself has said); he has graying hair, blue eyes, bushy eyebrows, and a mischievous smile. Thornton Wilder once said of Kästner: "He looks like his books and his books look like him." Kästner does much of his work in his unofficial "office" in a café in Munich's Schwabing district. In earlier days he played tennis. He has several cats in his household. A liberal democrat and a Protestant, Kästner has been called a "great-grandson of the Enlightenment." He places little faith in programs, doctrines, and panaceas, and he is more concerned with the ethics of Christianity than with its theology. In recent years he has spoken out publicly against nuclear armaments. Although he is at times exasperated with the inability of his fellow man to learn from experience he retains his faith in the intuitive wisdom of children.

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KAUR, RAJKUMARI AMRIT Feb. 2, 1889-Feb. 6, 1964 Indian social worker; secretary of Mohandas K. Gandhi (1930-47); Congress party member of Parliament; Minister of Health (1947-57) and Minister of Communications (1951-52). See *Current Biography* (October) 1955.

Obituary

N Y Times p31 F 7 '64

KENNEDY, JOHN F(ITZGERALD) May 29, 1917-Nov. 22, 1963 Thirty-fifth President of the United States (1961-63); Democratic Senator from Massachusetts (1953-60); Representative in the House (1946-53); Naval war hero as commander of PT-109 during World War II; author of *Why England Slept* (1940) and *Profiles in Courage* (1956); was assassinated during visit to Dallas, Texas. See *Current Biography* (July) 1961.

Obituary

N Y Times p1+ N 23 '63

KHEEL, THEODORE W(OODROW) May 9, 1914- Lawyer; labor arbitrator; industrial consultant

Address: b. 477 Madison Ave., New York 22; h. 407 W. 246th St., New York 71

The maintenance of peaceful co-existence on the American industrial scene is the lifetime mission of Theodore W. Kheel, one of the leading experts on labor relations in the United States. A New York lawyer, Kheel began his public service career as a member of the legal staff of the National Labor Relations Board in 1938. During World War II he served as a regional director, and later as national executive director, of the War Labor Board. In the course of his career Kheel has helped to resolve literally thousands of industrial disputes through arbitration or mediation. In labor terms, arbitration is the process of referring disputes between employers and employees to the legally binding decisions of impartial adjudicators, while mediation is an effort by an outside person to bring the two sides into voluntary agreement.

As impartial chairman and arbitrator of New York City's transportation system, Kheel has managed to keep the city's buses and trains running through his skillful handling of labor-management disputes. He also helped to settle the 114-day New York newspaper strike of 1962-63, and he was instrumental in bringing peace to the strife-torn maritime industry of the eastern United States. In April 1964 he played an important role in settling the work-rules dispute that had disrupted the railroad industry for some five years. An ardent civil rights advocate, Kheel has also devoted much effort to bringing about harmony in race relations.

Theodore Woodrow Kheel (who is named after both Theodore Roosevelt and Woodrow Wilson) was born on May 9, 1914 in Brooklyn, New York to Samuel and Kate (Herzenstein) Kheel. He has a brother, Julian Kheel, of Rochester, New York. His father headed his own real estate firm, and after his death Mrs. Kheel served as president of the company until she died in 1952. Theodore Kheel attended DeWitt Clinton High School in New York City and then went on to Cornell University, graduating with a B.A. degree in 1935. After obtaining his LL.B. degree from Cornell Law School in 1937 he was admitted to the New York state bar and entered private law practice in New York City.

Kheel joined the legal staff of the National Labor Relations Board in 1938 and served in Washington, New York, and Philadelphia. In early 1942 he became a member of the staff of the War Labor Board, which had been set up on a nationwide basis to rule in labor disputes and to control adjustments in all wage rates and most salary rates during World War II. In November 1942 Kheel was named director of its second regional district, encompassing New York and northern New Jersey. He succeeded Lloyd K. Garrison as executive director of the national War Labor Board in Washington in January 1944, serving at the same time as chairman of the Steel Commission.

At the request of Mayor William O'Dwyer, Kheel returned to New York in 1946 to become deputy director of the newly established Mayor's Division of Labor Relations, an agency that later became the city's labor department. In August 1947 he succeeded Edward C. Maguire as the agency's director. Kheel returned to private law practice in 1948, as a member of the law firm of Battle, Fowler, Neaman, Stokes & Kheel (now Battle, Fowler, Stokes & Kheel), with which he is still associated. In May 1949 Mayor O'Dwyer appointed Kheel impartial chairman of the city's private transit system, a position that involved the settling of issues and disputes arising from the application of contracts between the Transport Workers Union and seven private bus lines.

In August 1956 Kheel assumed the additional post of impartial arbitrator for New York's public Transit Authority and the Transport Workers Union. He thus became, in effect, the peacekeeper for virtually all public transportation within New York City. His jurisdiction extended over approximately 8,200 employees of the private bus lines and over some 32,000 employees of the city's publicly owned rapid transit and bus lines, for whom the Transport Workers Union had been recognized as the sole bargaining agent. Kheel's position as impartial arbitrator resulted from an experiment in settling grievances of public transit employees that had plagued the New York City transit system for over fifty years. The Transit Authority was created in 1954 to establish orderly procedures for handling grievances of the CIO's Transport Workers Union and the AFL's Amalgamated Association of Street & Electric Railway Employees. The TWU had accepted the office of impartial adviser in the first collective bargaining agreement on July 1, 1954, and after an experimental period the authority of the position was increased to that of an arbitrator with power to make binding decisions. Commenting on Kheel's appointment, the New York *World-Telegram and Sun* (August 30, 1956) editorialized: "Kheel . . . seemingly has a magic touch in his chosen specialty. . . . We hope he can supply some much-needed stability."

In his role as peacemaker Kheel has managed to tranquilize the turbulent relations between the TWU and the Transit Authority. In December 1961 the TWU head, Michael J. Quill, threatened a subway strike in violation of the existing contract, because the Transit Authority planned to put a new automated shuttle train into operation. To forestall the strike Kheel ordered the Transit Authority to delay the launching of the new train, a move regarded by some observers as unduly partial to the union. The New York *Times* (December 15, 1961) editorialized: "In halting strike and train Mr. Kheel stopped the union from doing what the contract forbids and stopped the authority from doing what the contract permits." A new contract, which went into effect in January 1962, permitted the Transit Authority to run the new shuttle train while alleviating the union's fear of the threat to jobs by automation.

According to Kheel, one of the most complicated cases he has ever handled was the claim of some 800 retired employees of the Fifth Avenue Coach Lines, Inc., for pension payments amounting to nearly $10,000,000—the largest pension claim against a company ever submitted to arbitration. Although the line had previously been taken over by the city following a walkout protesting plans to reduce services and lay off workers, Kheel ruled in December 1962 that the company was still responsible for the greater part of the pension payments. Kheel has for some time advocated a special subsidy for New York subways as a means of maintaining fares at a fifteen-cent level. He believes that street congestion in the city in effect imposes an indirect tax on businesses that is actually more costly than an outright subsidy would be.

Wide World

THEODORE W. KHEEL

Kheel's success in settling disputes was indicated in statements issued by officials of labor and management in May 1959, in recognition of his first ten years as impartial chairman and arbitrator of the city's transit system. Representing the TWU, Michael J. Quill said: "Over one thousand times our union has appeared before Mr. Kheel on disputes that might otherwise have led to strikes or slowdowns. . . . Whether we won or lost we knew we had a fair shake." Joseph E. O'Grady, speaking for the Transit Authority, said at the time: "Whether we or the union were right or wrong in particular cases, our story was heard fairly and objectively and the decision rendered was consistently in the interest of sound labor relations."

Kheel played a major role in mediating New York City's 114-day newspaper strike—the longest newspaper strike in the city's history—which ended on March 31, 1963. His role in the negotiations was to draft the recommendations that served as a basis for final settlement between the publishers and the printers and other unions involved. In May 1963 Kheel received a citation from the Columbia University Graduate School of Journalism for the "enlightenment and good sense" that he applied in bringing the unions and publishers together.

As the first permanent arbitrator for the seagoing segment of the American maritime industry on the Atlantic and Gulf coasts Kheel settled a strike aboard the nuclear-powered vessel *Savannah* in August 1962. Early in 1964 he initiated a major agreement between the National Maritime Union and the Marine Engineers Beneficial Association, ending a bitter dispute between the two unions that had tied up the liner *America* for four months. The agreement established arbitration machinery for resolving future inter-union disputes that threaten to tie up shipping. Kheel predicted that it would set a pattern for other industries employing members of several unions in one plant. Future grievances involving the

KHEEL, THEODORE W.—*Continued*

two unions would be submitted to the two unions' arbitrators who would act first as mediators and then consult as arbitrators. In the event that opinions differed, they would select a third arbitrator. Secretary of Labor W. Willard Wirtz called the agreement a "major forward step toward enduring labor stability in the marine industry." With James A. Healy and Senator Wayne Morse, Kheel served on a Presidential board that brought a month-long Atlantic and Gulf coast strike to an end in January 1963. Secretary of Labor W. Willard Wirtz reconvened the board to handle another threatened walkout of longshoremen in August 1964.

A milestone was reached in the history of American industrial relations with the settlement of the five-year-old railroad work-rules dispute in April 1964, in which Kheel played a major role. As one of a team of five skilled mediators Kheel had been the personal choice of President Lyndon B. Johnson, who had personally intervened to persuade the unions and railroads to call off the threatened shutdown. The agreement assured a pay raise for about half of the 200,000 union employees and gave the railroads additional flexibility in assigning work crews. It represented a substantial gain for the railroads, since thousands of workers, who in the estimation of the railroad companies were no longer needed, would eventually be eliminated. The settlement was considered a triumph of mediation, and it gave a new lease on life to collective bargaining in the railroad industry.

As the director of the Office of Impartial Review of the New York City electrical industry, Kheel reported in May 1963 on the controversial twenty-five hour work week that the electrical workers' unions had won in 1962. Refuting critics who charged that the premium overtime pay provided for in the contract would raise building costs to excessive heights and would throw workers out of jobs, Kheel announced that the contract had created new jobs, had staved off unemployment, and had not "produced the dire results predicted for it."

A tireless champion of civil rights, Kheel served as president of the National Urban League from 1956 to 1960 and is now one of its trustees. In March 1957 he attended independence ceremonies in Ghana, and in 1958 he helped to set up a ten-year program, sponsored by the Urban League, to assist Negroes in the pursuit of scientific and technical careers. He called upon Congress in September 1959 to bring about immediate passage of a bill that would guarantee Negro voting rights. As a member of the President's Committee on Equal Employment Opportunities, Kheel issued a report in September 1962 in which he urged compulsory enforcement rather than voluntary implementation of President Kennedy's demand for an end to discrimination on projects involving government contracts. In his pamphlet "How Race Relations Affect Your Business" (Prentice-Hall, 1963) Kheel presented employers with a nine-point program, telling them how to integrate their work forces with a minimum of difficulty.

Theodore Kheel has written many articles on labor problems for trade journals and newspapers, and he has served as editorial consultant on labor publications to Prentice-Hall, Inc. He is executive director of the Foundation for Employee Health, Medical Care and Welfare, Inc. Kheel is also a director of the Energy Fund, Inc. and of the African-American Students Foundation, which arranges student exchange programs. In September 1962 he was elected president of the Gandhi Society, which had been founded by the Reverend Martin Luther King, Jr. When in October 1963 Kheel became the seventeenth recipient of the City College's annual John H. Finley Medal for significant service to the city of New York, he was cited as a labor mediator extraordinary who works "so tirelessly, so selflessly and with such remarkable success to preserve the industrial peace of our city."

On July 1, 1937—the day he passed his bar examination—Theodore W. Kheel married Ann Sunstein, a former journalist, whom he met at Cornell University. They have six children: Ellen Margaret, Robert Jeffrey, Constance Elizabeth, Martha Louise, Jane Meredith, and Katherine Emily. A handsome, athletic man, who keeps in condition by playing squash, Kheel is known for his dynamic personality and his abundance of vigor and energy. He is six feet tall, weighs 195 pounds, and has close-cropped dark hair and brown eyes. The fair-mindedness that is an essential ingredient of his profession is also reflected in his private life. A Democrat in his politics, Kheel served as campaign co-ordinator for New York's Mayor Robert F. Wagner Jr., in the 1961 election campaign.

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KHOURY, BECHARA EL- Oct. 1, 1895-Jan. 11, 1964 Lebanese nationalist and statesman; Minister of the Interior (1928) and president of the senate (1929) under the French mandate; Lebanon's first President (1943-52) after independence. See *Current Biography* (December) 1951.

Obituary

N Y Times p93 Ja 12 '64

KING, JOHN W(ILLIAM) Oct. 10, 1918- Governor of New Hampshire; lawyer

Address: b. State House, Concord, N.H.; h. 97 Summerside Ave., Manchester, N.H.

A few months after he had been inaugurated, in January 1963, as Governor of New Hampshire, John W. King became a figure of national interest through his signing into law a measure authorizing his state to set up the country's first legal sweepstakes lottery of the twentieth century. Addressing a joint session of the state legislature on April 30, he defended his action, criticized widely on grounds of both morality and expediency, by saying that he had been "convinced that this legislation represents the will of the majority" and that to have vetoed it would have denied the right of the people "to embark on a legitimate fiscal experiment." King, a lawyer and a former state Representative of Manchester, is the first Democrat in over thirty-five years to serve as Governor of the traditionally Republican state. He was re-elected in November 1964.

The fourth of the seven children of Michael J. and Ann M. (Lydon) King, both emigrants from Ireland's County Mayo, John Michael King was born on October 10, 1918 in Manchester, New Hampshire, where his father worked as a fireman and engineer. Of the other six children, five are living. They are Mrs. Mary Reeves, Mrs. Agnes R. Tessier, Mrs. Monica M. McAfee, Mrs. Winifred L. Hayes, and Mrs. Ruth Joyal. After working his way through St. Joseph's High School in Manchester, John King studied under a scholarship at Harvard College and took part-time jobs to meet expenses. He was a classmate of John F. Kennedy's older brother, Joseph P. Kennedy, Jr.; of Arthur Schlesinger, Jr., who became Kennedy's Presidential assistant; and the writer Theodore H. White.

Upon his graduation from Harvard with the B.A. degree in 1938, King moved to New York City, where he enrolled at Columbia University. He took his M.A. degree in public law in 1941 and his LL.B. degree the following year from Columbia Law School. Also in 1942 he was admitted to the New York bar, and soon afterward he opened a private law practice in New York City. In 1948 he returned to Manchester to practise and also to serve as an instructor in business law at that city's St. Anselm's College.

In Manchester, King engaged in a general trial practice and in cases involving corporation, probate, real estate, commercial, and labor law. He soon became active in civic affairs and in urban and state government and politics. In 1952 he was named a Democratic member of the New Hampshire Ballot Law Commission, and in 1954-55 served as secretary of the Charter Revision Commission of the city of Manchester. His work on the commissions prepared the way for his election on March 13, 1956 as one of the 456 members of the state's fourteenth Constitutional Convention. New Hampshire, whose constitution dates back to 1784, is the only state in which amendments can be recommended only by a constitutional convention. They cannot be initiated by the legislature or by petition, and to be ratified they must be placed on the ballot at the next biennial election and approved by two-thirds of those voting.

The 1956 convention, which assembled on May 15 and adjourned on June 10, recommended amendments (duly ratified by the voters) providing for absentee voting in primary as well as general elections, limiting the right of jury trial in civil cases pertaining to amounts under $500, and permitting the Governor to transact official business while not in the state. (New Hampshire has no Lieutenant Governor.) The convention was unable, however, to reach hoped-for agreement on further definition of the powers of the governor or on broadening the basis of state taxation.

JOHN W. KING

Another important matter upon which the 1956 Constitutional Convention was unable to agree was an amendment to reduce the unwieldy size of the General Court (state legislature). Although the Senate consists of only twenty-four members and the state's population, according to the 1960 census, is only 606,921, the House of Representatives has a membership of no fewer than 400, making it the third largest legislature, national or state, in the English-speaking world. It is exceeded in size only by the United States House of Representatives and the British House of Commons.

In November 1956 King was elected to the General Court as a Representative from Manchester, and during the 1957 session he served as chairman of that city's large delegation. He was also named a Democratic member of the fifteen-member Legislative Council, which studies matters that might come before the General Court between sessions. The legislature of New Hampshire normally meets only in odd-numbered years.

One of the 136 Democrats, to 263 Republicans, elected as Representatives to the General Court in November 1958, King became minority floor leader in the House in 1959. This session lasted from January to September and was one of the longest in the state's history. Record appropriations for the biennium were made in a state that has no income or sales tax and that derives its revenue principally from real estate and property taxes and from so-called "sin taxes" on liquor, pari-mutuel betting, and the like. A lottery bill, for which King voted, failed of passage, and the only important change in state taxes added 1 cent a gallon to the gasoline tax. The 1956 Constitutional Convention met again briefly in December and recommended some additional amendments (ratified by the voters in 1960), including one ending mileage payments to legislators after the end of June. The consequence was that the 1961 session was one of the shortest on record, but tax changes were again inconsiderable and the lottery bill was again voted down.

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KING, JOHN W.—*Continued*

On March 15, 1962 King announced he would seek the Democratic nomination for Governor of New Hampshire, which has not had a Democratic Governor since 1925, when Fred H. Brown completed a two-year term. King won easily over a former Republican, Elmer E. Bussey, at the party primary early in September. In the Republican primary Governor Wesley Powell, seeking renomination and re-election, lost by 42,005 votes to 55,784 to John Pillsbury, a Manchester utilities executive and state Representative, who had the backing of William Loeb, publisher of the Manchester *Union Leader* and a former supporter of Powell.

About a month later on October 17, Powell announced on a television program that he would urge his supporters to vote for the Democratic gubernatorial candidate. "Frankly," he declared, "I do not believe in John Pillsbury, nor do I tolerate his surrender to William Loeb." A few days later he sent out about 11,000 letters in King's favor. At the election on November 6, 1962 King defeated Pillsbury by a decisive margin, winning 135,481 votes to Pillsbury's 94,567. Control of both houses of the General Court remained with the Republicans, the legislature for the 1963 session consisting of nineteen Republicans and five Democrats in the state Senate, and 254 Republicans and 146 Democrats in the House.

Taking office in January 1963 for a two-year term as New Hampshire's chief executive, John King faced serious fiscal problems. Not only had he promised, during the campaign, that he would veto any state income or sales tax bill, but he had pledged support for at least $3,000,000 in additional state aid for schools. The spending program of $198,500,000 for the biennium, which he submitted to the General Court in February, was $6,500,000 higher than that for the previous biennium, and no new taxes were suggested. The Governor's proposal of a $20,000,000 bond issue to finance school construction did not satisfy proponents of a large increase in state aid to education.

When, therefore, the perennial lottery bill came before the legislature in 1963, it contained a proviso earmarking all proceeds for education. This stipulation doubtless had much influence on the bill's passage through the Senate on April 16 by a 13-to-11 vote and through the House two days later by a 215-to-151 vote. The measure, authorizing in New Hampshire the first legal sweepstakes lottery in the United States since 1894, was expected to raise $4,000,000 a year through two sweepstakes races annually at the Rockingham Park racetrack. Tickets, costing $3, would be sold at state liquor stores and at the racetrack. In a primary in March 1964 New Hampshire voters approved the sweepstakes by 114,987 to 31,327.

King is a member of the American Bar Association, the New Hampshire Bar Association, the Manchester Bar Association, the New York State Bar Association, the Bar Association of the City of New York, and the American Judicature Society. He edited the *New Hampshire Bar Journal* from 1958 to 1963 and has also edited a New Hampshire medical-legal publication. He has served as director of the New Hampshire Tuberculosis Society and as president of J. F. McElwain Manchester Employees' Credit Union. His faith is the Roman Catholic. The fraternal and benevolent organizations to which he belongs include the Knights of Columbus, the Elks, and the Eagles. Among his clubs are the Belgian, Press, Raphael, and Turnverein.

While studying at Columbia in 1941, John W. King met Anna McLaughlin, a student in home economics. They were married on October 13, 1945. Mrs. King was formerly employed as a dietician at the Moore General Hospital in Grasmere, a suburb of Manchester, but she resigned in 1962 to help organize volunteers for her husband's gubernatorial campaign. King has black hair and brown eyes, is five feet nine inches tall, and weighs 170 pounds. Fishing, hunting, and collecting rare editions are his recreations. "I'm not a gambling man. I don't shoot dice or play cards, and only rarely bet on the horses. I've never bought a sweepstakes ticket," King wrote in an article for *This Week* (July 14, 1963), in which he explained why he signed the controversial lottery bill. He sees no immorality in gambling in moderation, but, he emphasized, "if I personally felt that gambling was wrong and if the people of New Hampshire felt otherwise, I as a duly elected representative of the people should heed their wishes."

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KIRKPATRICK, SIR IVONE (AUGUSTINE) Feb. 3, 1897-May 25, 1964 British diplomat; chargé d'affaires in Berlin (1933-38); controller of BBC broadcasts to enemy and enemy-occupied countries during World War II; British High Commissioner for Germany (1950-53); head of the British Foreign Office (1953-57). See *Current Biography* (June) 1950.

Obituary

N Y Times p39 My 26 '64

KLEINSMID, RUFUS B(ERNHARD) VON June 27, 1875-July 9, 1964 University administrator and expert on international affairs; chancellor (since 1946) and president (1921-46) of the University of Southern California, where he established the School of International Relations (1924); president of the University of Arizona (1914-21); helped found the Institute of World Affairs (1926). See *Current Biography* (June) 1958.

Obituary

N Y Times p29 Jl 10 '64

KNIGHT, DOUGLAS M(AITLAND) June 8, 1921- University president

Address: b. Office of the President, Duke University, Durham, N.C.; h. 2138 Campus Dr., Durham, N.C.

The role of the university president as Douglas M. Knight conceives it and tries to fulfill it, combines the skills of a scholar and a teacher with those of an administrator and a fund raiser. He became the fifth president of Duke University, and a professor of English, in 1963 after having served nine years as president of Lawrence College in Appleton, Wisconsin. Knight was the youngest president ever appointed to Lawrence or Duke. Earlier as a student and an associate professor of English at Yale University, he became a specialist in the European epic tradition, a subject that he has continued to teach.

Douglas Maitland Knight was born in Cambridge, Massachusetts, on June 8, 1921 to Claude R. and Fanny Sarah (Douglas) Knight. His father, a postal employee, died when he was five years old, and he was raised by his mother who was a teacher and also a government employee. Mrs. Knight taught in the public schools of Connecticut, Florida, North Carolina, and the District of Columbia. Douglas Knight attended schools in Massachusetts, Connecticut, Florida, and the District of Columbia before he enrolled in Phillips Exeter Academy in New Hampshire in 1935. At first he worked as a student waiter to help pay his way, but soon his scholastic awards and prizes enabled him to meet expenses at the academy. He was active in the biology and photography clubs and graduated with honors in 1937.

Only sixteen at graduation, Knight postponed entering college for a year and took postgraduate work at the academy instead. In 1938 he became a student at Yale University, where he majored in English and was a member of the editorial board of the Yale literary magazine, and the Elizabethan Club. He also belonged to the Berzelius Club. He was awarded the Freshman High Scholarship Award and the Senior Prize in Literary Criticism and was elected to Phi Beta Kappa. After obtaining the B.A. degree in 1942 he continued studying at Yale under various fellowships, including a Sterling Fellowship during his last year of graduate study. In 1944 he received the M.A. degree and in 1946, the Ph.D. degree, for which he submitted the dissertation "Pope's Translation of Homer's *Iliad.*"

An "instinctive feeling" that he might be a good teacher led Knight to accept an instructorship in English at Yale in 1946. A year later he was promoted to the rank of assistant professor. During the summer of 1949 he taught at the University of California at Berkeley, and in 1951-52 he held a Morse Research Fellowship, which is awarded to young scholars of exceptional promise on the Yale faculty. Discussing his effectiveness as a teacher, *Time* (September 13, 1963) reported, "His tough junior seminar on 'The European Heroic and Epic Tradition' ran the gamut from Homer to Joyce . . . it won a 'four-bell must' recommendation from the usually harsh Yale undergraduate course critique." The students said in their critique, "He has unusual ability to lead class discussion without dominating it. He has a grasp and enthusiasm for the material and is able to convey these to the students."

In 1954 Knight was appointed the eleventh president of Lawrence College in Appleton, Wisconsin, succeeding Dr. Nathan M. Pusey, who became president of Harvard. He was the youngest president in the history of the college and, at the time of his appointment, the youngest college president in the country. Lawrence is a private, nonsectarian liberal arts institution and was named in 1957 by the Chicago *Tribune* as one of the nation's ten best co-educational colleges, based on a countrywide survey of opinion in the educational world. In 1954 Lawrence had a campus of 48 acres and about thirty buildings, an enrollment of 793 students, and a market value endowment of $3,609,103.

DOUGLAS M. KNIGHT

During his nine years at Lawrence, President Knight doubled the book value of the physical plant, increased the school's endowment by 150 percent, doubled faculty salaries, enlarged the teaching staff, and put through a large building program. An academician, he encouraged faculty research, enriched course offerings in neglected subjects, improved the honors program, and set up a more selective admissions policy. He also continued to write scholarly articles and taught his course on epic tradition to advanced students.

Searching for a new president who would without question be able to command the respect of the faculty, the trustees' selection committee of Duke University decided upon Douglas M. Knight. His appointment was announced in November 1962, and he moved to the Durham campus the following September and was inaugurated in December 1963. He succeeded Dr. Deryl Hart. Duke University is a private, coeducational institution affiliated with the Methodist Church. It is an outgrowth of Trinity College, which was established in 1859, and its present name and university status derive from a grant from tobacco tycoon James Buchanan Duke in 1924. It has a campus of 7,000 acres, a total value of $83,000,000, and an enrollment of over 5,000 students. Duke in recent years has been the scene of internal difficulties that were described in *Newsweek* (September 9, 1963) as a struggle between factions sponsoring different aims and purposes.

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KNIGHT, DOUGLAS M.—*Continued*

Newsweek interpreted Dr. Knight's appointment as a victory for those who want Duke to expand into a nonregional university, and Knight said soon after his appointment, "It will be our privilege in the years ahead to make tradition new as no university in the South has done." In other expansionist programs in the past few years Duke has raised faculty salaries to a level comparable with those of the top five universities in the country, thus attracting a greater number of first-class scholars, and has added or planned new buildings and research facilities worth several million dollars.

As Duke's administrator, Knight realizes that he must be a fund raiser, but insists on keeping in mind the purposes for which the funds are being raised: "Any university president at the moment is up against two things, fantastic material growth and the continual need for money. But what must be remembered is that there are very large enterprises that aren't material, and they all center around the mind." In his inaugural address, delivered shortly after Congress had passed its "bricks and mortar" bill to aid colleges, he said, "Either we explore and bring to useful order the wilderness of new knowledge or we shall no longer be an effective force in our society—and all our brick and stone will simply build a memorial to our failure."

The chairman of the Duke trustees' selection committee explained in discussing the search for the new president, "First he had to be a scholar." Knight, who teaches a course in the epic tradition at Duke, has published *Alexander Pope and the Heroic Tradition* (Yale Univ. Press, 1951) and is currently at work, along with others, on a definitive edition of Pope's translations of the *Iliad* and *Odyssey.* He has written articles on literary criticism, the European epic tradition, and higher education. He edited and wrote several chapters of *The Federal Government and Higher Education* (Prentice-Hall, 1960), which was prepared for the American Assembly and which served as a basis for a three-day discussion by the assembly in 1960. He is also the author of a pamphlet *Religious Implications in the Humanities,* written for the Hazen Foundation.

Knight received the honorary LL.D. degree from Ripon College in 1955, from Knox College in 1963, and from Davidson College in 1963. He also has an honorary Litt.D. degree awarded by St. Norbert College in 1963. He served in 1961 as one of three United States delegates to the SEATO conference of Asian University Presidents held in Karachi, Pakistan.

Through his work with many important organizations Knight has added much to his stature as an educator. He is the representative of the American Council on Education to the Committee on International Exchange of Persons, Conference Board of Associated Research Council; a director of the Society for Religion in Higher Education, the Rockefeller Brothers Theological Fellowship Program, and the National Merit Scholarship Corporation; and a trustee of the Woodrow Wilson National Fellowship Foundation and the Edward H. Hazen Foundation. He is also a trustee of Education and World Affairs, an organization formed in 1963, with support from the Ford Foundation and the Carnegie Corporation, to promote co-operation and communication among educational institutions in the United States and abroad.

Knight also represents the Association of American Colleges on the National Commission on Accrediting and for the latter group serves as chairman of a special committee studying the controversial National Council for Accreditation of Teacher Education. He is a member of the National Committee on Utilization of Scientific and Engineering Manpower (formed by the National Academy of Sciences), a member of the Research Triangle Foundation of North Carolina and of the Corporation of the Research Triangle Institute, and a member of the nominating committee of the Phi Beta Kappa Council. He belongs to the Cosmos Club of Washington, D.C., the Elizabethan and Berzelius clubs of New Haven, the University Club of New York, the Hope Valley Country Club of Durham, and the Tobac and City Club of Durham.

In an article for the Durham *Morning Herald* (December 11, 1963) Marguerite Schumann, Lawrence College's publicity director, included many testimonials to Knight's deep personal impact on his associates. She herself found that there was one predictably consistent quality about him—"a bedrock kindness toward every man he meets, and an optimism about the whole of mankind." A former Lawrence colleague said, "Douglas Knight is one of the most complicated and intriguing men I have ever met. On one hand, he is extremely sensitive and on the other, very tough-minded." Knight's former secretary described him as "so quick that before I could get a problem stated, he would have the answer; yet he never made me feel that I shouldn't state it."

On October 31, 1942 Knight married Grace Wallace Nichols, a graduate of Smith College. She was then attending the Yale University School of Nursing, from which she received her master's degree in 1943. She worked as a public health nurse in New Haven for three years, helping to put her husband through graduate school. The Knights have four sons—Christopher, Douglas, Jr., Thomas, and Stephen. Knight is five feet eleven inches tall, weighs 150 pounds, and has blue eyes and brown hair. He smokes cigars, likes jazz music, and also devotes much of his free time to sailing, photography, and gardening. With the help of his wife, who shares his interest in carpentry and painting, Knight converted an abandoned barn on his mother's farm near Old Lyme, Connecticut into a summer home. His church is the Congregational Christian, and politically he is an independent.

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KONER, PAULINE 1912(?)- Dancer; choreographer

Address: b. c/o Susi Watts, 215 W. 20th St., New York 11; h. 340 W. 72d St., New York 23

Once described as "that rarest of all current phenomena, a well-educated dancer," Pauline Koner has, since the beginning of her career, undertaken to study all the forms and idioms of the dance and to educate herself to the point of excellence in each. Even after she had chosen modern dance as the one field that she would especially pursue, she did not stop in her search for knowledge, understanding, and virtuosity in the others. In her more than thirty-five years as a dancer, Miss Koner has demonstrated prowess in many dance forms—classical, Spanish, modern, and Oriental. This versatility has in effect, widened her scope and developed her sense of creative movement and expression. Her diversity of interests has assured her a place among the most important dancers today.

Pauline Koner was born in New York City about 1912. Her father, Samuel Koner, was a lawyer, whose clients included Michel Fokine, the celebrated Russian dancer and choreographer. Her mother, Ida (Ginsberg) Koner, was a costume designer, and it was from her that Miss Koner apparently acquired a facility for costume design. Her brother, Marvin Koner, is a well-known documentary photographer. Pauline Koner began to dance almost as soon as she could walk, and by the time she was nine she was composing dances to the music of Chopin and Brahms. Although her parents were not especially enthusiastic about dancing they allowed her to attend classes at a neighborhood dance studio.

At thirteen Miss Koner began to study with Michel Fokine, who after one month submitted his opinion that "in her the soul dances." By special arrangement Samuel Koner represented Fokine's legal affairs in exchange for his daughter's dance lessons. A great teacher and sensitive artist, Fokine provided her with a thorough training in classical ballet. Miss Koner joined the Fokine Ballet at fourteen and performed in New York City and Philadelphia, but soon recognized that classical ballet was not her special forte. The dance world was then overflowing with exciting new forms and trends, and Miss Koner was eager to experience all of them. When she was fourteen she began to study Spanish dance with Angel Cansino, and at sixteen she learned Oriental dancing from Michio Ito. She became his partner for several concerts in New York City and on a cross-country tour that won her favorable notices. Ito's style and expression at this time already showed a trend toward the modern dance that Pauline Koner would finally choose as her field.

In 1930 Miss Koner gave dance recitals in New York and Philadelphia with Yeichi Nimura. In December of that year, with excellent training and serious study already to her credit, she gave her first solo performance at the Guild Theater (now the ANTA). The audience was enthusiastic, and her performance received a laudatory notice in the dance column of the New York *Times*. The following year she continued to give recitals and appeared in Prokofieff's *Age of Steel* ballet at the Metropolitan Opera House in New York and in Philadelphia. In the same year she signed with Columbia Concerts for a series of solo performances that again took her across the country.

Peter Basch

PAULINE KONER

Miss Koner's continuing desire to master new forms and to experience new challenges and influences made her decide to sail for Egypt in 1932. She studied the history and development of Egyptian and Oriental dance at Cairo museums and gave recitals in Palestine and elsewhere in the Near East. When she returned to the United States in 1933, she appeared with Edwin Strawbridge at Lewisohn Stadium and in solos at the Radio City Music Hall.

In 1935 Miss Koner was invited to go on a tour of teaching and performing in the Soviet Union. She made about 100 concert appearances in various parts of the country, including Siberia, gave special performances at the Old Imperial Ballet School in Leningrad, and taught at the Leningrad Institute of Physical Culture. Everywhere she was received with enthusiasm, not only because of her dancing, which had taken on brilliance and excitement, but also because of her Russian ancestry and because she had been the star pupil of Michel Fokine, the Russian favorite. Miss Koner recalls her adventure in Russia as "fascinating but exhausting."

During the 1930's Miss Koner was primarily a solo dancer. Even in her associations with dance groups and with other dancers she had always been an independent artist. In the late 1930's and early 1940's Miss Koner ventured into "show business." She staged and performed dances at the Roxy Theater in New York and, with Kitty Doner, formed a producing organization, the Choretones, which pioneered in bringing dance programs to television audiences. Together they also choreographed for the *Holiday on Ice* revue. In the 1945-46 season a CBS-TV program for which Miss Koner choreographed

KONER, PAULINE—*Continued*

and danced ten ballets, won a special award. During the 1940's Miss Koner also wrote a column on the dance for *Telescreen,* a magazine of the television arts.

A turning point in Pauline Koner's career came in 1946 when she began an association with Doris Humphrey that was to last until Miss Humphrey's death in 1958. Doris Humphrey was the artistic director of the José Limón Dance Company when she and Pauline Koner first met, and she invited the young dancer to appear as guest artist in Miss Humphrey's own work *Story of Mankind.* Miss Koner remained with the Limón company as leading guest artist for almost fifteen years.

At that time few established solo artists would risk joining forces with another artist and his company, and some observers viewed it as a step in the direction of oblivion. As it turned out, however, the move did not jeopardize her own achievement but expanded it and rounded it out. The years Miss Koner spent with the José Limón Dance Company under the guidance and direction of Doris Humphrey developed her from an artist of recognized talent and ability into a dancer of genius, one of the most distinguished in the field of modern dance. As Margaret Lloyd noted in the *Christian Science Monitor* (November 23, 1953): "The association has been beneficial on both sides. For, if Miss Koner has brought her own distinctive coloration to her role, she, in turn, has become a finer artist—as indeed have all the members of the ensemble—under Miss Humphrey's guidance."

During her association with the Limón company Miss Koner created a number of memorable roles in such productions as *La Malinche, The Moor's Pavane, The Visitation, There Is a Time, Ruins and Visions, Ritmo Jondo,* and *Fantasy and Fugue.* With Limón she toured the United States and Mexico and went abroad three times under the sponsorship of the United States Department of State. Except for the years between 1947 and 1953, Miss Koner continued to give solo performances as a member of the Limón Company. In August 1953, at the sixth American Dance Festival in New London, Connecticut, she danced *Cassandra,* choreographed by herself to the music of Aaron Copland's *Piano Variations* and John Butler's *Malocchio.* Walter Terry, in the New York *Herald Tribune* (August 21, 1953), hailed this as "an enormously stirring piece, the finest solo Miss Koner has ever created and, indeed, one of the best solos in the repertory of contemporary dance. . . . Miss Koner danced it with brilliance of action and a dynamic intensity that seemed to fill the theater with an unseen urgency, with an inexorable rush of demoniac lamentation."

In 1949 Miss Koner established her own company, the Pauline Koner Dance Company, while continuing her association with the Limón company. For her group she created a number of significant works, including *Concerto in D Major, The Visit, Amorous Adventure,* and *Concertino.* Another of her creations, *The Shining Dark,* inspired by incidents in the life of Helen Keller, was first performed at the ninth annual American Dance Festival in Connecticut. Walter Terry, in his review of this première performance in the New York *Herald Tribune* (August 18, 1956), rated Miss Koner "one of the most exciting dancers in the entire field of modern dance." He wrote: "She is tender and raging, poignant and agonized, depressed and radiantly hopeful in her dramatic passages and, of course, on the technical side she is flawless." Terry was less enthusiastic about her choreography in this piece and went on to say: "*The Shining Dark* . . . has its excellent moments—the prologue world of nothingness is especially well conceived—but much of it is pitched in a single key of harrowing despair."

After almost fifteen years as leading female dancer for José Limón, Miss Koner decided to leave the company in 1960 to devote herself to her own activities. She made plans to expand and develop her own dance group and accepted an invitation to go to Italy for teaching and choreography. As guest choreographer, she prepared three productions for the National Academy of Dance in Rome, and she also staged her *Concertino* for the National Ballet of Chile in Santiago.

On April 30, 1962 Pauline Koner gave a concert at the Young Men's and Young Women's Hebrew Association in New York City, marking her thirty-fifth anniversary as a dancer. It included as its main work Miss Koner's *The Farewell,* a tribute to Doris Humphrey, her friend and adviser, who died in 1958. The work was set to the last movement of Gustav Mahler's *Das Lied von der Erde.* Arranged in four episodes—*To the Earth, To Youth, To Love,* and *The Last Farewell*—it was a work that demanded great virtuosity and technical skill.

John Martin in a review in the New York *Times* (May 13, 1962) called *The Farewell* a most fitting tribute to the late Miss Humphrey and wrote: "Miss Koner has never for an instant violated the slow and sustained line of the music, but over it she has laid a counterpoint of brilliant contrast. . . . Through all the elements of her theme . . . she has been eloquent and intuitive." In the New York *Herald Tribune* (May 2, 1962) Walter Terry wrote of this performance: "The dancer-choreographer sustains interest throughout by contrasts in mood and in movement, by balancing some flashing example of virtuosity with sequences of delicate gesture and a sort of luminous repose and by communicating feeling and sadness without being maudlin about it." A critic for *Dance Magazine* (January 1964) reviewing a later performance of *The Farewell,* wrote of Miss Koner: "It is not at all condemnatory to suggest that perhaps she will never surpass the depth of feeling which this work so movingly communicates. It is merely the recognition that, unhappily, one seldom meets in the concert hall so complete a fusion of motion and emotion as *The Farewell* realizes."

In the last few years Miss Koner has continued to give performances, to lecture on the dance, and to voice her opinions and advice through the series "Pauline Koner Speaking," written for *Dance Magazine* by Marcia B. Marks. Miss Koner has also contributed a number of articles to periodicals of the dance, and she has been a guest teacher at several leading colleges and universities, including Connecticut College and the University of Colorado. In 1963 she received the Dance Magazine Annual Award. On August 5, 1964 Miss Koner announced that she had received a senior level Fulbright-Hayes award to go to Japan for a period of six months beginning on January 15, 1965 as teacher, performer, and choreographer. She believes that this will be the first time that a dancer will have taken part in this creative arts educational exchange program in Japan. (The senior level award is the highest level award granted under the program.)

On May 23, 1939 Pauline Koner married Fritz Mahler, a symphony conductor and a nephew of the noted Austrian composer Gustav Mahler. Black-haired, brown-eyed, and petite, Miss Koner is five feet one inch tall and weighs 101 pounds. Her favorite recreation is swimming, and she still pursues her lifetime hobby of designing costumes and millinery. She has often earned accolades for the striking costumes that she has designed for her shows. Asked recently to comment on a current issue in her profession, Miss Koner said: "It is sad that American modern dance is the one and only intrinsic American art form that has no sponsorship and cannot afford to present itself except by the effort of each individual artist."

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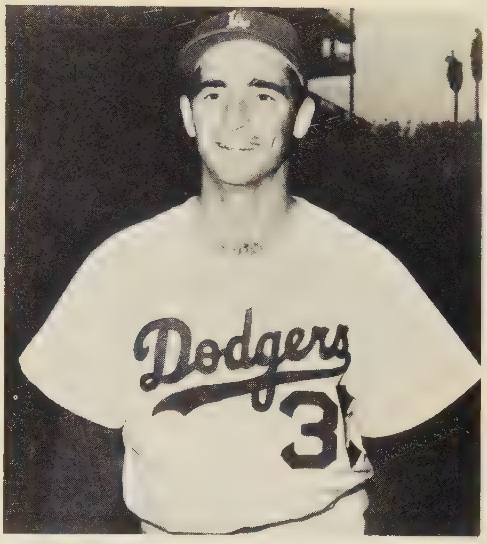
KOUFAX, SANDY (kō'-făx) Dec. 30, 1935-
Baseball player

Address: b. Los Angeles Dodgers, Dodger Stadium, Los Angeles, Calif.; h. Studio City, Calif.

Few baseball players in recent memory have so dominated a single season as did Sandy Koufax, the pitcher of the Los Angeles Dodgers, in 1963. Working with brilliance and precision, the fire-balling southpaw pitcher won twenty-five games in regular season play and more than anyone else was responsible for his team's winning the National League pennant. Then in two memorable victories over the New York Yankees he paced the Los Angeles Dodgers to a unique and sweeping defeat of the American League champions. His overall performance brought Koufax a host of honors, including the Cy Young award for outstanding pitcher in the major leagues and the National League's Most Valuable Player award.

The so-called "Man with the Golden Arm" was born Sanford Koufax in Brooklyn, New York on December 30, 1935 to Irving Koufax, a lawyer, and Evelyn Koufax. He was first raised in Brooklyn, then, for four years, in Rockville Centre, Long Island. When he was fourteen the Koufax family returned to Brooklyn and settled in the Bay Ridge section. Although Sandy had developed into a pitching prodigy in Brooklyn's sandlot leagues by the age of sixteen, he never seriously considered baseball as a career. At Lafayette High School in Brooklyn, from which he graduated in 1953, he played first base for the baseball team and starred on the basketball team.



SANDY KOUFAX

On the strength of his basketball record in high school he was awarded an athletic scholarship to the University of Cincinnati, where he enrolled in the fall of 1953. Meanwhile, the Brooklyn Dodgers, who had been advised of his pitching talent by a sports writer named Jimmy Murphy, continued to watch Koufax's athletic career. In the spring of his freshman year Koufax turned out for the university's baseball season and struck out thirty-four batters in his first two games on the pitcher's mound. He was immediately besieged with offers of contracts from several major league scouts, and the Brooklyn Dodgers offered him a $14,000 bonus with an annual salary of $6,000. "The last thing that entered my mind," Koufax has recalled, "was becoming a professional athlete." Despite attractive offers from the Milwaukee and Pittsburgh clubs, Koufax decided in favor of the Brooklyn Dodgers, with the encouragement of the Dodgers' ace scout, Al Campanis, and with his father's blessing. On December 14, 1954, two weeks before his nineteenth birthday, Sandy Koufax signed with the Brooklyn Dodgers.

Former Dodger shortstop Pee Wee Reese, an astute judge of baseball talent, recently admitted that when he saw Koufax pitch for the first time he told himself that Koufax would never be a pitcher. Reese had grounds for his pessimism. Koufax exhibited little co-ordination on the mound, knew nothing about the art of pitching, and had little desire for baseball. Of his first spring training in 1955 Koufax has said: "I was so nervous and tense I couldn't throw the ball for ten days. When I finally started pitching, I felt I should throw as hard as I could. I wound up with an arm so sore that I had to rest for another week."

(Continued next page)

KOUFAX, SANDY—*Continued*

Because a major league rule at that time required any player receiving more than a $6,000 bonus to remain with the parent team at least two years, Koufax was denied the opportunity of gaining experience in the minor leagues. He made his first start, against the Pittsburgh Pirates on July 6, 1955, when in a little more than four innings he struck out four batters but walked eight. On August 27, in his second start, he shut out the Cincinnati Reds on two hits and also struck out fourteen batters, the most by a National League pitcher that year, but the next time on the pitching mound he lasted only one inning against the Milwaukee Braves. Then he shut out the Pittsburgh Pirates on five hits, striking out six. And the Brooklyn Dodgers, who were on their way to a National League pennant and a World Series victory over the New York Yankees, wondered whether they had tapped a gold mine of talent or a vein of lead.

Nobody doubted that Koufax threw fast enough to become a valuable pitcher, but he appeared unable to throw the ball over the plate with any real consistency. Although the Dodgers won the pennant again in 1956, Koufax had been small help. He hurled only fifty-nine innings, compiled a 2-4 won-lost record, and achieved a lackluster earned run average of 4.88. During this trying period sports writers predicted that Koufax would ultimately become a consistent winner, but it was not until 1961 that their prophecies were fulfilled. Koufax did turn in some exceptionally good, if isolated, performances during that five-year period of adjustment. In 1957 he struck out 122 batters during the season, although he pitched only 104 innings. In June 1959 he fanned sixteen batters in a game against the Philadelphia Phillies. The following September, against the San Francisco Giants, Koufax struck out eighteen batters, tying the major league record established two decades earlier by Bob Feller. In the 1959 World Series against the Chicago White Sox, he allowed only five hits and one run.

In May 1960 Koufax threw a one-hitter against the Pittsburgh Pirates, his only highlight in another disappointing season in which he won eight games, lost thirteen, and achieved an earned run average of 3.91. By that time Koufax was disillusioned. Despite his blazing fast-ball, his overall record after six years in the major leagues stood at thirty-six games won and forty games lost. If he was losing faith in himself. so were some of his Dodger teammates. One of them told a sports writer: "Koufax has a bad competitive spirit. He never had to ride the bus leagues. He doesn't realize what it means to pitch and win in the majors." Even Walter Alston, the patient manager of the Dodgers, expressed doubts during confidential meetings with club officials that Koufax would ever become a consistent winner.

Even now Koufax might be nothing more than a routine pitcher if it had not been for two conversations that proved crucial in his career. The first took place when Koufax demanded of Buzzie Bavasi, the general manager of the Dodgers, that he be allowed to pitch more often, contending that long stretches between starts had an adverse effect on his control. Bavasi agreed. The second conversation was one that Koufax held with catcher Norm Sherry, who was later traded to the New York Mets. Sherry advised Koufax to stop throwing every pitch as if it had to go through a brick wall. He also advised him to throw more curves and changeups and to throw his fast ball less hard and more accurately. That same day Koufax pitched in a spring training exhibition game, and Sherry was his catcher. "Every time I just reared back and threw, Sherry walked out and made me use changeups and control," Koufax has said. "I pitched a no-hitter." That season Sandy Koufax won eighteen games, lost thirteen, and struck out a total of 269 batters, breaking the league record previously held by the legendary Christy Mathewson.

The 1962 season might have been another success for Sandy Koufax and the Dodgers. The pitcher got off to a promising start. In a game played early in the season against the Chicago Cubs he equaled his strike-out record of eighteen men in one contest. By the middle of the season he had fourteen wins against only four losses, 209 strike-outs, an earned run average of 2.06, and a no-hitter against the New York Mets. But suddenly the index finger of his pitching hand grew numb, and before long it became impossible for Koufax to spin the ball off his finger tips to produce a curved pitch. By the middle of July Koufax's finger ailment had forced him to withdraw for the rest of the season. The condition was later diagnosed as Reynaud's Phenomenon, a circulatory affliction resulting from a blood clot in the palm. For a time doctors feared that Koufax's finger would have to be amputated, putting an end to his career.

In the meantime, the Dodgers were unable to retain their scoring advantage and ended the regular season in a tie with the San Francisco Giants. A playoff followed, and the Giants won the pennant by taking two of the three games. During this slump in the Dodgers' scoring record doctors successfully treated Koufax's finger with anticoagulants.

Before the 1963 pennant race began baseball experts agreed that as Koufax fared, so fared the Dodgers. As it turned out, both experienced a run of good fortune. By the middle of July Koufax had won thirteen games, including a no-hit victory over the Giants, and he had lost only three. The Dodgers held a one and one-half game lead over the second-place St. Louis Cardinals, a lead they lengthened as the season progressed, thanks largely to Koufax. But in the middle of September the Cardinals reduced the margin to one game because of a phenomenal winning streak in which they won nineteen out of twenty games. For a time it looked as if the Dodgers were about to toss away the pennant just as they had done in 1962. But after the Dodgers had won the first of a three-game series with the Cardinals, Koufax sealed the doom of the Cardinals with a 4-0 shutout.

Against the New York Yankees in the 1963 World Series Koufax demonstrated some of the finest pitching ever seen in the October classic.

In his first game against the Bombers he struck out the first five batters he faced, matching a World Series record. He then fanned ten more Yankees and broke the record set by Carl Erskine, a former Brooklyn Dodger, against the Yankees in the 1953 Series. Koufax's triumph was followed by two more Dodger victories by Johnny Podres and Don Drysdale. In the fourth and final game Koufax and Whitey Ford of the Yankees engaged in a duel. Koufax yielded a seventh-inning home run to Mickey Mantle, but otherwise held the New York team scoreless. The final score was 2-1, and the New York Yankees had lost a World Series in four consecutive games.

In regular season play during 1963 Koufax won twenty-five games and lost five. He struck out 306 batters, a figure that only three other pitchers have topped since 1900. He pitched eleven shutouts, a major league record for left-handed pitchers in one season, and hurled an overall total of 311 innings, the most by a National League southpaw since 1921. His earned run average was 1.88, the best record for the second successive year in the major leagues. In addition to winning the Cy Young Award (by unanimous vote), Koufax was the first man ever honored by United Press International as both the pitcher of the year in his league and the player who had made the greatest comeback of the year in the major leagues. He was named to every all-star team compiled by press associations, newspapers, and magazines.

On June 4, 1964 Koufax pitched the third no-hitter of his career, tying the record set by Bob Feller. During the 1964 season he posted a record of 19-5 with an earned-run average of 1.74 before an arm ailment sidelined him. On August 30, 1964 his doctor said he was not likely to pitch again until the 1965 season.

Sandy Koufax stands six feet two inches, weighs about 205 pounds, and has brown eyes and black hair. Although he is never wanting for female admirers, he is still a bachelor. He lives alone in Studio City, near Los Angeles, not far from the home he recently bought for his mother and father. Koufax likes to read and to listen to music. Usually quiet and reserved, he enjoys solitary drives in the country. He has appeared in nightclubs, has entertained over television, and holds many business interests.

As a Jew, Koufax once asked to be excused from pitching during Yom Kippur. The permission was granted, and the Dodgers lost the game. The games of the Los Angeles Dodgers are now scheduled with the Jewish holy days in mind, and a table in the clubhouse is kept laden with bagels, lox, and chopped chicken livers. Actually, if he demanded it, Sandy Koufax could probably have the entire ball park.

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LADD, ALAN (WALBRIDGE) Sept. 3, 1913-Jan. 29, 1964 Motion-picture actor; appeared in some 150 films, the first in 1939; pictures include *This Gun For Hire* (1941), *Shane* (1953), and *The Carpetbaggers* (1964). See *Current Biography* (September) 1943.

Obituary

N Y Times p29 Ja 30 '64

LAFARGE, JOHN Feb. 13, 1880-Nov. 24, 1963 Editor in chief of Jesuit weekly *America* (1944-48); author of many books on the Jesuits; spiritual leader of the Catholic Interracial Council. See *Current Biography* (November) 1942.

Obituary

N Y Times p19 N 25 '63

LAIRD, MELVIN R(OBERT) Sept. 1, 1922-
United States Representative from Wisconsin

Address: b. Room 1025, House Office Bldg., Washington, D.C.; h. 207 S. Central Ave., Marshfield, Wis.; 5703 Kirkwood Dr., Washington, D.C.

Representing what some observers have called "the mainstream of Republican thinking" in the United States, Congressman Melvin R. Laird of Wisconsin served as chairman of the committee that drafted the party platform adopted by the Republican National Convention in July 1964. Laird, who began his political career as a Wisconsin state Senator in 1946, has represented the Seventh Congressional District of Wisconsin in the House of Representatives since 1953.

An influential member of the House Committee on Appropriations, Laird has been active on several of its subcommittees. He is the author of the book *A House Divided* (1962), dealing with military and foreign policy, and he was the recipient of the 1964 Albert Lasker Award for promotion of medical research. Former President Dwight D. Eisenhower has cited Laird as one of the twelve citizens best qualified to be President of the United States.

Melvin Robert Laird was born in Omaha, Nebraska on September 1, 1922, the third of the four sons of the Reverend Melvin R. and Helen (Connor) Laird. His mother, a former member of the board of regents of the University of Wisconsin and a delegate to the 1948 Republican National Convention, was the daughter of W. D. Connor, a past chairman of the Republican party of Wisconsin and a Lieutenant Governor of that state. His father, a Presbyterian minister, was a Wisconsin state Senator from 1939 until his death in 1946. At an early age Melvin R. Laird was brought to Marshfield, Wood County, Wisconsin, where his mother's family had considerable lumber and sawmill interests. He attended Marshfield public schools, and, after graduating from Marshfield High School, entered Carleton College in Northfield, Minnesota. There he majored in political science, served as president of his class, and obtained his B.A. degree in 1942.

Laird enlisted in the United States Navy in May 1942 and obtained a commission in March 1944. He took part in five battles in the Pacific

MELVIN R. LAIRD

with Admiral William Halsey's Third Fleet and Admiral Marc Mitscher's Task Force 58, served aboard the destroyer USS *Maddox,* and was twice wounded. In 1946, while Laird was on shore duty in Cleveland, Ohio, his father died, and he waged a successful campaign for the vacated seat in the Wisconsin Senate, becoming, at the age of twenty-three, the youngest state Senator then in the United States, and the youngest in the history of Wisconsin. "I think I won on my father's name," he later told Edmond Lebreton of the New York *Post* (July 6, 1964) "But my opponent helped. He made an issue of my campaigning in uniform, and it backfired."

Taking his seat in the Wisconsin Senate in 1947, Laird served on the military and veterans affairs committee, the labor and management committee, and the state education commission. As delegate to the Republican National Convention of 1948 he made a generally favorable impression and was unchallenged when he sought nomination for a full four-year term at the state Republican primary of that year. He was reelected without Democratic opposition in November 1948. From 1949 to 1952 Laird served as chairman of the military and veterans affairs committee in the state Senate, and during the same period he was a member of the legislative procedure committee, the joint committee on finance, and the Wisconsin legislative council. He was chairman of the legislative council in 1951-52 and of its committee on taxation from 1949 to 1951. As chairman of the latter committee he published the Laird Report, now a standard study of Wisconsin's tax system.

State legislation sponsored by Laird included veterans rehabilitation, housing, and civil defense acts, a mental health program, and a long-range building program. While he was a member of the state Senate, Laird attended the University of Wisconsin law school, and he also served as secretary-treasurer of the family-controlled Connor Builders Supply Company. In 1950 and 1952 he was chairman of the Wisconsin Republican party platform committee. As a delegate to the 1952 Republican National Convention, pledged to support the Presidential candidacy of Senator Robert A. Taft, he served as a member of the platform committee and chairman of the subcommittee on labor and public welfare.

In his first bid for a Congressional seat, Laird was elected in November 1952 to represent the Seventh Congressional District of Wisconsin, comprising ten predominantly dairy-farming or lumber-producing counties in central Wisconsin. The seat had previously been occupied by Republican Congressman Reid F. Murray. After being seated in the Eighty-third Congress in January 1953 Laird was assigned to the House Committee on Appropriations, and he served on this committee in all subsequent Congresses except the Eighty-fourth, during which he was assigned to the Committee on Agriculture. Laird has served on a number of subcommittees to the Appropriations Committee, including those on agriculture, commerce, defense, military construction, labor, and health, education, and welfare.

In the voting on key issues in 1953, Laird, as a freshman Congressman, supported among other measures statehood for Hawaii and the offshore oil bill. In 1954 he supported the St. Lawrence seaway authorization and increased postal salaries and mail rates, and voted against increased unemployment compensation benefits. In February 1954 he introduced a bill to peg dairy price supports at 90 percent of parity as long as major crops remained at that level. This measure, which helped to establish his reputation as "Dairyland's best friend in Congress," paved the way to his assignment to the House Committee on Agriculture for 1955-56 and his chairmanship of the platform committee's agricultural subcommittee at the 1956 Republican National Convention.

In 1958 Laird supported the amended version of a Senate bill to prevent reductions of price supports and acreage allotments for farm commodities. He voted for the Labor-Management Reporting and Disclosure Act in 1959 and for the Civil Rights Act in 1960. In June 1960 he made an unsuccessful attempt to have the conservation reserve program amended to ensure the allotment of up to 65,000,000 acres for wheat planting during the next three years.

Laird had served as chairman of the 1954 Wisconsin Republican party convention, and he was again chosen for this task in 1960. In May 1960 he was named vice-chairman of the 100-member platform committee of the Republican National Convention. When a stalemate developed within the committee over the issue of civil rights, Laird took over command from the committee chairman, Charles H. Percy, and succeeded in resolving this issue. The subcommittee on agriculture, headed by Laird, furthermore performed the feat of avoiding the emotionally charged word "parity" while pledging "use of price supports at levels best fitted to specific commodities."

As a member of the subcommittees on military construction and defense he has been critical of what he regards as irresponsible spending. In December 1961, after studying conditions at Fort Lewis, Washington, he charged the Department of the Army with "incredible mismanagement" in mobilization planning. Laird's 1958 amendment, increasing the funding of the Polaris submarine program beyond Defense Department recommendations, is credited with making it possible for the nation to have fourteen Polaris missile submarines available a few years later. With Representative Glen Lipscomb of California, Laird in 1961 headed an Anti-Submarine Warfare Task Force, whose recommendations were later put into effect by the Defense Department.

In 1961 Laird voted in favor of fair labor standards amendments and opposed the foreign aid bill and the establishment of a Peace Corps. In May 1961, after efforts to postpone termination of federal control over Wisconsin's Menominee Indians had failed, Laird sponsored a bill authorizing $1,674,000 in aid to the tribe over a six-year period. (The Menominee Indians celebrated a "Mel Laird day" in 1961 in recognition of his help.) In 1962 Laird voted for the Communications Satellite Act and against the setting up of a department of urban affairs.

In March 1962 Laird was elected chairman of a joint committee, consisting of six Senators and six Representatives, which drafted a 2,500-word Declaration of Republican Principles and Policy, designed to dispel the "negative image" of the Republican party. The declaration, which was approved by Dwight D. Eisenhower in June 1962, came out, among other things, for an overhaul of the tax structure to encourage production, curtailment of federal spending, and an offensive in cold-war propaganda.

Laird voted in 1963 for reductions in foreign aid and against the enlargement of the House Rules Committee. In 1954 he supported the civil rights bill and voted to remove jurisdiction of federal courts over state legislative reapportionment, and he opposed the antipoverty bill. Elected chairman of the platform committee for the 1964 Republican National Convention, held in San Francisco in July, Laird maintained that he was chosen because he was "the only one that one of the leading contenders didn't object to."

Laird's position was strengthened by the fact that the Wisconsin delegation was committed to a first-ballot vote for a "favorite son" candidate, Representative John F. Byrnes, whose candidacy had been engineered by Laird himself. This enabled Laird to confer without prejudice or commitment with both Senator Barry Goldwater and his more moderate opponents. Although Laird had generally voted with the Republican right wing, he was believed to have favored a more moderate candidate than Goldwater for the Presidency. At the convention Laird made every effort to forge party unity, maintaining that "the differences within the Republican party are not great at all."

Laird is reported to have insisted that the platform stress effective implementation of the civil rights law as passed by Congress. A statement to that effect was incorporated in the platform text, which was released over the weekend of July 12, 1964. The platform did not, however, contain any explicit statement of belief in the constitutionality of the civil rights law, and Laird had himself said at the convention that it was not the function of the platform committee to rule on constitutionality. Senator Goldwater appointed Laird a member of his foreign-policy task force for the 1964 campaign. Goldwater was defeated on November 3, 1964, but Laird survived the Democratic landslide that elected Lyndon B. Johnson to the Presidency. After the election Laird was one of the leaders of the conservative wing to urge speedy rebuilding of his party.

In 1957 Laird received a Junior Chamber of Commerce citation as the outstanding young man in Wisconsin government service. He has supported the National Institutes of Health and was named to the United States delegation of the World Health Organization by President Eisenhower in 1959 and by President Kennedy in 1963. For his role in promoting medical research he received citations as Man of the Year for 1960 by the American Cancer Society, National Association of Mental Health, National Research Foundation to Prevent Blindness, and the American Association of Medical Colleges and Universities. On May 13, 1964 Laird received the fifteenth annual Albert Lasker Medical Research Award for doing more than any other public official to promote the nation's health. He donated the accompanying honorarium to medical research activities in Wisconsin.

In his book *A House Divided; America's Strategy Gap* (Regnery, 1962) Laird calls for unity in American foreign policy and military strategy, a firm policy of deterrence, continued testing of nuclear weapons, the training of troops in guerilla warfare, and a reduction in taxes accompanied by curtailment of nondefense spending. Laird edited *The Conservative Papers* (Doubleday, 1964), a volume of scholarly essays, sponsored by a group of Republican Congressmen with the purpose of re-examining American foreign and domestic policies. He has contributed a number of articles on national policies to periodicals.

On October 15, 1945 Melvin R. Laird married Barbara Masters of Indianapolis, whom he met while both were students at Carleton College. They have two sons, John Osborne and David Malcolm, and a daughter, Alison. Robert W. Wells, writing in the *Christian Science Monitor* (July 13, 1964), characterized Laird as "a friendly man" who "looks and talks like a small-city businessman" and as "not the colorful sort of congressman who wades into a controversy and makes both enemies and headlines." A profile in the New York *Times* (July 7, 1964) described Laird as having a relaxed manner and a "full, oval face, accentuated by a steeply receding hairline," and as "capable of being both bombastic and able to laugh at himself." He likes golf, tennis, and fishing for trout and muskies. He is an elder of the First Presbyterian Church of Marshfield; a Mason and an Elk; and a member of the Veterans of Foreign Wars, American Legion, 40 and 8, Disabled American Veterans, and Military Order of the Purple Heart.

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LANCASTER, OSBERT Aug. 4, 1908- Artist; writer

Address: b. *Daily Express*, Fleet Street, London, E.C.4, England; h. "Leicester House," Henley-on-Thames, Oxfordshire, England

The "pocket cartoons" drawn by Osbert Lancaster for the London *Daily Express*, and shipped overseas in book form, have, since their first appearance in 1939, won him an international reputation as a "pocket Hogarth" or a "broiler Beerbohm." His book *Here, Of All Places* (1958) and earlier studies of the architectural offenses of his countrymen have earned him an honorary associateship of the Royal Institute of British Architects. They have been lavishly praised for their wit, erudition, and genuine value as social criticism. Lancaster has been called "the wittiest of modern English writers" and one who, when he chooses, can write "both seriously and beautifully." He is also a successful stage designer, was at one time art critic for the London *Observer*, and has lectured on art at Liverpool University.

Osbert Lancaster was born in London on August 4, 1908, the only child of Robert and Clare Bracebridge (Manger) Lancaster. He grew up in Elgin Crescent, Notting Hill Gate, an arc of ample houses now shabby and run-down but solidly upper middle-class during his childhood. One of his grandfathers had made a fortune in the China trade; the other had founded the Prudential Assurance Company. Lancaster's father, a publisher who was killed in World War I, was well-to-do enough to maintain a small staff of servants. His mother was an amateur painter who had been a pupil of George Frederic Watts. Nostalgia for the secure but now vanished world of his childhood has been seen by some observers as the key to Lancaster's character, and to the knowing affection that mellows his satire when it involves the upper classes.

This serene and generally happy childhood was succeeded by four wretched years at Charterhouse, the ancient public school at Godalming, Surrey. There, according to one account, Lancaster was "bullied ferociously and beaten frequently." Charterhouse nevertheless provided excellent instruction in art, and Lancaster's talent soon manifested itself. He left Charterhouse at seventeen and studied for a time at the Byam Shaw School of Drawing and Painting in London.

At nineteen Lancaster entered Oxford University, reading English at Lincoln College while at the same time continuing his art studies at Ruskin, the university's school of art. He also acted with the Oxford University Dramatic Society and worked on the *Cherwell*, Oxford's undergraduate magazine. In the elaborately comic and satirical line drawings that he contributed to the *Cherwell* can be seen the promise he later fulfilled as a professional cartoonist. Lancaster graduated in 1930, receiving his B.A. degree with fourth-class honors in English literature.

When Lancaster left Oxford he at first read for the bar, and took several law examinations. He reportedly failed all of them once except that in Roman law, which he failed twice. A mild attack of tuberculosis saved him from further ordeals in the examination room, and after a cure in Switzerland, Lancaster enrolled at the Slade School of Art, London University. There he discovered that he disliked working in oils and received certificates of proficiency in painting and in stage design.

Among Lancaster's colleagues on the *Cherwell* had been John Betjeman, who has remained his close friend. Betjeman inspired in Lancaster an abiding interest in architecture, and when Lancaster left the Slade, he joined the staff of the *Architectural Review*, contributing a regular column illustrated with his own murderously observant line drawings. His first book, *Progress at Pelvis Bay* (J. Murray, 1936), was a collection of these pieces, which together delineated "the ghastly anatomy of an English seaside town," and it was an immediate success. Betjeman said of it: "My only fear for this wonderful book is that some town councils may get hold of it and take it literally. It is terrible to think that copies of it will be studied in a hundred years' time when the buildings it ridicules have mercifully collapsed."

On the occasion of the coronation of George VI, Lancaster wrote a series of short biographies of all the Kings of England for a volume of reproductions of historical portraits entitled *Our Sovereigns* (J. Murray, 1936; 1937). Although these essays have since been called perhaps his most brilliant work in prose, they attracted little attention when they were published. About this time Lancaster also prepared posters for the London transport system, designed book jackets for various publishers, and created several large murals for a hotel at Blandford. *Pillar to Post; English Architecture Without Tears* (J. Murray, 1938; Scribner 1939) is a volume of visual and verbal caricatures by Lancaster, tracing the history of English architecture from prehistory to the present. It was admired as much for its perceptive social criticism as for its urbane but lethal wit. *Homes, Sweet Homes* (Transatlantic, 1939; J. Murray, 1940) is an equally erudite and venomous survey of British interior decoration.

In 1939 Lancaster was introduced to John Rayner, then features editor of the London *Daily Express*, the mass-circulation Tory newspaper that is the flagship of the Beaverbrook publishing empire. He asked Rayner why British newspapers did not feature the small cartoons so popular in Europe and found himself hired. The result was the daily "pocket cartoon" which, except for two years during World War II, has appeared ever since on the front page of the *Daily Express*, and is "the first and favourite breakfast-time entertainment of about one-third of the adult population of Britain." The characters in Lancaster's pocket cartoons have become national institutions. There is Maudie Littlehampton, chattering brightly above the winds of change; her bemused husband Willie (seventh Earl of Littlehampton and Hereditary Keeper of the King's Privy); their "liberal" deb daughter Jennifer; and assorted relations, prelates, politicians, and family retainers. Through them, Lancaster expresses the reactions of an embattled but unbowed Establishment to social and political change.

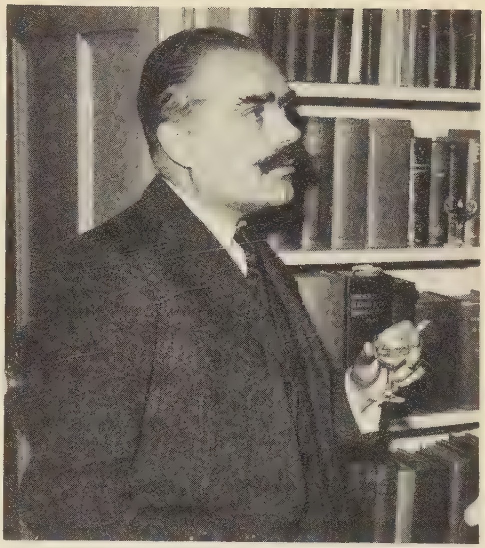
Lancaster, who is occasionally accused of snobbery, has protested that he caricatures the only world he knows and that it would be presumptuous for him to try to satirize a workingman's club. In the eyes of some critics, Lancaster's drawings of workers, foreigners, intellectuals, and other types outside his milieu tend to be rather dated stereotypes. Within their social limitations, however, the pocket cartoons are distinguished by an unfailing wit and an unerring eye and ear. They are seldom malicious or bitter, they are often enormously funny, and for the socially ambitious readers of the *Daily Express* they provide a vicarious sense of being "in" with the Establishment. Since 1940 the pocket cartoons have been collected in book form almost annually.

After the outbreak of World War II Lancaster worked for a time in the Press Censorship Bureau and then in the Foreign Office News Department. From 1942 to 1944 he was art critic of the *Observer,* and in 1944 he went as first secretary to the British embassy in Athens, where he remained for eighteen months. As a result of that experience he wrote and illustrated *Classical Landscape with Figures* (J. Murray, 1947; Houghton, 1949). Val Gielgud in the New York *Herald Tribune* (January 23, 1949) called it "probably the most entertaining and the best-informed travel book of the last ten years."

In 1946 Lancaster returned to the *Daily Express,* and in the same year he joined the editorial board of the *Architectural Review.* In 1947 he taught at Liverpool University as Sydney James Lecturer in Art. *Saracen's Head* (J. Murray, 1948; Houghton, 1949), a children's book, which was originally a serial in the *Atlantic Monthly,* is an amiable burlesque of the Crusades. It has Sir William de Littlehampton as its maladroit hero and features a number of other familiar Lancaster characters. Most reviewers welcomed it, although some thought its irony might be a little lost on children. *Drayneflete Revealed* (J. Murray, 1949), published in the United States as *There'll Always Be a Drayneflete* (Houghton, 1950), also had first appeared as an *Atlantic* serial. It parodied the tone and misguided pretensions of a locally compiled history of an English town. Lancaster's drawings and text, according to one reviewer, represent a characteristic mixture of "erudition and irresponsibility." *Facades and Faces* (J. Murray, 1950) is an album designed by Lancaster to show three facets of his art.

In 1951 Lancaster embarked on a new career, when the painter and designer John Piper suggested that he might be commissioned to create the stage décor for a new ballet, *Pineapple Poll.* The ballet, based on the *Bab Ballads,* was produced at Sadler's Wells the same year, and Lancaster's designs were greatly admired. For ten years thereafter he designed sets and costumes for several productions a year, including ballets at Sadler's Wells and Covent Garden; opera at Glyndebourne, the Edinburgh Festival, and for the English Opera Group; and plays at the Old Vic and the Saville Theatre. According to a writer for the London *Observer* (January 24, 1960): "His sets are always crisp, fresh and lucid with an extravagance of sometimes over-literal detail. A typical element of very English caricature, with the accent on beefy virility rather than on subtlety or poetry, appears in his costumes, which are the fruit of a compendious knowledge. The general effect is often both neat and gaudy, but it is never languid or modishly effete."

In *All Done From Memory* (Houghton, 1952; J. Murray, 1953), Lancaster's account of his own Edwardian childhood, he erected "a small plaque to a vanished world." Pamela L. Travers in the New York *Herald Tribune* (November 8, 1953) wrote: "The urchin hero, for all his acuteness, hardly exists for his own sake, but rather as a telescope through which the author may view the period." She called the book "a little blueprint, meticulously drawn, of a world that is gone for good."



The Sport & General Press Agency, Ltd., London

OSBERT LANCASTER

Lancaster's earlier books *Pillar to Post* and *Homes, Sweet Homes* were brought up to date and published in one volume as *Here, Of All Places* (Houghton, 1958; J. Murray, 1959). The book contains nearly 100 pen and ink drawings, each facing a page of related text, tracing the evolution of domestic and public buildings from the cave to the arrival in America of the "Bauhaus boys." The book was praised for its brilliant caricatures of buildings within their social context and for the serious and perceptive social criticism that underlay its humor, although some reviewers felt that it slightly flagged when it dealt with the contemporary architectural scene. *Here, Of All Places* has been described as a "small, venomous, hilarious book," and as "one of the best—and certainly the funniest—architectural books of our time." In celebration of Lancaster's twenty-first anniversary as a cartoonist a gala collection of his cartoons covering the period 1939 to 1961 was compiled and published under the title *Signs of the Times* (Houghton; Murray, 1961).

Lancaster is a governor of King Edward VII School at King's Lynn in Norfolk and a member of the council of the Royal Literary Fund. He has served on the governing bodies of the Royal College of Art and of the Council of Industrial Design, and he is an honorary associate of the Royal Institute of British Architects. In 1953 he was named a Commander of the Order of the British Empire. A highly successful exhibition of colored drawings by Lancaster was presented at the Arthur Jeffress Gallery in London in 1961. Birmingham University conferred an honorary doctorate of laws upon Lancaster in July 1964.

Osbert Lancaster was married on July 4, 1933 to Karen Elizabeth, daughter of the late Sir Austin Harris. She had been a fellow student at the Slade. They have two children, Carasophia and William Osbert, and they live in a seventeenth and nineteenth century Italianate house on the Thames. Lancaster is five feet eight inches tall, weighs 168 pounds, and has gray hair and gray eyes. When asked recently to correct any misstatements that had been published about him he replied: "I have *not* got pop-eyes." According to an article in the *New Statesman* (December 1, 1961), Lancaster's "large, handsome, leonine head and expressive face(punctuated by a bristling 'guardee' moustache) and his massive torso form an upper part slightly bulkier than his total frame seems ready to bear; while his eyebrows and shoulders are often lifted as though to assist in the process of levitation." Lancaster is an active member of the Church of England and has been described as a "traditionalist, but not a Conservative in the party sense." He finds his principal recreations in trout fishing and in looking at architecture. His clubs include the St. James, the Beefsteak, Pratt's and the Garrick, and he is a member of the Piscatorial Society.

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LANDIS, JAMES M(cCAULEY) Sept. 25, 1899-July 30, 1964 Lawyer and former government official; adviser to Presidents Roosevelt, Truman, and Kennedy; dean of the Harvard Law School (1937-46); helped administer the Securities Act of 1933 as member of the Federal Trade Commission (1933-34) and as member (1934-35) and chairman (1935-37) of the Securities and Exchange Commission; director of Office of Civilian Defense (1942-43). See *Current Biography* (March) 1942.

Obituary

N Y Times p1+ Jl 31 '64

LATTIMORE, OWEN July 29, 1900- Sinologist

Address: b. University of Leeds, Leeds 2, Yorkshire, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

The leading Western expert on the lands and peoples of the China-Russia frontier is the American-born Orientalist Owen Lattimore, who since 1963 has been director of the Department of Chinese Studies at the University of Leeds, England. Lattimore, who spent his childhood and much of his youth in China, has traveled extensively in the frontier provinces of Manchuria, Mongolia, and Sinkiang. He is one of the few Westerners who can speak all three of the principal languages of those areas, Chinese, Russian, and Mongol. Before taking up his post at Leeds, Lattimore had been a lecturer at Johns Hopkins University, Baltimore, Maryland for twenty-five years. An author and a consultant to governments as well as a teacher, he has been widely known and respected among specialists in Far Eastern affairs since the 1930's. He did not come to the attention of the general public until 1950, when the late Senator Joseph R. McCarthy of Wisconsin made allegations against his political loyalty.

Owen Lattimore was born in Washington, D.C. on July 29, 1900, the son of David and Margaret (Barnes) Lattimore. He has three sisters and a brother, Richmond, who is the well-known teacher and translator in the field of classics. About a year after Owen Lattimore's birth, his father took the family to China, where he had entered governmental service as a university teacher. Educated at home until he was twelve, Owen Lattimore was sent to Europe for formal schooling in 1913. After a year at a cantonal classical school at Lausanne, Switzerland, he completed his secondary education during four years at St. Bees School in Cumberland, England. Forced to defer college at that time for reasons of family finances, he never resumed formal study toward an academic degree.

Returning to China in 1919, Lattimore briefly went into business in Tientsin and Shanghai (1920) and was a journalist with the Peking and Tientsin *Times* (1921). In 1922 he joined Arnhold and Company, Ltd., of Peking and Tientsin, a firm engaged in exporting produce from the Chinese frontier. His experience with this firm proved a decisive factor in his career. In 1925, after a visit to Inner Mongolia to negotiate the passage of a trainload of wool through the lines of two fighting warlords, he resigned his business position and began making plans for a journey through the Mongolian hinterland and Sinkiang (also known as Chinese Turkestan). He made the journey—part of it with his wife—in 1926 and 1927. Its Mongolian phase he described in *The Desert Road to Turkestan* (Methuen, 1928) and its Sinkiang phase in *High Tartary* (Little, Brown, 1930).

Aided by grants from the Social Science Research Council, the Harvard-Yenching Institute, the John Simon Guggenheim Memorial Foundation, and the Royal Geographical Society, Lattimore concentrated his study on Manchuria and Inner Mongolia during the late 1920's and early 1930's. Besides traveling in the frontier areas, he did anthropological and other research relating to them at Harvard University (1928-29) and in Peking (1930-33). The major fruit of this period of study was *Manchuria, Cradle of Conflict* (Macmillan, 1932; revised, 1935), a book in which he discussed in the light of Chinese history the modern convergence in Manchuria of three different cultures (the traditional Chinese, the Soviet, and the Western as transmitted through Japan). A supplementary study, *The Mongols of Manchuria* (John Day, 1934), was concerned with tribal divisions, geography, and politics.

From 1934 to 1941 Lattimore was editor of *Pacific Affairs,* a periodical published in Honolulu and New York by the Institute of Pacific Relations, an international organization made up of autonomous national councils in countries concerned with the Pacific area. During the first three years of his editorship he continued to make Peking his base and to travel from time to time in the frontier provinces. In 1937 he accompanied journalists to the areas of China controlled by Communist Chinese rebels. He was present at interviews with such rebel leaders as Mao Tse-tung and Chou En-lai. Later in the same year, when the Japanese occupation made conditions unbearable, he left China.

In 1938 Lattimore accepted a position as lecturer at Johns Hopkins University, Baltimore, and in 1939 he became director of its Walter Hines Page School of International Relations. During his early years at Johns Hopkins he published *Inner Asian Frontiers of China* (American Geographical Society, 1940), a history of the western or Tibetan frontier as well as of the northern areas, and *Mongol Journeys* (Doubleday, 1941), reminiscences of his Mongolian wanderings in which he described a culture in transition.

During World War II his work at Johns Hopkins was constantly interrupted. In early 1941, on the recommendation of President Franklin D. Roosevelt, Generalissimo Chiang Kai-shek of China hired Lattimore as his personal American adviser. Returning to the United States in 1942, Lattimore became deputy director of Pacific operations for the Office of War Information, with headquarters in San Francisco. During his period of service in California, he lectured on problems of the war and the postwar settlement at the Claremont Colleges. The lectures were published by the colleges in 1943 under the title *America and Asia.* Lattimore accompanied United States Vice-President Henry A. Wallace on his official tour of China and Siberia in 1944.

Reportedly the only two books on President Harry S. Truman's desk when he announced the surrender of Japan in 1945 were John Gunther's *Inside Asia* (Harper, 1939) and Owen Lattimore's *Solution in Asia* (Little, Brown, 1945). In the latter book Lattimore warned the great powers that in planning for a peaceful world they could not with impunity ignore the accelerating drive of Asian countries toward self-expression and self-determination. His postwar book *The Situation in Asia* (Little, Brown, 1949) similarly entered a plea that the United States not back moribund colonialism in Asia. *Pivot of Asia* (Little, Brown, 1950) was an interdisciplinary study of the inner Asian frontiers of China and Russia written under a Carnegie grant by Lattimore, Chang Chih-yi, and others.

During the immediate postwar years, Lattimore's teaching at Johns Hopkins was only occasionally disrupted by other work. He took a short leave of absence in October 1945 to serve as special economic adviser to Edwin W. Pauley, head of President Truman's reparations mission to Japan, and in 1950 he was chief of the United Nations technical aid exploratory mission to Afghanistan.

OWEN LATTIMORE

What most disrupted Lattimore's life and work was the accusation hurled at him by Senator Joseph R. McCarthy, Republican of Wisconsin, in March 1950. McCarthy, who had at first charged that there were 205 Communists in the United States Department of State but who had been progressively whittling down the number, now said he would "stand or fall" on one case—that of Owen Lattimore. Although Lattimore was not employed by the State Department, McCarthy described him as the "chief architect" of United States policy in the Far East, and accused him of being the "top Soviet agent in the United States." (He later modified this to "one of the top" agents.) A Senate Foreign Relations subcommittee under Senator Millard E. Tydings investigated the charges, found them groundless, and cleared Lattimore in its report of July 17, 1950. Lattimore described this experience in *Ordeal by Slander* (Little, Brown, 1950). In 1951 a Senate Internal Security subcommittee under Senator Patrick McCarran reviewed the Lattimore case as part of a general inquiry into the Institute of Pacific Relations. In 1952 a Federal grand jury indicted Lattimore on seven counts of perjury arising out of his testimony before the subcommittee. Some of the charges were dismissed between 1953 and 1955 on the basis that they were too vague and indefinite and infringed on Lattimore's constitutional rights, and in 1955 the Justice Department dropped all charges against him for lack of evidence. Meanwhile, in 1953, Lattimore had resigned as director of the Walter Hines Page School of International Relations although he had stayed on as lecturer at Johns Hopkins.

The Chinese and Russian influence in Mongolia after the revolution of the 1920's was described by Lattimore in *Nationalism and Revolution in Mongolia* (Oxford University Press, 1955). The book included a translation from the Mongol of Nachukdorji's life of Sukebatur, the Mongolian revolutionary leader. Urgunge

LATTIMORE, OWEN—*Continued*

Onon, a native Mongolian scholar whom Lattimore brought to Johns Hopkins in 1949, helped in the translation.

Under grants from the Wenner-Gren Foundation for Anthropological Research and the American Philosophical Society, Lattimore traveled through Soviet Central Asia in 1960 and through Outer Mongolia in 1961. One result of these travels was *Nomads and Commissars; Mongolia Revisited* (Oxford, 1962). A collection of essays written by Lattimore over a period of thirty years, *Studies in Frontier History* (Oxford, 1963), is arranged chronologically within six divisions: Inner Asian Frontier, Sinkiang, Mongolia, Manchuria and China, National Minorities, and Social History. Unifying most of the essays is the subject of pastoral nomadism.

Invited to establish a Department of Chinese Studies at the University of Leeds, England in 1962, Lattimore undertook that task in the fall of 1963. During the school year 1963-64 eleven freshmen, all Africans, were enrolled as students in the new Chinese program. Plans are afoot to expand the enrollment and to include graduate students as the department grows. The Chinese program is a four-year degree course. The present staff consists of Lattimore, who teaches an hour-a-week course on China in world history, Urgunge Onon, the Mongolian scholar who has been working with Lattimore for fifteen years, and two other instructors.

Owen Lattimore and Eleanor Holgate, a former secretary of the Peking Institute of Fine Arts, were married on March 4, 1926. They have a son, David. Mrs. Lattimore is not to be confused with Lattimore's sister Eleanor, a writer of children's stories. Mrs. Owen Lattimore is the author of *Turkestan Reunion* (John Day, 1934), a collection of the letters she wrote to her family from Sinkiang in 1926 and 1927. With her husband she has written *The Making of Modern China* (Allen and Unwin, 1945).

Stocky in build, Lattimore looks shorter than his five feet eight inches. He has thinning sandy hair and wears a mustache. Slow of speech, quiet in manner, he has a reputation for tact and self-effacement. Something of his personality is revealed in his apparent freedom from any bitterness toward the late Senator McCarthy. He smokes a pipe and relaxes by riding a bicycle. He likes to wear Scottish tweed jackets. His honors include the Philadelphia Geographical Society's gold medal (1933) and the Royal Geographical Society's patron's medal (1942). He is a member of the Association of Asian Studies, the Royal Asiatic Society, the Royal Central Asian Society, the Royal Geographical Society, the American Historical Association, the American Philosophical Society, and the European Cultural Society. He is also a member of Phi Beta Kappa and an honorary member of the American Geographical Society.

Lattimore still looks upon the United States as his home, and he plans to return there when he retires in 1967. In an interview for the Associated Press in May 1964 he observed: "There are three great powers in the world today, and China is the third. . . . Nowhere else in the world is happening what is happening in China, to one quarter of the human race. And to meet this by isolation and boycott is wrong."

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LAWRENCE, STEVE July 8, 1935- Singer; actor

Address: b. c/o Columbia Records, 799 Seventh Ave., New York 19

With more than a decade of success in television, recording, and nightclubs behind him, Steve Lawrence, at the age of twenty-eight, established himself as a star of the Broadway musical stage as well when *What Makes Sammy Run?* opened at the 54th Street Theater on February 27, 1964. Lawrence first became prominent on television as a frequent guest on *The Steve Allen Show* in 1953 and remained with the program when it became the *Tonight* show in 1954.

Since then Lawrence's career has prospered, with or without the partnership of his wife, Eydie Gorme. He has become a fixture on television panel shows, and his recordings for the Columbia label have become more and more popular. Although Lawrence's only acting experience before his Broadway debut consisted of summer stock in Framingham, Massachusetts in 1962, he was not without self-confidence when *What Makes Sammy Run?* opened. "I'm a singer who knows what I'm singing about," he has said. "If you understand what you're doing in a song, the transition to acting should not be difficult." His confidence seemed warranted when *Variety's* annual summer poll of representative New York drama critics voted him the best male musical performer of 1964.

Steve Lawrence was born Sidney Leibowitz on July 8, 1935 in Brooklyn, New York, the second son of Mr. and Mrs. Max Leibowitz. He has two brothers, both of whom are also musically gifted. Although he grew up in Brownsville, an underprivileged and run-down section of Brooklyn, he recalls his childhood as having been a "happy and healthy" one. His father was a cantor who also worked as a housepainter, and by the time he was eight the boy was singing in his father's synagogue choir. When his voice began to change at the age of eleven he "retired" from singing for a few years, on his father's advice, to study the piano and saxophone. By the time he was twelve he was composing popular songs and showed a precocious grasp of the formula for success when he called his first effort "I Love You." At Thomas Jefferson High School, in Brooklyn, he sang as a soloist with the glee club. There he came to the attention of disc jockey Ted Brown, who sent him to Fred Steele, the vocal coach who groomed Eddie Fisher, Kitty Kallen, and Julie Wilson for stardom.

It was not as a singer, however, but as a piano accompanist for his older brother, Bernie, that Steve Lawrence began his musical career. Together the brothers competed in bars on amateur nights and played club dates in the New York metropolitan area for fees ranging from $5 to $150 a night. Lawrence recalls that at the age of fifteen he used to put his $3 singing fees in the icebox for his mother to discover. "I really gave Mom cold cash," he once told a newspaper interviewer. When his brother Bernie was drafted into military service, he dropped the name of Sidney Leibowitz and, adopting the first names of his two nephews, became a vocalist himself.

His powerful, two-octave-range baritone voice enabled him to score his first professional success at the age of fifteen. After failing two auditions for *Arthur Godfrey's Talent Scouts* on CBS-TV, he not only managed to appear on the program but won top honors with his performance of "Domino." The prize consisted of a week's appearances on Arthur Godfrey's morning radio show—an engagement that he fulfilled in clothes borrowed from his brother and his classmates, since he owned only one suit at the time. In April 1952 King Records signed Lawrence to a contract, and his first disc, "Poinciana," sold more than 100,000 copies. While still attending high school Lawrence was singing in roadhouses and honky-tonks, and he also was earning money by doing demonstration records. His sympathetic high school principal gave him time off so that he could fulfill record promotions and dates out-of-town. Although Lawrence left Thomas Jefferson High School without graduating, he has never regretted it. "I'm not sorry. I really learned my business," he once said.

As early as 1952 Steve Allen had asked Lawrence to make a guest appearance on his local *Steve Allen Show* over NBC-TV, and in July 1953 Lawrence was chosen from more than fifty applicants (many of them well-known entertainers) for a permanent berth on the program. In 1954 the *Steve Allen Show* began to be telecast across the nation, with its name changed to the *Tonight* show. In both of its incarnations the program was notable for its casual atmosphere, and Lawrence was called upon to sing, exchange banter, and appear relaxed. He is quick to acknowledge his debt to Allen and his program for the training and experience he acquired during the five seasons he remained with the show. "I think Steve Allen was the biggest thing that happened to me," Lawrence has said. "Every night I was called upon to do something different. In its own way, it was better than vaudeville." Steve Allen's showcase earned Lawrence a contract with Coral Records, which issued his first long-playing album under their sponsorship, *About That Girl,* in 1956.

Another vocalist on the *Steve Allen Show* in 1953 was Eydie Gorme, five years Lawrence's senior. After more than four years of appearing together on television, Steve Lawrence and Eydie Gorme were married on December 29, 1957 in Las Vegas, Nevada. Their agent, Ken Greengrass, has pointed out that "they are true children of TV," since "the whole country saw them grow up, get married, and have children" on Steve Allen's *Tonight* show. Not too long after their marriage they appeared during the 1958 summer season on NBC-TV's *Steve Allen Presents Steve Lawrence and Eydie Gorme,* and more than one critic responded favorably to "the contagious excitement of two young singers who are in love with show business and with each other."

Columbia Records

STEVE LAWRENCE

In the late autumn of 1958 Steve Lawrence was drafted into the United States Army. Competing against Elvis Presley, he won the Army's top singing job—that of official vocalist for the United States Army Band stationed at Fort Myer, Virginia. In this assignment, once held by Eddie Fisher, he performed at official functions throughout the United States and often appeared in behalf of recruiting programs and savings bond drives. While in military service Lawrence spread his annual thirty days of furlough time throughout the year, using it to make guest appearances on such television programs as *The Garry Moore Show* and *The Dinah Shore Show.* He has explained that he wanted to keep himself before the public and, as he phrased it, "get more mileage." When he was discharged he was awarded the Army Medal of Commendation, one of the highest honors given for peacetime service.

When he returned to civilian life, Steve Lawrence joined Eydie Gorme in a nightclub act that was characterized by *Look* magazine (February 28, 1961) as "a two-person musical comedy of ballads and banter." They made their debut at the New Lotus Club in Washington, D.C. on October 6, 1960 and opened at New York's Copacabana early in November. Their nightclub act, praised by Dorothy Kilgallen as "the most joyous supper club act New York has seen in many a season," also played the Latin Casino in Philadelphia, the Americana in Miami, Harrah's in Lake Tahoe, and the Sahara in Las Vegas before the tour ended in April 1961.

Because they have appeared together in nightclubs, Steve Lawrence and Eydie Gorme have deliberately worked separately on television. Lawrence explains, "If we did television together all the time, why should anyone go see us in a

LAWRENCE, STEVE—*Continued*

club?" Among the many television shows on which he has appeared in recent years are *The Bell Telephone Hour* and *The Perry Como Show* and *What's My Line?* He has also continued to make recordings, first for the United Artists label, then, since 1962, for Columbia Records.

For a long time Steve Lawrence had been eager to appear in a legitimate stage show, and in 1962 he served his apprenticeship by playing the lead in a summer stock production of *Pal Joey* at the Carousel Theater in Framingham, Massachusetts. "It's easy to get a job in summer stock," he once told John S. Wilson of the New York *Times* (April 19, 1964). "Name value is more important than whether you can act." Despite his disclaimer, Lawrence proved that he could act. Playing the archetypal "hero as a heel" of the modern musical theater, Lawrence favorably impressed the Boston drama critics. One of them, Elliot Norton, wrote in the Boston *Record* (July 24, 1962): "He struts as Joey should, smiles and leers and preens after the fashion of all the brash Joeys in and out of show business. . . . Steve Lawrence is sharply authentic and brightly amusing."

Two years after his hit appearance as Pal Joey, Lawrence learned that producers were casting the part of Sammy Glick, the ruthlessly ambitious slum urchin who became a Hollywood movie mogul, in a musical version of Budd Schulberg's best-selling novel of 1941, *What Makes Sammy Run?* Lawrence wanted the role, but after undergoing three auditions he was discouraged about his prospects. When another audition was suggested he reportedly told the casting director: "Listen, I get a lot of money when I sing. I'll audition any time you want, but it'll cost you $10,000." His stratagem worked. "He's Sammy Glick!" someone yelled. "Grab him!" And the role was his.

When *What Makes Sammy Run?* opened at the 54th Street Theater in New York on February 24, 1964, Steve Lawrence scored a personal triumph, although only two of New York's drama critics unqualifiedly liked the show itself. One of the enthusiasts was Norman Nadel, who observed in the *World-Telegram and Sun* (February 28, 1964): "Sammy is the ultimate rat-fink, with palms, battle stars, and oak leaf cluster. Blue-eyed Lawrence begins by running like an urchin and winds up walking like a tin Caesar. He looks better snarling than ordinary men do smiling. He can belt a song to the far wall, break down a girl's resistance as if he were splitting pistachios with his teeth, and utter black betrayals as piously as prayer." And although Walter Kerr of the New York *Herald Tribune* (February 28, 1964) contended that the musical failed to answer a key question—"Ain't we got fun?"—he conceded that Steve Lawrence was "ferocious, agile, plausible, deft with a dance-step and deft with the knife—in every conceivable way first-rate." That others agreed with him was apparent when Lawrence was voted the best male musical performer of 1964 by *Variety's* annual summer poll of representative New York drama critics. The survival of *What Makes Sammy Run?* at the box office was largely attributed to the hypodermic that Lawrence had injected into an otherwise sluggish production.

Although Lawrence's presence in *What Makes Sammy Run?* has spelled profits for the producers, to Lawrence himself it has meant "planned poverty," for, as he points out, he could be making much more money on the nightclub circuit than he has been earning on Broadway. NBC-TV has programmed a one-hour *Steve Lawrence Show* for the fall of 1964 that may serve as a preview for a possible series of specials. He will continue to make recordings, and as part-owner with Eydie Gorme and their agent, Ken Greengrass, of GLG Productions, Inc., he will continue to produce records and publish music.

Steve Lawrence and Eydie Gorme live in New York City in a ten-room apartment overlooking Central Park with their sons, David Nessim and Michael. Their vast living room converts into a motion-picture theater for viewing their favorite science-fiction and horror films. Another of their recreations is playing chess. A relaxed and easy-going family man, Lawrence is five feet nine inches in height, weighs 155 pounds, and has sandy hair and steel-blue eyes. To one male interviewer, Richard Atcheson of the *Saturday Evening Post* (June 27, 1964), Lawrence has "a broad, pushed-in, friendly sort of face, a new improved version of the frog prince," while Judy Michaelson of the New York *Post* (April 5, 1964) was taken with "that boyish appearance which makes older women want to mother him, and which reminds women his own age of the boy next door." "There's a line in Budd Schulberg's great book," Lawrence told Judy Michaelson, "that there's a little of Sammy Glick in all of us. But it's the amount that counts. In me, there's a drive that wants to be successful, but I'm not going to step on anybody—at least not consciously." Abe Burrows, who directed Lawrence in his Broadway debut, has said, "He's got buttons he hasn't thought of pushing yet." Among the buttons Lawrence is thinking of pushing are acting in motion pictures and writing a musical comedy of his own.

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N Y Post Mag p27 Ap 5 '64 por
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Sat Eve Post 237:30+ Je 27 '64 pors

LAZARSFELD, PAUL F(ELIX) Feb. 13, 1901-

Sociologist; educator; author

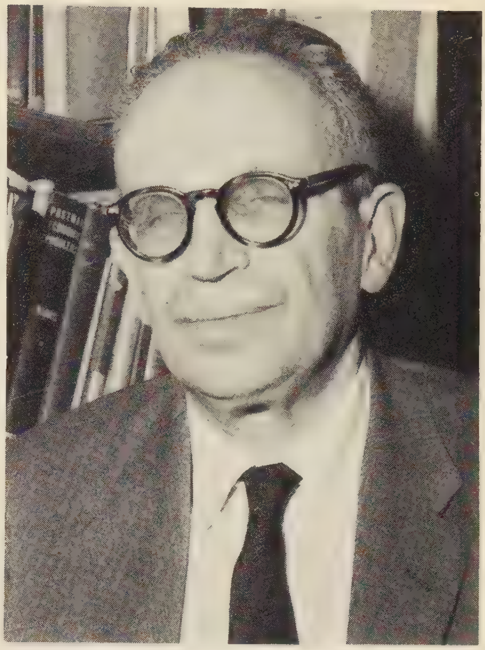
Address: b. Graduate School of Sociology, Columbia University, New York 27; h. 440 Riverside Dr., New York 27

A specialist in the impact of mass communications media on social problems, Dr. Paul F. Lazarsfeld has since the fall of 1963 held the Quetelet chair in social science at Columbia University. He is also associate director of the university's Bureau of Applied Social Research. Once called the "presiding genius" in his special field, Lazarsfeld has established a national reputation as a public opinion researcher who is especially well known for his application of statistical means to study of the relationships between mass communications and American voting habits.

Paul Felix Lazarsfeld was born on February 13, 1901 to Robert and Sophie (Munk) Lazarsfeld in Vienna, Austria, when it was still one of the cultural and cosmopolitan centers of Europe. He was educated in Vienna, where he completed the academic requirements for his baccalaureate degree. In 1924 Lazarsfeld received a Ph.D. degree in mathematics from the University of Vienna. He then spent a year of travel and postgraduate study in France. Returning to Vienna, Lazarsfeld became a mathematics teacher at a school comparable to an American junior college, but his interest in pure mathematics waned and he turned to the study of applied psychology. In 1929 he was appointed an instructor in psychology at the Psychological Institute of the University of Vienna and subsequently was named the director of its Division of Applied Psychology. As director, Lazarsfeld conducted studies in consumer research for European and American business corporations and collected and edited studies in social and applied psychology, including one on the psychological effects of unemployment and another on the social psychology of making vocational choices.

Having received a Rockefeller Foundation grant, Lazarsfeld came to the United States in 1933 to observe techniques of psychological research. When his fellowship expired two years later he decided to remain in the United States and continue his studies rather than return to an Austria in social upheaval. In 1937 he was named the director of the Office of Radio Research which was established by the Rockefeller Foundation to study the influence of radio on American society. In the spring of 1940 the project was transferred from its original home on the Princeton University campus to Columbia University in New York City to expedite research and bring it closer to the center of the broadcasting industry. In his investigations into the radio listening patterns of the American population Lazarsfeld was associated with the psychologist Hadley Cantril and with Frank Stanton, now president of the Columbia Broadcasting System. Their studies resulted in the publication of *Radio and the Printed Page* (Duell, Sloan & Pearce, 1940). All aspects of radio listening were analyzed by the authors, including the structure and stratification of the radio audience; the effects of radio on reading materials; the social effects of radio programs; and the methods by which an audience chose its listening matter, which were found to depend on economic level, reading skill, education, and interest preference.

In 1940 Dr. Lazarsfeld was made an associate professor in the department of sociology at Columbia University. In collaboration with Frank Stanton he wrote the monograph *Radio Research, 1941* (Duell, 1941) and another study, *Radio Research, 1942-1943* (Essential Books, 1944). As time went on, Lazarsfeld extended the scope of his interest beyond radio to embrace all media of mass communication. His studies of the daily newspapers and their computing media, which were summarized in the *Annals of the American Academy of Political and Social Science* (January 1942), revealed that although newspapers reached deeper into the social scale than magazines, radio had a larger social coverage than either of the other two. In a similar study, published in the *Annals* in November 1947, Lazarsfeld compared the films with other media and analyzed the structure of audiences viewing particular motion pictures.



PAUL F. LAZARSFELD

To help evaluate radio programs, during World War II Lazarsfeld and Frank Stanton developed the so-called program analyzer for use in Columbia Broadcasting studios. A small gadget, scarcely bigger than a shoebox, it consisted of red and green pushbuttons that recorded the reactions of radio listeners on charts—whether interested, bored, or enthusiastic. The analyzer was also successfully applied to the study of reactions to songs and movies.

Closely related to his concern with communications has been Lazarsfeld's interest in public opinion research, particularly in voting habits. His study of the voters of Erie County, Ohio in the Presidential election of 1940 was published as *The People's Choice; How the Voter Makes Up His Mind in a Presidential Campaign* (Duell, 1944). Lazarsfeld and his associates of the Bureau of Applied Social Research noted the political homogeneity of social groups and the social and ideological differences between Republicans and Democrats. They analyzed how the voter decided between candidates, the time of his final decision, and the types of changes to which he was subjected. The study showed that mass media exercised little effect in deciding votes and suggested that political campaigns activated the indifferent, reinforced the partisan, and converted the doubtful.

A similar study of opinion formation in a Presidential campaign was published in a book entitled *Voting* (Univ. of Chicago Press, 1954), an interpretation of the voting habits of the citizens of Elmira, New York in the election of 1948. Lazarsfeld and his associates studied the voter's political perceptiveness, his reactions to salient issues, his attention to mass media, and the role of class and religious affiliation in decision-making of voters. A survey of female voting habits indi-

LAZARSFELD, PAUL F.—*Continued*

cated that women rarely voted independently but followed the dominant male influence in the family. Lazarsfeld and his staff also observed the political role of Elmira's social institutions, previous voting trends, individual and group political interests, and voting norms.

When the Office of Radio Research was incorporated into the Bureau of Applied Social Research at Columbia University, Lazarsfeld was named its director. In that capacity, he supervised his staff in the analysis and interpretation of statistics on radio listening that had been gathered by Harry Field of the National Opinion Research Center. This survey, published as *The People Look at Radio* (Univ. of North Carolina Press, 1946), was praised by one reviewer as a "sober approach into the neglected realm of radio sociology." A follow-up report, *Radio Listening in America* (Prentice-Hall, 1948), analyzed and interpreted by Paul F. Lazarsfeld and Patricia Kendall, assessed the attitudes of radio listeners to American broadcasting techniques. A collection of articles called *Communications Research, 1948-1949* (Harper, 1949) by Lazarsfeld and Frank Stanton dealt with such matters as the influence of comic books on children, radio program planning, characteristics of the radio audience, and the role of magazines and newspapers in the community.

After World War II public interest in radio dwindled. Recognizing the trend, Lazarsfeld expanded the work of the Bureau of Applied Social Research beyond mass communications to the development of new research techniques and the training of qualified graduate students in the field of social research. In July 1949 he accepted an appointment as chairman of the graduate sociology department at Columbia University, and after resigning as full-time director of the Bureau, continued to serve as an associate director.

The move enabled Lazarsfeld to devote more time to research and writing of a highly specialized academic nature, especially in the field of mathematical sociology. In 1954 the Free Press published his *Mathematical Thinking in the Social Sciences*, essays demonstrating how mathematical methods could be applied to the solution of specific behavioral problems. Lazarsfeld pointed out that sociologists and social psychologists needed a more precise language of measurement and that the use of mathematics in the social sciences should be expanded.

With Morris Rosenberg, Dr. Lazarsfeld edited *The Language of Social Research* (Free Press, 1955), a highly technical book on the methodology of research in the social sciences. Assisted by Elihu Katz, he published *Personal Influence* (Free Press, 1955), a study of the role played by opinion leaders in the flow of mass communications. Lazarsfeld showed that influence no longer started at the top and seeped down, but depended on person-to-person communication between people on the same economic level. By directing special appeals to these opinion molders, of whatever age, educational, or economic level, advertising media could reach the mass of the population.

Although his interests in communications analysis and public opinion research have ranged widely in the past, Dr. Lazarsfeld has recently tried to limit himself to teaching and research in sociology. Since the early 1960's he had focused his attention on the mathematical concepts of sociology. In July 1962 he was appointed Quetelet Professor of Social Science at Columbia University, but because he was then on leave at the Sorbonne in Paris he did not assume his chair until the autumn of 1963.

As an authority on mass communications, Dr. Lazarsfeld has often had his views solicited by government organizations. During World War II he served as a consultant to the Office of War Information, the War Production Board, and the War Department. Late in 1949, at a hearing of the New York Public Service Commission, he criticized a market research poll that had indicated strong approval of canned music and commercials in Grand Central Terminal as being scientifically inadequate. His opinion proved to be a factor in eliminating the broadcasts. From time to time Dr. Lazarsfeld has rallied to the defense of television by attacking statistical evidence that televised crime shows have an adverse effect on children. In 1960 he informed the Federal Communications Commission that with enough time and a corps of trained minds it would be possible to set up workable standards of excellence in television. Lazarsfeld has also advised professional groups on the role of American public opinion in the shaping of foreign policy. He has also encouraged the expansion of social research and the establishment of a center to conduct sociological studies.

Dr. Lazarsfeld often contributes to both professional journals and general magazines. His other books include a study with Samuel Stouffer and A. J. Jaffee called *Research Memorandum on the Family in the Depression* (Social Science Research Council, 1937) and *Continuities in Social Research; Studies in the Scope and Method of the American Soldier* (Free Press, 1950), which he edited with Robert K. Merton. *Academic Mind; Social Scientists in a Time of Crisis* (Free Press, 1958) was a candid and inclusive report by Paul F. Lazarsfeld and Wagner Thielens on the attitudes of college teachers to the pressures of the McCarthy era. With Jane Z. Hauser, Dr. Lazarsfeld prepared a 127-page research report called *The Admissions Officer in the American College* that was released by the College Entrance Examination Board in September 1964.

Since 1961 Paul F. Lazarsfeld has served as president of the American Sociological Association, and he also belongs to the American Statistical Association, the American Psychological Association, the American Marketing Association, and the Society for the Psychological Study of Social Issues. He has served on a special committee organized by the Television Bureau of Advertising to devise exceptional plans in the field of television research. His honors for research in journalism include awards from Sigma Delta Chi in 1941 and from Kappa Tau Alpha in 1948. He has also received awards from the American Association for Public Opinion Research (1955) and the Conference on Enlightened Public Opinion (1958).

Paul F. Lazarsfeld is a broad-shouldered, heavy-set, and genial man, with tight curly hair. Since November 21, 1949 he has been married to the former Patricia Kendall. His third wife, she is a sociologist who once collaborated with him on a book about radio. They have a son, Robert. His second wife was Herta Herzog, whom he married on February 29, 1936. By a previous marriage Lazarsfeld has a daughter, Lotte.

References

N Y Times p69 Je 12 '60 por; p113 My 20 '62 por
Who's Who in America, 1964-65

LEA, CLARENCE F(REDERICK) July 11, 1874-June 20, 1964 Former Democratic United States Representative from California (1916-1948); chairman of the House Committee on Interstate and Foreign Commerce (1937-1948); author of the controversial law directed against alleged featherbedding by the American Federation of Musicians, passed in April 1946 and ruled unconstitutional in December 1946. See *Current Biography* (November) 1946.

Obituary

N Y Times p27 Je 22 '64

LEBRUN, (FEDE)RICO Dec. 10, 1900-May 9, 1964 Italian-born California painter famous for his grim murals on themes of good and evil in man; an expressionist, he never surrendered to the fashion for abstraction. See *Current Biography* (September) 1952.

Obituary

N Y Times p31 My 11 '64

LECUONA, ERNESTO 1895-Nov. 29, 1963 Cuban composer-pianist; introduced rhumba and conga rhythms to North America; composer of popular concert boleros including "Malagueña"; best known for "Siboney." See *Current Biography* (May) 1944.

Obituary

N Y Times p84 D 1 '63

LEFAUCHEUX, MARIE-HELENE Feb. 2, 1904-Feb. 25, 1964 Member of French delegation to the United Nations and member of the U.N. Commission on the Status of Women (since 1946); president of the International Council of Women (1957-63). See *Current Biography* (October) 1947.

Obituary

N Y Times p1+ F 26 '64

LEHMAN, HERBERT H(ENRY) Mar. 28, 1878-Dec. 5, 1963 Political and civic leader; philanthropist; Governor of New York (1932-42); director of UNRRA (1943-46); United States Senator (1949-56); leading Democratic party figure since the days of the New Deal. See *Current Biography* (July) 1955.

Obituary

N Y Times p1+ D 6 '63

LEONI, RAÚL Apr. 26, 1905- President of Venezuela

Address: Miraflores Government House, Caracas, Venezuela

The political future of Latin America may quite possibly hinge upon the success of democratic government in Venezuela under Dr. Raúl Leoni, who succeeded Rómulo Betancourt as President for a five-year term on March 11, 1964. A veteran of Venezuela's democratic movement and a founder of the Democratic Action party, Leoni, who is a lawyer by profession, has spent a number of years in exile. As Minister of Labor from 1945 to 1948 he helped to bring about important reforms on Venezuela's industrial scene. He is convinced that progress in Latin America can be achieved only by orderly and democratic means, and not by terror and revolution as practised by the followers of the Cuban dictator Fidel Castro. Leoni's election to his country's highest office marked the first time in the history of Venezuela that one democratically elected President was succeeded by another.

Raúl Leoni was born on April 26, 1905 in the small Guiana town of Upata (now the capital of the Piar district of the state of Bolivar) to Clemente Leoni, who was of Corsican origin, and Carmen Otero (Fernandez) Leoni, who was descended from families with a long tradition of liberalism. He attended elementary school in Upata, and at the age of fourteen he went to Caracas, the national capital, to continue his education at the Liceo Caracas. There he was particularly inspired by two teachers—Luís Ezpelosín and Rómulo Gallegos—to dedicate his life to public service and to maintain a high degree of intellectual independence. Venezuela was at the time ruled by the dictator Juan Vicente Gómez, and during his stay in Caracas Leoni got his first taste of what life was like under a totalitarian regime. Once, when he attended a carnival, he saw crowds milling around a building that housed political prisoners. Dictator Gómez had directed crowds of merrymakers to taunt the prisoners by parading around the building, singing and laughing. "This," Leoni has recalled, "was the cruelest thing I could imagine."

Leoni was jailed for the first time at the age of sixteen for his criticism of the Gómez regime. He attended Central University in Caracas for five years to prepare for a career in law. In 1927 he was elected president of the Students Federation, and he became a leader of the student opposition to Gómez. Along with Rómulo Betancourt, Jóvito Villalba, and other members of the Students Federation, Leoni joined a group of young army officers in a movement known as the Generation of '28, which in 1928 staged an unsuccessful coup to overthrow the dictatorship by seizing the Fort of San Carlos. Gómez jailed the conspirators and later exiled them to Colombia, where Leoni and Betancourt ran a small fruit stand in the town of Barranquilla for a while. In Bogotá Leoni enrolled in the National University of Colombia and worked toward a law degree. In 1931 he joined with other exiles in signing the plan of Barranquilla, which tried to pre-

Dirección Nacional de Información

RAÚL LEONI

sent a solution of Venezuelan economic and political problems.

In 1936, after Gómez died, Leoni and Betancourt returned to Venezuela where they took part in the founding of the Venezuelan Organization Movement. Leoni was elected a National Deputy for the state of Bolivar, but General Elezear López Contreras, who succeeded Gómez, had a federal court annul the election, and Leoni along with forty-six other political and labor leaders, was again exiled to Colombia. He resumed his law studies at the Bogotá law school and obtained his doctor of laws degree in 1938. Shortly thereafter Leoni returned to his homeland and became active in the labor movement. From 1939 to 1942 he served as a member of the Permanent Commission to Revise Municipal Ordinances.

In 1941 Leoni and Betancourt launched a clandestine political party, the National Democratic party, representing the non-Communist left, which later became their present party, Democratic Action. In the formation of Democratic Action, Leoni was the organizer and behind-the-scenes power, while Betancourt was the spokesman and campaigner. On October 18, 1945 a group of young army officers and members of the Democratic Action party ousted President Isaias Medina Angarita, charging that he planned to rig the forthcoming elections. Betancourt became the provisional president, and Leoni, who was a member of the revolutionary junta, was named Minister of Labor. He served in that capacity until 1948, and under his administration the labor movement spawned hundreds of unions, which eventually united to form Venezuela's first national labor organization. In 1946 Leoni helped the Federation of Petroleum Workers to obtain its first major contracts with foreign oil companies.

Leoni's social policies led to the consolidation of free labor unions and the development of collective bargaining procedures that have since become standard. In the 1946 Labor Ministry report he said: "The Labor Ministry . . . is deeply convinced that the defense of democracy and the life itself of any industrial activity necessarily require the union organizing of workers and employers, because the association permits the adequate defense of the particular interests of each group at the same time that it fosters the spirit of discipline and responsibility in the worker, and the spirit of enterprise in the employer."

On November 24, 1948 a military coup, headed by Colonel Marcos Pérez Jiménez, overthrew the government of Rómulo Gallegos (who had succeeded Betancourt in February 1948), and Leoni was jailed. In the following year he was again banished from the country. During this third exile, which lasted almost ten years, Leoni lived in the United States, Costa Rica, Peru, and Bolivia. He served as an official of the International Labor Organization, and, while in Bolivia, also was an adviser to that country's Minister of Labor. In 1958, after the Pérez Jiménez regime was overthrown, Leoni returned to Venezuela and helped to reorganize the shattered Democratic Action party. For the December 1958 elections he masterminded Betancourt's successful campaign for the Presidency and was himself elected to the Venezuelan Congress, as Senator from his native state of Bolivar.

Named president of the Senate in January 1959, Leoni presided over that body until 1962. The Democratic Action party also elected Leoni its president in 1959—a post he held until 1963. On July 7, 1963 the Democratic Action party nominated Leoni as its Presidential candidate to succeed President Betancourt after completion of his five-year term. (Under the 1961 Constitution the President is allowed only one term.) Leoni campaigned on a promise to continue Betancourt's social and economic program as well as his pro-Western, anti-Communist foreign policy. He reiterated the party's moderate, left-of-center platform, which included promises of land reform, plans to build more homes, hospitals, and schools, and opposition to Communist intervention in Latin America. Leoni attacked the terrorist tactics of the Armed Forces for National Liberation, a Castro-inspired rebel group. "It is we who are the party of the masses," he told the crowds of peasants and workers who gathered to hear him during his campaign.

Not a fiery orator, Leoni delivered his Presidential campaign speeches in a quiet, straightforward manner. He told his audiences that if elected he would seek the support and collaboration of all groups that had the democratic interests of Venezuela at heart. "We need to create a political climate that, free of sterile hates and rancors, would enable us . . . to co-exist in strict adherence to imperative legal norms," he said in a speech in July 1963.

Although terrorism mounted during the weeks preceding the election and members of the Armed Forces for National Liberation threatened to shoot those persons who dared to vote, 3,079,896 out of 3,369,986 registered voters cast their ballots on election day, December 1, 1963.

Leoni, whose Democratic Action party was the best organized in the country, was elected President for a five-year term, beginning on March 11, 1964. Of the seven candidates who ran for the Presidency, Leoni received 957,699 votes or 32.8 percent. His nearest rival was Rafael Caldera of the Social Christian party, with 589,372 votes or 20.2 percent.

The election was hailed throughout the non-Communist world as a great victory for democracy. The New York *Times* (December 3, 1963) editorialized: "In defiance of Communist terrorists inspired by Cuba's Castro, Venezuelan voters turned out in record numbers to assure the succession of a new candidate. Dr. Raúl Leoni, the choice of President Betancourt, seems most likely to emerge the winner, but the real victory belongs to the Venezuelan people." Similarly, the Washington *Post* (December 5, 1963) noted in an editorial: "Too much has been made of the fact that Raúl Leoni is comparatively colorless. More important is his long experience in government. . . . When Mr. Betancourt . . . turns over power to his successor next March, the government should find itself in competent hands."

On December 14, 1963 the Supreme Electoral Council formally proclaimed Leoni President-elect. In his acceptance speech, Leoni promised that he would "govern for all the Venezuelans" and called the election a "defeat for Communist subversion." Leoni was sworn in as President of Venezuela on March 11, 1964, succeeding President Rómulo Betancourt. For the first time in the history of Venezuela, one freely elected President turned over his office to a successor also elected by the people. In his inaugural address President Leoni pledged continued friendship with the United States and support for the Alliance for Progress program. Speaking of the outlawed Communist party and the Castroite movement Leoni said: "They must leave the road of violence and incorporate themselves into democratic life with respect for liberty. The government will deal with plotters and terrorists. Venezuela will never have another dictator."

Leoni's Cabinet, which was sworn in on the same day, is composed largely of independents. Since the Democratic Action party does not control a majority of the seats in Congress, Leoni must rule by coalition. The second-ranking Social Christian party, which had been included in Betancourt's coalition government, left the government in February 1964 on the ground that its increased strength demanded an independent course as a "loyal opposition." Consequently, Leoni was compelled to consider a possible coalition agreement with the leftist Democratic Republican Union, the middle-of-the-road Independents for National Front, and the Popular Democratic Force.

Raúl Leoni married Carmen América Fernández Alcalá in 1949 in Washington, D.C. Mrs. Leoni, who is known as Doña Menca, was also born in Leoni's native town of Upata. The Leonis have five children: Carmen Sofia, born in Washington, D.C.; Luisa Ana, Raúl Andrés, and Lorena, born in San José, Costa Rica; and Alvaro, the youngest, born in Caracas. A portly, balding, good-natured man, whose eyes are framed by dark-rimmed glasses, Leoni is dignified and scholarly in appearance. Known as a good dancer, he enjoys an occasional glass of Scotch and gave up smoking a few years ago. He is a Roman Catholic. He has a reputation for patience and the ability to get his own way at closed party meetings.

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Who's Who in Latin America Pt 3 (1951)

LEWIS, C(LIVE) S(TAPLES) Nov. 29, 1898-Nov. 22, 1963 British author, critic, and literary historian; professor of medieval and Renaissance English, Cambridge, since 1954; former fellow and tutor, Magdalen College, Oxford; author of *The Screwtape Letters* and many other books of Christian apologetics. See *Current Biography* (January) 1944.

Obituary

N Y Times p19 N 25 '63

LILLIE, BEATRICE (GLADYS) May 29, 1898- Comedienne; actress

Address: h. 55 Park Lane, London, W.1, England; Drayton Manor, Staffordshire, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

In 1953 Beatrice Lillie received a citation from the American Federation of Women's Philanthropies as "the greatest comedienne of all time." Some of her admirers would consider the accolade a statement of the obvious. Bea Lillie has been a British star since World War I and an international celebrity since she conquered the United States in *Charlot's Revue of 1924*. Her sublime aplomb and her inspired ad libbing have been on display in more than forty shows, including revues, musical comedies, and one straight play, and in radio, television, and the movies. Not only an expert comedienne, she is also, in the words of Brooks Atkinson, "one of the most eloquent actresses in the theatre."

Beatrice Gladys Lillie was born on May 29, 1898 in Toronto, Canada, the younger daughter of John Lillie and the former Lucie Shaw. Her father, a native of Lisburn, Ireland, was a civil servant who had formerly served as a British Army officer in India; her mother was of Spanish-English parentage. The family had settled in Toronto shortly before Beatrice Lillie's birth, and there Mrs. Lillie achieved a certain reputation as a concert singer. Similar careers were at first planned for the two Lillie girls: the older daughter, Muriel, was to become a concert pianist, Mrs. Lillie had decided, and Beatrice a soprano, singing romantic ballads then in vogue. Both girls began their musical education early, and when she was nine Beatrice was also sent for coaching in stage gestures to a Toronto teacher named Harry Rich. She disliked these lessons, but the elaborate mimetic gestures have stayed with her, transmuted into part of her comic equipment.

(Continued next page)

BEATRICE LILLIE

If Miss Lillie's training as a ballad singer began early, she even earlier acquired her ability to be funny. At the age of eight she was ejected from the choir of a Presbyterian church in Toronto, where she had pulled such grotesque faces at the congregation that piety and decorum were outraged. But Mrs. Lillie gamely persisted in her efforts to make Bea a romantic soprano. The Lillie Trio entertained their friends at *soirées,* appeared at local theaters, and once formed part of a troupe that toured the mining camps.

Educated until she was fourteen in Toronto public schools, Beatrice Lillie enrolled in 1913 at St. Agnes College in nearby Belleville. This skirmish with the academic life lasted barely a year. When her mother and sister sailed for England in search of more fame and greater fortune, Miss Lillie went too. Her British debut followed early in 1914, when she secured a week's engagement at the Chatham Music Hall. She was billed as a child soprano and sang, among other things, a number called "Pretty Kickapoo." In April 1914 she made her first London appearance in a play called *The Daring of Diana* at the London Pavilion.

About this time she secured an audition with André Charlot, the young French producer who had introduced the "intimate" revue into England. Accounts vary, but there is general agreement that, either before or during the audition, the young singer realized that Charlot was not interested in sentimental renditions of sad songs. At some point in the proceedings she launched into a burlesque of a ballad singer grappling with a song called "We're Drifting Apart, So You're Breaking My Heart." Charmed, Charlot gave her a three-year contract.

Beatrice Lillie's first Charlot revue was *Not Likely,* which opened at the Alhambra in London in October 1914 after a tour of the provinces. She was then sixteen years old, and made no special impact with a song called "I Want a Toy Soldier Man." She had better material in *5064 Gerrard* (March 1915) and scored her first personal success with a song about wanting to go back to Michigan. She was thereafter an important asset in the Charlot revues, appearing in *Now's the Time* (1915), *Samples* (1916), and *Some* (1916).

Although Charlot had given her amusing material to work with, and Miss Lillie had accepted the fact that she was better at making people laugh than cry, she was still primarily a singer. On the last night of *Some,* however, she gave impromptu expression to her antic genius. The stage manager fined her for disrupting the chorus line, but Charlot was impressed. A part was written for her in *Cheep* (1917) in which she clowned so successfully that she was thereafter given choice assignments in *Tabs* (1918), *Oh, Joy* (1918; revived 1919), and *Bran-Pie* (1919). By the end of World War I, when she was still only twenty-one, Miss Lillie was established as a comedienne.

A short interval followed, during which, in January 1920, Miss Lillie was married to the Honourable Robert Peel, heir to a baronetcy and a stately home in Staffordshire, and a descendant of Sir Robert Peel, Queen Victoria's Prime Minister. A son was born a year later, and in April 1921 Miss Lillie returned to the stage as Geraldine Ainsworth in the farce *Up in Mabel's Room* at the Playhouse. Three Charlot revues followed: *Now and Then* (1921), *Pot Luck* (1921), and *A to Z* (1922). Her next show was the *Nine O'Clock Revue,* with a score by her sister Muriel. It opened in October 1922 at the Little Theatre and ran for a year.

Bea Lillie made her New York debut on January 9, 1924 at the Times Square Theatre in *Charlot's Revue of 1924,* a potpourri of the best songs and sketches from earlier Charlot revues. It starred Miss Lillie, Jack Buchanan, and another Charlot discovery, Gertrude Lawrence. The first night immediately established all three principals as international celebrities. Miss Lillie took top honors as an accident-prone Britannia in "March with Me," her burlesque of British jingoism. Heywood Broun found her "slim, beautiful, and enormously funny, all at once," and Alexander Woollcott could "think of no clown more comical than Beatrice Lillie."

The show ran all year, and it was not until the end of 1924 that Miss Lillie could return to England. In February 1925 her father-in-law died and her husband succeeded him as fifth baronet. The following month Lady Peel opened in that year's *Charlot's Revue* at the Prince of Wales Theatre, and by November 1925 she was back in New York with Charlot's 1926 offering. When that finally closed, Hollywood claimed her for her first film, *Exit Smiling.* Already adored in New York, Miss Lillie made a rapid conquest of the film colony, with an unquenchable wit that made her Hollywood's most sought-after party guest.

Exit Smiling (MGM, 1927) cast Miss Lillie as Violet, a maid of all work in a touring stage company, who nurses an ambition to act. The film was silent, and critics wondered how Miss Lillie's "piquant personality" would come over without her "tremendously fascinating voice." Reviewing the picture in *Kinematograph Weekly* (January 15, 1927), Lionel Collier wrote: "There is no doubt now; her first picture . . . is a complete personal triumph for the star. . . . Not only is the burlesque some of the best I have seen, but there is also an underlying sense of pathos and human feeling which is irresistible." In later years, perhaps the best of Miss Lillie's films was *On Approval* (1944), a British film version of the Frederick Lonsdale comedy. Her most recent film appearance was in *Around the World in Eighty Days* (1956), in which she showed up briefly as a psalm-singing revivalist.

Between 1926 and the outbreak of World War II in 1939, Bea Lillie shuttled back and forth across the Atlantic. She starred in musical comedies like *Oh, Please* (New York, 1926) and Rodgers and Hart's *She's My Baby* (New York, 1928). She dazzled vast audiences at the London Palladium, and small ones in cabaret. In 1931 she appeared in two undistinguished films, *Black Waters* and *Are You There?*, and in 1938 in a slightly better one, *Doctor Rhythm*, with Bing Crosby and Andy Devine. In 1932 she had appeared as Sweetie the nurse in Shaw's *Too True To Be Good* at New York's Guild Theatre.

And she went from victory unto victory in a succession of memorable revues. In November 1928 she found a professional soul mate in Noel Coward, when she opened in his *This Year of Grace* at the Selwyn. She introduced Coward's "Mad Dogs and Englishmen" in *The Third Little Show* (Music Box, 1931) and starred with Bobby Clark in *Walk a Little Faster* (St. James, 1932). In 1932 she returned to London for Charlot's *Please* (Savoy Theatre), and in 1935 appeared in New York and Chicago in *At Home Abroad*, introducing two of her best-known numbers—"Paree" and the skit in which she tries to order "two dozen double damask dinner napkins." *The Show Is On*, with Bert Lahr and Reginald Gardiner, followed in 1936 (Winter Garden, New York) and *Happy Returns* in 1938 (Adelphi, London). Her last prewar show was Noel Coward's *Set to Music*, staged at New York's Music Box Theatre in January 1939.

Throughout these years the axiom was established that Bea Lillie could do no wrong. Agreeing that her comic genius was beyond definition, innumerable writers have doggedly tried to define it. She is always immaculately dressed and impressively poised, not a hair out of place, and John Mason Brown has pointed out that this façade is her "clown's costume," as surely as Chaplin's hat and cane were his.

One of the first stars to entertain troops in World War II, Miss Lillie began this new career in October 1939, at Scapa Flow. Two months later she appeared at the Queen's Theatre, London, in *All Clear* and in July 1940 at the Globe in *Tonight at 8:30*. The proceeds from this show went to the Actor's Orphanage, and she subsequently toured in it, for the pleasure of servicemen all over the British Isles. Miss Lillie starred in *Big Top* in May 1942 and as Frieda Appleby in Robert Morley's *Staff Dance* in February 1944. In between, and thereafter until December 1944, she devoted her time to entertaining armed forces in the Mediterranean, Africa, the Middle East, France, and Germany. For her wartime contributions to morale, Miss Lillie received the Africa Star, the King George VI Medal, and, from General de Gaulle himself, the Free French Liberation Medal.

In December 1944 Miss Lillie made a triumphant return to the United States in *Seven Lively Arts* at the Ziegfeld. Although the revue failed to measure up to the expectations aroused by the talent it employed and the massive publicity campaign that launched it, *Seven Lively Arts* was nevertheless admired. Reviewers agreed that the occasion was Miss Lillie's. She received *Billboard's* Donaldson Award for her part in *Seven Lively Arts* as the best feminine lead in a musical show.

A revue called *Better Late* at the Garrick Theatre brought Miss Lillie back to the London stage in April 1946, and she was occupied with radio and television on both sides of the Atlantic until April 1948, when she opened at the Century Theatre, New York, in *Inside USA*. Vaguely inspired by John Gunther's book, the revue afforded Bea Lillie some rich opportunities that she fully exploited. In New York and on tour, *Inside USA* kept her busy until March 1950. Thereafter she devoted herself to cabaret, benefit performances, and two American television series until July 1952, when she began a tour of summer theaters with *An Evening with Beatrice Lillie*, which also featured Reginald Gardiner. It opened at the Booth Theatre in New York in October 1952, and ran there for nearly a year, winning her an Antoinette Perry Award in 1953. It then toured the United States, Canada, and England until September 1955.

In the summer of 1956 Miss Lillie toured the strawhat circuit with her own production of a revue called *Beasop's Fables*, and in March 1957 she was seen at the Winter Garden, New York, in *The Ziegfeld Follies of 1957*. In September 1958 she was welcomed back to London for a year's run in the title role of *Auntie Mame* at the Adelphi. She showed up again at the Edinburgh Festival of 1960 in *Late Evening with Beatrice Lillie*.

Miss Lillie's latest vehicle is *High Spirits;* or, more precisely, it is the bicycle on which she makes her improbable entrance in that entertainment, a musical version by Hugh Martin and Timothy Gray of Noel Coward's *Blithe Spirit*. The show opened at the Alvin Theater on April 7, 1964, with Beatrice Lillie as the medium, Madame Arcati. Richard Watts Jr. wrote in the New York *Post* (April 8, 1964) that the musical had "the inestimable blessing of providing the superb Beatrice Lillie with an opportunity for displaying her magic touch. . . . She is at the peak of her art in her incidental business, and it is nothing short of uproarious to see her acknowledging audience acclaim with bogus modesty or getting a forgotten telephone number on a ouija board."

Beatrice Lillie's husband died in 1934, and her only child, Robert, succeeded him as sixth baronet. Sir Robert was killed in action in April 1942, shortly after his twenty-first birthday, when the British aircraft carrier *Hermes* was sunk by a Japanese dive bomber in the Indian Ocean. Miss Lillie is five feet three inches tall and is still as

LILLIE, BEATRICE—*Continued*

slender as a young girl. She has a prominent nose and large blue eyes. Her sleek, unchanging Eton crop, which she adopted as her coiffure in the 1920's, is usually surmounted by a fez-shaped container, or hat. She is an amateur painter and also enjoys walking, swimming, riding, shooting, and electric canoeing. Since the mid-1930's her home in the United States has been a co-operative apartment on East End Avenue in New York City.

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LIPTON, SEYMOUR Nov. 6, 1903- Sculptor
Address: 302 W. 98th St., New York 25

In theme, imagery, style, and method, the sculpture of Seymour Lipton constitutes a merging of two opposite ideas of abstraction. Because he also insists upon the fusion of form and content, his work, although not representational, defies convenient classification within the abstract expressionist movement in the United States. Since it projects his own attitude toward life, his sculpture is autobiographical, celebrating the regenerative forces in nature and representing in itself the process of becoming. As a master of "the sculptured metaphor," he has been compared to Brancusi, Arp, Lipchitz, Moore, and other pioneering sculptors of the twentieth century. His own pioneering achievements in direct-metal sculpture have made him internationally known as a significant innovator of modern art.

Seymour Lipton was born in New York City on November 6, 1903, one of four children of Simon Lipton, a candy store owner, and his wife, Gussie (Cohen) Lipton. His brothers are Martin Lipton, a teacher, and Leon Lipton, a certified public accountant. He also has a sister, Martha Lipton, a commercial artist. Interested in art from childhood, Seymour Lipton began making pencil drawings and painting in watercolors at the age of twelve. Later, while attending Morris High School in the Bronx, he belonged to the poster club and the art club. His favorite sport was tennis. He graduated from high school in 1921, and after studying for a year at the College of the City of New York, he enrolled in Columbia University, from which he obtained a Doctor of Dental Surgery degree in 1927.

During his last three years at the university Lipton became preoccupied with the question of beauty. He was writing poetry as well as studying dentistry, and he attended art shows and read widely in aesthetics, seeking an answer in the thinking of the ancients and moderns—from Aristotle's *Poetics* through Longinus' *On the Sublime* and on to the writings of contemporary philosophers. His understanding of beauty came not through intellectual pursuit, however, but through a long and personal involvement in the creation of art.

Sculpture was the art form through which Lipton found his answer. He taught himself, and the fact that he had no formal training in sculpture perhaps accounts in part for the quality of freshness in his work and for his reputation as an innovator. Gradually he evolved a technique and acquired a craftsmanship of his own to express his own imaginative conceptions. At first he worked from clay models, but after about fifteen years he began to develop his ideas for sculpture through drawings. His lack of training in drawing also influenced the character of his designs. In an interview with Tal Streeter (*Register of the Museum of Art*, University of Kansas, April 1962) he explained: "My drawing has a certain kind of schematism which lends itself to an economy and simplification of forms in silhouette. This has aided in the development of almost primitive geometrical orientation of forms." On the other hand, he has suggested, his drawings may have been influenced by his earlier sculpture.

Lipton had begun working seriously in sculpture in 1932. He first exhibited in 1934 and a year later won a favorable notice in the New York *Times*. In 1938 the ACA Gallery in New York gave him his first one-man show—"mostly wood carvings," he has said, "representational in form and social in substance." He had a one-man exhibit again in New York in 1943 at the Galerie St. Etienne and later held periodic showings at the Betty Parsons Gallery in New York. In an article for the *Saturday Review* (February 29, 1964) Katharine Kuh wrote of "the arduous years when he supported his family as a dentist, finding only stolen moments for his sculpture." She recalled, "The first time I visited him, almost twenty years ago, he was working in a tiny studio adjacent to his office. Even in those excessively cramped quarters he was producing experimental metal sculpture that already bristled with his personal stamp."

Also during the arduous years Lipton began to teach sculpture. He was associated with the New School for Social Research in New York from 1940 to 1958, and he taught at the Cooper Union Art School in New York in 1943-44 and at the New Jersey State Teachers College in Newark in 1944-45. He has also served as a member of the curriculum advisory board of New York University and was guest critic at Yale University Art School from 1957-59.

For Lipton, *form* and *content* make a hyphenated word; style and technique are also inseparable. In the mid-1940's, feeling the need to express man's tragic experience of World War II, he had turned from the media of wood and stone to lead and bronze, which suited his pursuit of images of horror to convey what he has called "the shock of the world." Suffering predominated in his *Dissonance* (lead, 1946); *Famine* (lead, 1946); *Moloch* (bronze, 1946); *The Mortal Cage* (bronze, 1947); and other pieces of the early postwar period.

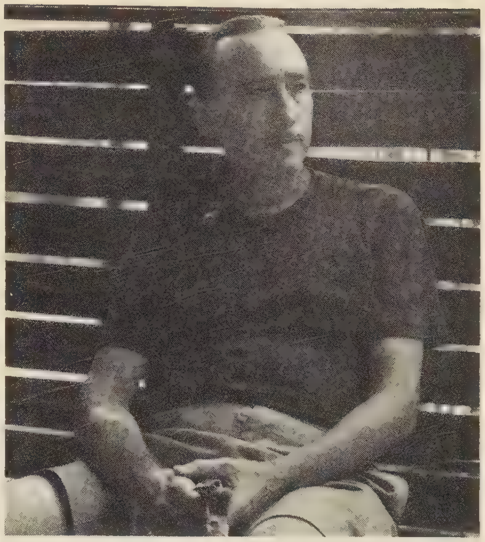
As he acquired a more mature outlook on life—the personal philosophy that he believes an artist must project in the "total image" of his work—Lipton came to understand that suffering has a polarity in joy, as war has in peace, hate in love, and death in life. Commenting on his sculpture in an article for the *Magazine of Art* in November 1947, he had written of the "harsh tensions" of man, such as the conflicts he encounters as both an individual and a social being, and of the struggle involved in achieving fruition and balance. "This is the realism," he said, "that I'm trying to get at in sculptural language."

Gradually Lipton saw tension—strife and struggle—as part of growth, of the regenerative process of nature. "I sought to make a thing, a sculpture as an evolving entity; to make a thing suggesting a process," he has explained (quoted by A. C. Ritchie in *Art in America*, winter 1956-57). At about the same time he explored new sculptural means to express the changing direction of his thinking and of his objective. "I felt the rightness of curved, convoluted forms, outgrowing but not fully spread, as a new sculptural phraseology for what I was doing."

In the technical procedure that he has developed to achieve these forms, Lipton begins with a spontaneous drawing from which he constructs a small model in Monel metal. The full-scale sculpture, like the model, is made of thin, malleable sheet-metal that is cut and bent into shapes later joined where desired by welding. Over the surface of his armature he makes a covering of melted nickel-silver or bronze that gives a particular texture, glowing and tactile, somewhat impressionistic, to the finished piece. Frank Getlein pointed out in the Washington *Sunday Star* (January 12, 1964) that a fusion of opposites is apparent also in Lipton's methods: "For the sculptor manages to be both grand, simplified and monumental in his forms and, on the other hand, lapidary in his surfaces." In discussing the ideas and images of his sculpture, Lipton often mentions the tension of inside and outside, of interior-exterior relationships, and has spoken of his "concern with internal-external anatomy." Accordingly, he lines the inside of his armature with sheets of Monel metal and coats them also with nickel-silver or bronze. His pieces range greatly in size, from the two-foot *Avenger* to the nearly nine-foot *Archangel.*

By the early 1950's Lipton had temporarily abandoned the human figure and had turned to metaphorical expression. He drew upon biological imagery—often plant forms, as in *Sanctuary* (1953)—to create in sculpture the process of metamorphosis, of regeneration, of redemption. Pods, buds, cocoons, and unfolding leaves—all in the process of evolving—mingle with impressions of energy derived from suggestions of fish, beasts, and birds. He never really neglects man or the twentieth century. Thrusting screws and other spiraling mechanical instruments also serve the purpose of the pod for Lipton in making "a thing suggesting a process."

Thunder Bird (1951), *Jungle Bloom* (1954), *Sea King* (1955), *Desert Bloom* (1955), *Earth Forge II* (1955), *Avenger* (1956), *Sea Loom* (1959), and *Leviathan* (1963) are among the many pieces that create dynamism through symbols drawn from nature set in juxtaposition to mechanical imagery. The curving shapes of *Manuscript* (1960) and *Scroll* (1960) also testify to an unfolding process, in man's history. With his monumental *Prophet,* Lipton had returned in 1956 to motifs involving man's figure. Human images are suggested also in *Ancestor* (1958), *Sentinel* (1959), and *Archangel* (1964).



SEYMOUR LIPTON

Lipton's *Archangel* was commissioned for Philharmonic Hall in Lincoln Center in New York and was unveiled in February 1964. In the opinion of Katharine Kuh, it is "indisputably his masterpiece to date." He worked on it intensively for about five months, making some 150 preliminary drawings and several metal models. Emily Genauer of the New York *Herald Tribune* (February 22, 1964) complained that *Archangel,* which is eight feet ten inches in height, "sits in an area whose ceiling is much too low for its bulk. One feels the ceiling pressing in on the piece, as though attempting to restrain the exultant spirit that is its essence." Lipton has explained, however, that he wanted to give a feeling of pressure in order to heighten an impression of bursting forth, of release. "I thought the spot needed something voluptuous, baroque," he said, as John Canaday quoted him in the New York *Times* (February 19, 1964). "Also I wanted to make an affirmation of life, its positive forces, an argument against death. I wanted to say that man can survive. I never enjoyed any work so much in my life."

Among Lipton's other important commissioned works are those for Temple Israel in Tulsa, Oklahoma; Temple Beth-El in Gary, Indiana; the Inland Steel Building in Chicago; International Business Machines Corporation in Yorktown Heights, New York; and Dulles International Airport. His sculpture has been exhibited in museums all over the world. In early 1964 he had an important one-man show at the Phillips Collection in Washington, D.C. He represented the United States at the São Paulo Bienale in Brazil in 1957, at the Venice Biennale in 1958, and at the Brussels World's Fair in 1958. He was one of the artists who contributed to the "Twelve Americans" exhibition at the Museum of Modern Art in New York in 1956, and he had one-man shows at the Rensselaer Museum in Troy, New York in 1961 and at the Rochester Museum in 1963.

(Continued next page)

LIPTON, SEYMOUR—*Continued*

Lipton's awards include the First Prize of the Chicago Art Institute Annual (1957), Top Acquisition Prize of the São Paulo Bienale (1957), National Institute of Arts and Letters Award (1958), Guggenheim Award (1960), Architectural League Award (1960 and 1962), Purchase Award of the New School for Social Research (1960), and a Ford Foundation grant (1961).

On November 16, 1930 Seymour Lipton married Lillian Franzblau, who was also a dentist. Their children are Michael and Alan Lipton. The sculptor is five feet nine inches tall, weighs 150 pounds, and has brown eyes and gray hair. Tennis continues to be his preferred form of recreation, and he also enjoys swimming. Lipton is Jewish by birth, but he has no affiliation with a religious organization. Yet he is a religious man. "Maybe I'm too fanatically a zealot about creative work," he speculated in his conversation with Tal Streeter. "I have almost a religious involvement about it. Art has a kind of sacred significance to me. I may be giving art too much importance in my own life or anybody else's life, but I feel this deeply. If I weren't an artist I'd be a religious ascetic, a Rabbi maybe if I was born in Europe. I don't know. Maybe it's an outgrowth of a kind of fanatic streak in me, this kind of devotional involvement."

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LONG, EDWARD V(AUGHAN) July 18, 1908- United States Senator from Missouri; lawyer; banker

Address: b. Senate Office Bldg., Washington 25, D.C.; h. 4201 Cathedral Ave., Washington 16, D.C.; Brookhill Farm, Clarksville, Mo.

The junior Senator from Missouri since 1960 has been Edward V. Long, a moderately liberal Democrat who remains conservative in fiscal and business matters. Senator Long, a lawyer and banker, has generally supported the programs of the Kennedy and Johnson administrations, most notably in civil rights. Originally elected to fill the unexpired term of the late Senator Thomas C. Hennings, Jr., Long was re-elected to full six-year Senate tenure in 1962. He had previously been a state Senator (1946-56) and Lieutenant Governor (1957-60) of Missouri.

Edward Vaughan Long was born on a farm near Whiteside in Lincoln County, Missouri on July 18, 1908 to Leslie D. and Lilian (Shields) Long. His ancestors had settled in Missouri several generations before. Long has a sister, Mrs. Bernice Webb of Canton, Missouri. He attended public elementary school in Lincoln County and public high school at Eolia in nearby Pike County. After graduating from high school in 1925, he studied at the University of Missouri (1925-26) in Columbia and at Culver-Stockton College (1927-30) in Canton, Missouri.

His first work after college was teaching school. Although he was admitted to the bar in 1932, he did not begin to practise law until 1935, in Bowling Green, Missouri. In 1937 he was elected prosecuting attorney of Pike County, and in 1939 he was re-elected to another two-year term. From 1941 until 1945 he was city attorney of Bowling Green. Active in local politics, he was president of the Pike County Young Democrats from 1940 to 1944 and during the same period was a delegate to the party's state conventions.

First elected to the upper chamber of the Missouri General Assembly in 1946, Long served as state Senator until 1956. During the Sixty-fifth Assembly he became majority floor leader and during the Sixty-eighth he served as president pro tem. In November 1956, running on a ticket with successful gubernatorial candidate James T. Blair, Jr., Long was elected Lieutenant Governor of Missouri. He was serving in that capacity when Thomas C. Hennings, Jr., United States Senator from Missouri, died in Washington on September 13, 1960. In the state Democratic convention that was immediately called to choose a nominee for the Senate seat vacated by Hennings, a stalemate developed between Governor Blair and United States Representative Charles H. Brown, the strongest contenders. The impasse was finally resolved by the entrance of Long's name into consideration on September 20, and Governor Blair withdrew his name on the same day. On September 21 the nominating committee agreed on Long as the candidate. Two days later Governor Blair appointed him to sit in the United States Senate as an interim Senator. The reason given was that Long would thus gain seniority over other new Senators in the event of his election.

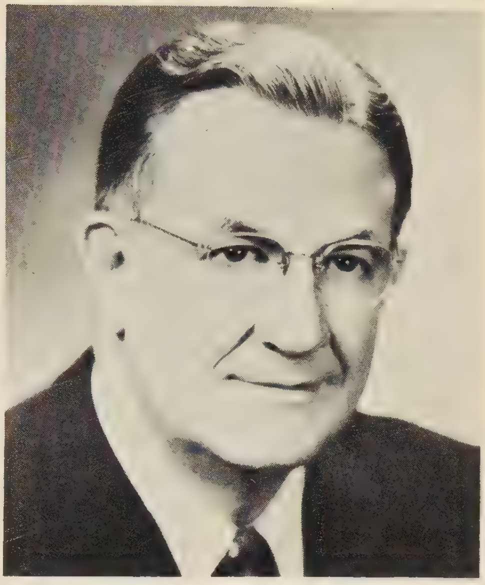
On November 8, 1961 Long defeated his Republican opponent, Lon Hocker, by 934,861 votes to 814,087, and he was officially seated in the Eighty-seventh Congress in January 1961. During his campaign Long had promised to follow the course of his liberal predecessor as far as possible. Liberal observers who saw this statement as ominously Delphic were confounded by the voting record that the new Senator immediately began to establish. During the 1961 session of the Eighty-seventh Congress Long supported a proposal for aid to educational television (March); voted for the minimum wage bill (April); opposed all attempts to modify the Kennedy administration's school aid bill (May); voted for the administration's housing bill (June); approved the confirmation of Spottswood Robinson 3d as a member of the Civil Rights Commission (July); supported the 1961 Fulbright act for educational and cultural exchange (July); and resisted all attempts to amend the foreign aid bill (September). In September 1961 he cosponsored with Senator Kenneth B. Keating of New York an unsuccessful amendment to the clean elections bill that would have required all political committees to make financial reports and would have limited campaign contributions by any one person to $20,000.

Long was assigned to two Senate committees in 1961: the Banking and Currency Committee and the Judiciary Committee, which considers, among other matters, civil rights legislation. He was one of the majority of members of the Judiciary antitrust and monopoly subcommittee who in March 1961 approved legislation requiring owners of drug patents to grant manufacturing licenses to other qualified companies after three years of exclusive proprietorship. In a Judiciary Committee hearing on the administration's literary test bill held during the same month he said that the Congress "must take whatever action is necessary to insure that all Americans enjoy the right to vote free from discrimination."

In October 1962 Long voted against President Kennedy's request for discretionary power to extend foreign aid to Communist nations. In all other respects he so consistently supported legislation initiated by the administration that Crosby Kemper, his Republican opponent in the election of November 1962, called him "a rubber stamp" for President Kennedy. Long defeated Kemper by 634,649 votes to 505,382. He won in most rural counties, in the county and city of St. Louis, and even in his opponent's own Jackson County, which includes Kansas City.

Beginning a full six-year term in the Senate in January 1963, Long continued in his previous committee assignments. In his work on the Banking Committee and on Judiciary subcommittees concerned with banking or business he tended to be wary of government intervention in private enterprise. When the chairman of the Judiciary antitrust and monopoly subcommittee, the late Senator Estes Kefauver, wanted to conduct an investigation into the alleged fixing of drug prices in South America by a combine of United States firms, Senator Long cast what Marquis Childs in *Newsday* (November 21, 1963) called "the deciding vote" to transfer the matter to the Foreign Relations Committee, where it was vetoed. In December 1963, when the new chairman of the subcommittee, Senator Philip Hart of Michigan, proposed to look into drug company records, Long sided with the opposition headed by Senator Everett Dirksen. Long is also a member of the Judiciary subcommittee on constitutional rights, the Banking and Currency subcommittees on housing and securities, and the Special Committee on Aging. He is chairman of the Judiciary subcommittee on national penitentiaries and the Senate member of the two-man Joint Congressional Committee on the Disposition of Alcatraz Island.

In the Senate Long has been a steadfast champion of HR 7152, the civil rights bill. In February 1963 he was one of the Senators, anticipating the civil rights struggle in the Senate, who voted (unsuccessfully) to modify Senate Rule 22 so that fewer than two-thirds of those present could invoke cloture against a Southern filibuster. In March 1964 he voted in favor of the motion that the Senate take up the House-approved civil rights bill without referring it to committee. On March 11, 1964 he became one of the floor captains responsible for particular sections of the bill, Long's responsibility being the section on the Civil Rights Commission. HR 7152 would extend the life of the commission until February 1968 and would provide new protection for individuals making appearances before the commission. It would further require that executive sessions of the commission be in private unless the members of the commission vote otherwise.



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EDWARD V. LONG

In other matters considered by the Senate during the Eighty-eighth Congress, Long voted for ratification of the nuclear test ban treaty (September 1963); opposed most suggested modifications of the Johnson administration's tax reduction bill (February 1964); and voted against repeal of tobacco price supports (March 1964). Early in 1964 he introduced two bills designed to strengthen the rights of individuals *vis à vis* the Federal government. One of the bills would empower federal courts to hear suits brought by citizens against governmental agencies for unwonted withholding of information. The other would make the surveillance of an individual's mail by postal employees a punishable offense. Long said that federal officials who initiated such mail checks were guilty of "police state techniques."

Reputedly a wealthy man, Long in private life heads a variety of banking and business enterprises. He is president of the Canton (Missouri) State Bank, the Farmers State Bank (Greenfield, Illinois), the Tower Loan Company, the Federal Loan Company, the Pike Loan Company, the New Progress Life Insurance Company, and the Long Theatre Company.

Edward V. Long and Florence Adeline Secor, a former teacher, were married on August 11, 1935. They have a daughter, Ann Garner Long. The Longs' home in Missouri is a 1,600-acre farm. Brown-eyed and black-haired, Long is five feet nine inches tall and weighs 200 pounds. A Baptist, he serves as deacon of a small church organized by his great-grandfather. He is a thirty-third degree Mason of the Scottish rite, a Shriner, and a member of the Order of the Eastern Star. The Odd Fellows, the Elks, and the Sons of the American Revolution are other fraternal organizations to which he belongs. As a past director (1950-52) of the Rotary Inter-

LONG, EDWARD V.—*Continued*

national he frequently traveled abroad. He is a member of three Missouri country clubs, the Pike County, the Vandalia, and the Jefferson City, and of the Media Club and the Missouri Athletic Club, both in St. Louis. His clubs in Washington are the F Street and the Metropolitan. Basketball, boating, and photography are Long's favorite recreations. He holds honorary degrees from Culver-Stockton College (1961), of which he is a trustee, and from Tarkio (Missouri) College (1962). He is still a member of the Missouri Bar Association.

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MAAS, MELVIN J(OSEPH) May 14, 1898-Apr. 13, 1964 Former officer (major general) of the United States Marine Corps; Republican member of the House of Representatives (1927-33, 1935-45); was blinded in 1951 as a result of World War II wounds; chairman of the President's Committee on Employment of the Handicapped (since 1954). See *Current Biography* (November) 1957.

Obituary

N Y Times p37 Ap 14 '64

MacARTHUR, DOUGLAS Jan. 26, 1880-Apr. 5, 1964 United States Army officer; commander in chief of United States and Filipino forces during the Japanese invasion of the Philippines in World War II; commander of United States Armed Forces in the Far East (1941-51); commander of occupational forces in Japan (1945-51); commander of United Nations Forces in Korea (1950-51); received five-star rank, General of the Army, in 1944. See *Current Biography* (May) 1948.

Obituary

N Y Times p1+ Ap 6 '64

McCAMBRIDGE, MERCEDES Mar. 17, 1918-
Actress

Address: b. c/o General Arts Corporation, 640 5th Ave., New York 19

With her performance in her first film, *All the King's Men,* Mercedes McCambridge assured the success of her motion-picture career by winning an Academy Award in 1950 as best supporting actress. During some fourteen preceding years she had become nationally known as a radio actress. In 1964, after a series of disasters on the Broadway stage that would have deterred a less determined artist, she established herself as a star also of the theater in the challenging role of Martha in *Who's Afraid of Virginia Woolf?*

Mercedes McCambridge, who has an Irish background and still speaks with an Irish accent, was born on St. Patrick's Day, March 17, 1918, in Joliet, Illinois. Her parents, John Patrick McCambridge, a farmer, and Marie (Mahaffry) McCambridge, named her Carlotta Mercedes Agnes. She was raised on a farm, but she completed her secondary school education at the St. Thomas Apostle High School in Chicago. She then won a scholarship to Mundelein College, also in Chicago, in a city-wide elocution competition with her rendition of Joyce Kilmer's religious poem "Blue Valentine." At Mundelein she was greatly influenced by Sister Mary Leola of the Order of the Sisters of Charity, who was the head of the school's drama department. The course that Mercedes McCambridge took under Sister Mary Leola gave her more solid dramatic training than the average Hollywood actress perhaps receives in a lifetime.

Assigned the lead in a college production of Shakespeare's *The Taming of the Shrew*, Mercedes McCambridge acquired her first stage experience playing Petruchio, complete with mustache. She also appeared as a soloist with Mundelein College's speaking choir. In 1937 she graduated with the B.A. degree and also won the Laetare Award for her work in the drama department. During her college days she had attracted the attention of Sid Strotz, at that time Chicago program director for the National Broadcasting Company. He heard her perform with the college's speaking choir and offered her a five-year contract in 1936, when she was still in her junior year.

At this time Chicago was the origin of many daytime radio shows, chiefly soap operas, and Mercedes McCambridge quickly became known as a girl who could breathe life into the most hackneyed script. Arch Oboler, the author of over one hundred radio plays in which she performed, was an admirer of her acting ability: "She's able to keep her integrity no matter what kind of material she's working with. The fire's there, whether she's reading a soap ad or giving an Academy Award performance."

For a short period in 1939 Miss McCambridge lived in Mexico, and in 1940 she moved to California, where she continued her career as a radio actress. For sixteen weeks hers was the only woman's voice heard in WMAQ's program *I Love a Mystery*. She also appeared with John Barrymore on the Rudy Vallee show. After moving to New York in 1942, she had parts in *Inner Sanctum, Dick Tracy, Bulldog Drummond, The Thin Man,* and other radio programs. She was heard in *Abie's Irish Rose* over NBC radio and in the prizewinning "Portrait of a Girl" in the Mutual Broadcasting System's *Carrington Playhouse*. By 1945 she was playing the title role in *Big Sister* for the Columbia Broadcasting System. In her years as a leading lady on radio, she has played an almost incredible variety of roles—everything from a baby to an old hag. In one play she took the parts of a crone, the crone's daughter, and the son. The type of acting demanded by the melodramatic situations in many scripts caused Gladwin Hill, writing in *Collier's* (September 9, 1950), to describe her as "a sort of latter-day Pearl White of the air lanes."

When she arrived in New York, Mercedes McCambridge decided to try her luck on the Broadway stage. Her first few years in legitimate theater would have defeated a less resolute actress. In 1944 she was given the leading role of Sister Margaret in John Patrick's *The Hasty Heart,* but after nine days of rehearsal she was dropped by the director on the grounds that she was "too pregnant with warmth."

Then, playing opposite Franchot Tone in William McCleery's *Hope for the Best,* she opened in Washington, D.C. on New Year's Eve, 1944, and received excellent reviews after the first night. The next day she heard that she was to be replaced by Jane Wyman, the actress whom the producers had originally wanted for the part. This disappointment was followed by a part in Elliot Nugent's *A Place of Our Own,* which opened in New York on April 2, 1945 and closed after eight performances. Her next play, Arthur Koestler's *Twilight Bar,* suffered a similar fate in its pre-Broadway run. The following year she won a role in Sam and Bella Spewack's *Woman Bites Dog.* During its pre-Broadway tryout she kept up a hectic time-table because of her radio work, commuting daily from Philadelphia to New York so that she would not have to give up her title role in *Big Sister.* This proved to be a wise, if exhausting, policy, for the Spewacks' comedy closed shortly after it reached New York, on April 20, 1946.

Toward the end of 1948 she auditioned for a part in Robert Rossen's projected movie, *All the King's Men.* She opened in the N. Richard Nash play *The Young and Fair* at the Fulton Theatre on November 22, but withdrew at the end of the first week when she heard that Rossen had cast her in the role of Sadie Burke. *All the King's Men,* which starred Broderick Crawford as the politician Willie Stark, was based on the novel by Robert Penn Warren. During its filming in Hollywood, Warren commented on the "tremendous vitality" of Mercedes McCambridge. After the movie's release by Columbia Pictures in November 1949, Alton Cook described in the New York *World-Telegram* (November 9, 1949) the portrayal given by this newcomer to motion pictures: "She is the cynical, imperious guide for the politician's early steps, seething with impotent and suppressed rage as she watches him grow out of her control. She has a clipped, dynamic style that is tremendously effective." On March 23, 1950, on the stage of the Pantages Theatre in Hollywood, Mercedes McCambridge received the Motion Picture Academy of Arts and Sciences Oscar as best supporting actress.

As a result of her spectacular film debut, she was cast in *Inside Straight* (MGM, 1951) and *Lightning Strikes Twice* (Warner Brothers, 1951). Commenting on the latter movie, the New York *Times* critic thought her "outstanding among the principals." He went on to say, "In her unrequited love she is an extremely feminine artist, whose portrayal rises in intensity to a believable denouement."

The force of her acting impressed several critics who saw her in the Texas saga *Giant* (Warner Brothers, 1956), which starred Elizabeth Taylor. A few years later in *Suddenly, Last Summer* (Columbia, 1959) she played the part of the mother of Elizabeth Taylor's Catherine Holly. She has also appeared in *The Scarf* (United Artists, 1951), *Johnny Guitar* (Republic, 1954), *A Farewell to Arms* (Twentieth Century-Fox, 1958), *Cimarron* (MGM, 1961), and *Angel Baby* (Allied Artists, 1961). Her latest movie is *Run Home Slow,* which is due to be released by United Artists in 1964.

MERCEDES McCAMBRIDGE

Although chiefly occupied in the decade from 1950 to 1960 with work in motion pictures, Miss McCambridge continued to delight radio audiences and also became known as a television performer. She prospered in her own radio and television show, *Defense Attorney,* in 1952 and appeared on such television programs as *Studio One, Chevrolet,* and *Toast of the Town.* She also starred in the television series *Wire-service.* In addition, she accepted parts in stock productions in Portland, Seattle, and other West Coast cities.

On August 6, 1963, after an absence of fifteen years, Miss McCambridge returned to the New York stage to take over the dual role played by Shelley Winters in Lewis John Carlino's *Cages* at the New York Playhouse. For eleven weeks she substituted for Shelley Winters, who was on leave to make a movie. On January 13, 1964 she succeeded Uta Hagen in the role that has been described as "Broadway's resident shrike"—Martha in Edward Albee's *Who's Afraid of Virginia Woolf?* which closed on May 16, 1964 after 660 performances.

In his review for the New York *World-Telegram and Sun* (January 14, 1964) Norman Nadel compared the performances of Donald Davis and Mercedes McCambridge with those of the original actors, Arthur Hill and Uta Hagen. He commented that "Hill and Miss Hagen were a force of evil the instant that you met them," whereas the new players "do not provoke this instant uneasiness . . . they prefer to build into the tensions and tortures, using comedy as a deception to make the audience more vulnerable later." He

McCAMBRIDGE, MERCEDES—*Continued*

went on to describe Mercedes McCambridge as having "a good range of emotional response, plus a deadly effective way of holding herself in check for a few seconds before triggering her anger. It's like the good backswing of a golf club."

In addition to the Oscar award, *All the King's Men* won for Mercedes McCambridge the Hollywood Foreign Correspondents Association Annual Golden Globe Award as the best supporting performer of the year and a similar trophy as the most promising newcomer. Both awards were presented to her in 1949, the same year that she received the Associated Press Poll Award and the Look Award. She won a nomination for the Academy Award for her performance in *Giant*, which earned her the Photoplay Award. The Brazilian Film Critics Award acknowledged her general dramatic work, and the Press Association of Los Angeles gave her a special award for being "Hollywood's most vibrant personality." She is also the recipient of the Golden Award of the City of Hope Hospital in California and of a special citation from United Jewish Welfare. Her work in the series *Defense Attorney* won her honorary membership in the Los Angeles Women's Bar Association and the Phoenix Bar Association. She is also a member of the American Federation of Radio Actors, Actors Equity Association, and the Motion Picture Academy.

Like her career on the stage, Miss McCambridge's private life has not been without struggle. She was married in 1939 to William Fifield, a free-lance writer, and they had a son, John Lawrence, who was born on Christmas Day in 1941. She and her husband separated in the early years of the war and were divorced by 1946. On February 19, 1950 she married Fletcher Markle, Hollywood director and producer. The marriage ended in divorce in August 1962.

In November 1962 she was summoned to Santa Monica Hospital by the news that her son had been beaten by muggers. His skull had been crushed, and he was not expected to live. He survived the attack, but the following February his mother was again called to California after he was injured in a car crash. When she received the news of the second accident, she was herself incapacitated in New York with a broken leg and two broken fingers and was recovering from the news that her home in California had been completely destroyed by fire. She was rushed across the country to the hospital in California, but overcome by the appalling events, she suffered what her doctor described as "emotional bankruptcy" and remembered nothing from the time she left her son's bedside to the moment she awoke in a hospital after taking an overdose of sleeping pills. Both she and her son survived these ordeals.

Mercedes McCambridge has never felt that she was a great beauty. She recalls *Suddenly, Last Summer* as the movie in which the "makeup department would spend an hour making Elizabeth Taylor look more dazzling and another hour and a half making me look worse." In her book *The Two of Us* she described herself at the age of twenty-eight as "not exactly a pretty lady . . . her forehead was too high and her chin too low and it was her father's face which would have been fine if she'd been a boy." She weighs 112 pounds and has brown hair and brown eyes.

After her divorce from William Fifield, Mercedes McCambridge had taken her son on a twelve-month trip during 1947 to the West Indies, England, Ireland, France, and Italy. During the filming of *Suddenly, Last Summer* she wrote an account of the journey in *The Two of Us*, which was published in England by Peter Davies in 1960. She is currently working on a second book, tentatively called "This Man of God," a story of a minister.

As a reader, Miss McCambridge especially enjoys the novels and short stories of F. Scott Fitzgerald and the plays of O'Neill, Shakespeare, Ibsen, and Chekhov. She would like to portray Aimee Semple McPherson on the stage, and her favorite stock company role was Regina in Lillian Hellman's *The Little Foxes*. This is a play that she would like to see revived as she feels it is very pertinent to the present. She says that she has one quarrel with journalists—she is an admirer and a friend of Adlai E. Stevenson, for whom she has campaigned many times. As good friends, they see each other from time to time socially in New York, and she objects to the press comments and speculation that follow any time they are seen together. She also admires Jawaharlal Nehru. Asked if she had any advice to give aspiring actors, she quoted her own words when she received the Oscar—"I would like to say to every waiting actor: Hold on! Look what can happen."

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McDONALD, JAMES G(ROVER) Nov. 29, 1886-Sept. 26, 1964 Expert on international affairs; board chairman of the Foreign Policy Association (1919-33); League of Nations high commissioner for refugees from Germany (1933-35); first United States Ambassador to Israel (1949-51); advisory council chairman of Israel Bond Organization since 1951. See *Current Biography* (April) 1949.

Obituary

N Y Times p86 S 27 '64

McGEE, (DOCTOR) FRANK Sept. 12, 1921-
News commentator

Address: b. 30 Rockefeller Plaza, New York 20; h. 192 Brewster Rd., Scarsdale, N.Y.

The crisp voice of Frank McGee, carrying a hint of Southern drawl, has been familiar since 1958 to the audience of *Monitor*, the National Broadcasting Company's weekend network radio service, in which information is combined with music and entertainment. NBC television viewers know him as the adroit moderator or anchorman of "instant specials," unscheduled documentaries determined by news events and broadcast while the events are fresh. Besides broadcasting for the network, McGee delivers a daily newscast for WNBC-TV in New York.

McGee, whose full name is Doctor Frank McGee, was born in Monroe, Louisiana on September 12, 1921 to Robert Albert McGee, a farmer and sawmill owner, and his wife, the former Calla Brown. His parents were divorced when he was a child. His mother married Lannie Crocker, an oil field worker, and reared her son in Oklahoma. McGee has two sisters, George Elva Wilcox and Mary Alice Bell.

After attending high schools in Seminole and Norman, Oklahoma without earning a diploma, McGee entered the United States Army as a private in September 1940. During World War II he attained, then lost, the rank of technical sergeant and left the Army in August 1945 with the rank of private first class. His wartime experience, which did not include combat, was a factor in his choice of career. "Only after three years did I begin to get a glimmering of why I was there," he recalled recently. He resolved that "men who fight wars have a right to know why" and that he would "try to tell them."

At the end of World War II, while trying to further his education under the G.I. Bill, McGee worked in a variety of jobs, including those of furniture refinisher, government clerk, wheat combine operator, manager of a motion-picture theater, and advertising chief for a chain of theaters. While attending the University of California at Berkeley in 1945-46, he worked as a board marker in a stockbroker's office and as assistant to an interior decorator. When studying at the University of Oklahoma at Norman in 1947-48, he was employed by 250-watt radio station KGFF in Shawnee, Oklahoma as announcer, advertising salesman, disc jockey, commercial copy writer, newsman, and music librarian.

In 1950 McGee succeeded in obtaining a position as newscaster at radio-television station WKY in Oklahoma City, Oklahoma. He left WKY in 1955 to become news director at station WSAF-TV in Montgomery, Alabama. His coverage of a Ku Klux Klan story there for the National Broadcasting Company network brought him to the attention of NBC executives in 1957, and before the end of the year he was in charge of the NBC news desk in Washington, D.C. Six months later he went to New York City to begin his chores on *Monitor,* the network's weekend variety format. McGee's three-hour stint as *Monitor* announcer, sometimes disrupted by his special assignments to news stories as they break, is on Sunday evening.

In the closing months of 1959, when NBC-TV broke from the entertainment-favoring policy then normal in television to cover President Eisenhower's visits to Europe in prime evening listening time, Frank McGee was given important roles as anchorman and commentator in the series of documentaries. In January 1960 the network initiated a regular series of news documentaries in prime Saturday evening time entitled *World Wide 60,* with Frank McGee as host. Jack Gould in the New York *Times* and Marie Torre in the New York *Herald Tribune* both called the première program, "Castro's Year of Power," "auspicious" (January 23, 1960). The series generally lived up to the prognosis in the eyes of most critics. The entry that drew the most comment was "Germany: Fifteen Years Later" (May 7, 1960), which McGee ended with a terse editorial underscoring the possible dangers in Allied permissiveness toward German rearmament. A reviewer for *Variety* (May 11, 1960) expressed a common critical reaction: "It was Frank McGee's appraisal of Germany's new armed power that gave the show most of its weight."

FRANK McGEE

During the summer and fall of 1960, apart from *World Wide 60,* McGee participated in the NBC-TV coverage of the Presidential nominating conventions, the campaigns of nominees John F. Kennedy and Richard M. Nixon, and the all-network coverage of the televised Kennedy-Nixon debates. In one of the debates he served as moderator, in another as a panelist.

NBC's instant specials date from the breakup of the Khrushchev-Eisenhower Paris summit conference in May 1960. On May 16, even before pertinent pictures from Paris were available, Frank McGee and David Brinkley were on the home screens with a speedily arranged program devoted to the subject. The spontaneous specials, with McGee as host, became a sponsored feature in January 1961. The Gulf Oil Company agreed to subsidize an undetermined number of such spontaneous reports throughout the year. By February 5, 1962 the network had displaced regular entertainment shows six times with topical reports ranging from fifteen to thirty-five minutes in length. McGee expressed his delight with the project to John P. Shanley of the New York *Times*: "Often the things that we feel are important are very obscure and it's hard to develop public interest in them. But in the case of a major news story, people have been reading or hearing about it all day. Then you get a chance to give them information about something when they are predisposed to absorb it" (February 5, 1961).

The instant specials over which McGee presided in 1961 included reports on President John F. Kennedy and his administration, Africa, Laos, the space program, American military preparedness, and the trial of Adolf Eichmann. An

McGEE, FRANK—*Continued*

example of McGee's fast coverage of a news break was his special program on the seizure at sea by Portuguese rebels of the liner SS *Santa Maria* on February 2, 1961. McGee received word of the event at 11:30 A.M., when he was in a Pittsburgh hotel room, preparing a luncheon talk he was to give that day. He gave the talk, eliminated the question period, boarded a private plane, and was in New York by 5:00 P.M. He worked on the story with the help of researchers and finished his script ten minutes before air time.

In covering the Belgrade conference of unaligned nations in "The Uncommitted" (September 12, 1961), McGee drew from many critics general praise qualified by blame for his final editorial, in which he upbraided the neutralist countries for not recognizing the morality of American policy. A writer in *Variety* (September 20, 1961) called the editorial "nagging" and "part-moralizing and part-threatening."

The Gulf Oil Company reportedly spent about $2,000,000 subsidizing McGee's instant specials in 1961. It reportedly spent another million dollars in sponsoring another McGee series from September 1961 to February 1962. Called *Here and Now,* the series appeared on Friday evenings and was devoted to secondary news stories in a magazine format. Like many of the other projects in which McGee has been involved, *Here and Now* was produced by Chet Hagan.

McGee played a prominent role in the NBC coverage of the initial American manned space flights. During the orbital flight of John H. Glenn on February 20, 1962, he did not move from his seat before the cameras for eleven and one-half hours. When Art Woodstone of *Variety* questioned NBC about the physiological aspects of this feat, an admiring colleague of McGee would only say that "stamina is a feature of the modern news man in television" (April 4, 1962). In the same *Variety* article Woodstone observed that McGee was "definitely being pushed ahead by NBC. This year, if all goes as planned, it's presumed he'll break into the $100,000 income bracket, joining Chet Huntley and David Brinkley, the two biggest men in the NBC picture."

His instant special coverage of the Supreme Court decision on prayer in public schools in June 1963 evoked the following response from John Horn in the New York *Herald Tribune* (June 19, 1963): "NBC News again demonstrated an alert responsibility in airing the news quickly and in greater detail than is possible in the 15-minute headline service of the three television networks. . . . By its ability to command 'instant' network time . . . NBC News beat 'CBS Reports' to the subject by two days." Commenting on NBC's summary of President Kennedy's multifaceted visit to Europe in July 1963, Horn wrote in the *Herald Tribune* for July 8, 1963: "The challenge was met by an excellent narrative, written and read by Frank McGee [which] . . . had the bite of sharp analysis. . . . It had the depth and perceptive comment generally missing in TV's earlier on-the-fly coverage."

The first three-hour documentary to come out of a television network was "The American Revolution of '63," devoted to the Negro struggle for freedom and equality, which McGee conducted on the evening of September 2, 1963. Harriet Van Horne, writing in the New York *World-Telegram and Sun,* called his performance "flawless" and added: "His gentle manner, quiet authority and intense interest in the matter at hand set him head and shoulders above the usual TV narrator." (The documentary received a Peabody Award in April 1964.) On December 29, 1963 McGee moderated *Projection,* NBC's year-end news report, in which correspondents from around the world predicted trends in 1964.

McGee has been doing evening newscasts for WNBC, the National Broadcasting Company's local New York outlet, since October 1960, when he took over spots left vacant by the resignation of Kenneth Banghart. In 1964 his WNBC assignment was the 11:00 P.M. televised *News.* Since his special assignments always have priority, he is frequently replaced in this task by one of his colleagues.

Frank McGee and Nialta Sue Beaird were married on January 25, 1941. They have a son, Michael, and a married daughter, Sharon Dian Labovitz, who lives in Cambridge, Massachusetts. McGee has blue eyes and gray hair. He weighs 170 pounds and is five feet nine inches tall. His political affiliation is Democratic. The honors he has received for accomplishments in his profession are the Robert E. Sherwood award (1959), the *TV Guide* award (1960), and the Headliner's awards for both radio and television news.

Reported to be a modest and reflective man, McGee is facetious about himself but serious about important stories he covers. One of the reasons he prefers documentary presentations to regular news broadcasts is that it gives him a chance to develop the story so that its importance may be more readily apparent to the viewer. He writes most of his own scripts. "When you have your own script," he told John P. Shanley, "you can ad lib your way far more smoothly, when it's necessary, than when you are bound to someone else's material and not familiar with it" (New York *Times,* February 5, 1961).

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MADARIAGA (Y ROJO), SALVADOR DE

(mä-*thä*-ryä′ gä) July 23, 1886- Spanish author; diplomat; philosopher; educator

Address: 3 St. Andrews Rd., Oxford, England

Salvador de Madariaga, wrote a book reviewer some years ago, is "at once engineer, poet, scholar, diplomat, and, above all, Spaniard." The list inadequately describes the career of Madariaga, who has been called "Spain's greatest living statesman and writer." Living in self-imposed exile in England since the outbreak of the Spanish Civil War in 1936, Madariaga has been active in international liberal and cultural organizations and has continued to add to the long bibliography of his books in English, French, and Spanish. Over the years he has distinguished himself as historian, biographer, philosopher, critic, novelist, satirist, wit, poet, and playwright.

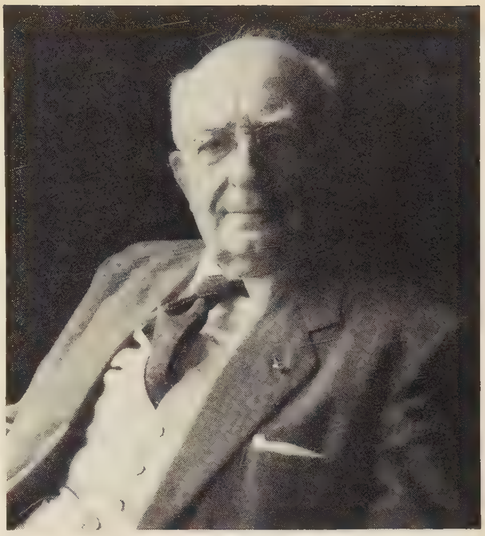
Salvador de Madariaga was born on July 23, 1886 in Corunna (La Coruña), the capital of Galicia in northwestern Spain. He comes of a family in which for many generations the men have followed a military career. His father was Colonel José de Madariaga, his mother the former Ascensión Rojo. Madariaga, one of a family of eleven, attended the Instituta del Cardenal Cisneros in Madrid. In 1900 he was sent to Paris to study at the College Chaptal, a secondary school maintained by the Paris municipal government. Madariaga was from the first drawn toward literary studies, but bowed to his father's wish that he should receive a technical education. Graduating from the College Chaptal in 1906, he simultaneously passed the entrance examinations of two of France's best known institutions of higher education—the famous school of mathematics, the École Polytechnique, where he studied from 1906 to 1908, and the National School of Mines, which he entered in 1908.

Madariaga graduated from the National School of Mines in 1911, and went to the Railway Company of northern Spain as technical adviser to the superintendent of the line. During his five years there he began to write, contributing pseudonymous articles on British and French political topics to the Madrid newspapers, and in the process becoming acquainted with the leaders of the Republican movement.

In 1916 Madariaga gave up his job and went to London, where for the next five years he earned his living as a journalist, critic, and publicist. Free at last to give full rein to his interest in literature, he devoted himself to the study of English Romantic poetry, a field in which he was to become a leading authority. His researches into the influence of Spanish literature on the English Romantics bore fruit in his first book, *Shelley and Calderón; and Other Essays in Spanish and English Poetry* (Constable, 1920; Oxford, 1953).

In 1921 the newly established League of Nations held a conference in Barcelona on the organization of international traffic. Madariaga attended it as technical attaché to the Spanish delegation. In August 1921 he joined the League of Nations Secretariat at Geneva. Madariaga served for a year as a member of the Secretariat's press section and in 1922 was appointed head of the disarmament section, a post that he held until December 1927. During this period he served also as secretary of the Temporary Mixed Commission for Disarmament, as secretary of the Preparatory Commission for a Disarmament Conference and, in April and May 1925, as secretary general of the International Conference for the Supervision of the Trade in Arms.

Madariaga continued to write during his years with the League Secretariat. *Spanish Folksongs*, edited and translated by Madariaga, was published by Constable in 1922 and was followed by a collection of essays on contemporary Spanish literature called *The Genius of Spain* (Oxford, 1923; Harper, 1925). Two years later came *The Sacred Giraffe* (Harper, 1925; Hopkinson, 1929), a satire set in the year 6922, with world power in the hands of a female-dominated Negro race.



SALVADOR DE MADARIAGA

At the end of 1927 Madariaga went to Oxford University as the first occupant of the King Alfonso XIII Chair of Spanish Studies, receiving his M.A. by decree of the university. In 1928 Oxford published his *Englishmen, Frenchmen, Spaniards* (also Praeger, 1961), which argued that the English are essentially men of action, the French governed by their minds, and the Spanish by their passions. *Disarmament: Obstacles, Results, Prospects* (Oxford; Coward McCann, 1929), written out of Madariaga's experience with the League of Nations, suggested that a major obstacle to disarmament was America's failure to join the League.

Between 1927 and 1930 Madariaga also found time to teach at summer seminars on international affairs held under American auspices in Geneva, and to make several lecture tours of the United States. Articles written during these tours formed the basis of I. *Americans* (Oxford, 1930), which developed the case for international cooperation. In the same year he tried his hand at a children's book, *Sir Bob* (Harcourt; Routledge, 1930), which had a mixed reception.

Madariaga's history of his native country, dealing especially with the modern period, *Spain* (Scribner; Benn, 1930), was described as a brilliant study of modern Spain as influenced by its people, topography, and rulers. Subsequent editions have, in the opinion of some reviewers, suffered from Madariaga's long exile and his lack of firsthand knowledge of events. When *Spain* was first published, Madariaga had no idea that he was about to earn a place in the next edition. Late in 1930 he left Oxford on what was to have been a year's sabbatical in the United States, Mexico, and Cuba. While he was lecturing as guest professor at the University of Mexico in April 1931 he learned of King Alfonso's abdication and the proclamation of the Republican regime. In a personal memoir in the 1942 edition of *Spain,* Madariaga wrote: "I had done nothing to bring about the Republic, partly because I felt the political problem of Spain was deeper than the issue of Republic v. Monarchy. . . . The fact is that when the king fell I had no reason whatever for attachment, gratitude, or any feeling whatsoever for or against the Spanish State." In May 1931, when Madariaga had reached Cuba, he read in the newspapers that he had been appointed Spanish Ambassador to the United States.

Madariaga's appointment, confirmed when he hurried to Madrid, was, he wrote in the 1942 edition of *Spain,* part of a plan "to replace the professional ambassadors of the Monarchy by men who were good—or at least passable—linguists; and the obvious choice was a group of men who had made their name in the letters of the country." For Madariaga, who in some embarrassment resigned his Oxford chair and accepted the post, the development was nevertheless a startling one.

Back in his native Galicia, Madariaga, with some reservations, joined the Organización Regional Gallega Autónoma, a political party seeking home rule for the province. The party nominated him as its candidate for Corunna, his birthplace, and he was elected a member of the new Spanish parliament, the Constituent Assembly, without having visited the constituency. Returning to the United States to present his credentials as ambassador, Madariaga learned that he had been voted fourth vice-president of the Assembly.

Madariaga's years in the service of the Republic, from 1931 to 1936, were complicated by his simultaneous service as a permanent delegate to the League of Nations Assembly. Soon after he had presented his credentials in Washington he was forced to return to Madrid to select Spain's new delegation. Spain had the chair when the League began its discussions on Japan's aggression in Manchuria and, in the absence of the Spanish foreign secretary, Madariaga was then required to deputize as president of the Council of the League at meetings that dragged on through the winter of 1931. Unable to fulfill his obligations in distant Washington, he was given a post closer to League headquarters in Geneva. On January 1, 1932 he was named Spanish Ambassador to France.

The disarmament conference that Madariaga had helped to plan at the League's Secretariat began in February 1932. For two years he served simultaneously as Spain's Ambassador in Paris, as his country's delegate to the League of Nations Council and Assembly, and as chief delegate to the disarmament conference. With no time for parliamentary work, Madariaga resigned from the Constituent Assembly.

His two years at the Paris embassy imposed a heavy financial as well as physical strain on Madariaga. During this period he was offered and declined two cabinet posts, as Minister of Finance and as Foreign Secretary, but on March 4, 1934, with the understanding that certain political questions were to be handled according to his wishes, Madariaga joined the cabinet of Alejandro Lerroux as Minister of Education. Although his political conditions were not met, Madariaga, fighting for national unity in the midst of the political squabbling of the Republic, stayed on as Minister of Education for five weeks. In April 1934 he surrendered the education portfolio to become Minister of Justice. Shortly afterwards the Lerroux cabinet resigned.

Madariaga continued to represent Spain at the League of Nations, and in 1935 he became chairman of the League's Committee of Five, composed, besides himself, of the foreign secretaries of Britain, France, Poland, and Turkey. As head of the committee Madariaga struggled to end Mussolini's aggression in Abyssinia but, as he wrote in the 1942 edition of *Spain,* he knew full well that his authority was only symbolic. Meanwhile, Madariaga was earning his living as a writer, arguing in Spanish newspapers for national unity, trying to end the drift towards civil war. Two of his books were published at this time: his *Don Quixote* (Oxford, 1935; 1961) and his Richard Cobden Lecture, *The Price of Peace* (Cobden-Sanderson, 1935).

The Spanish general election of February 1936 placed the left-wing Popular Front government of Manuel Azaña in power. Madariaga continued under the new regime as Spain's delegate to the League of Nations. Early in 1936, at a meeting of neutral member nations, certain reforms in League practice were discussed, and Madariaga was asked to put his proposals in written form for further consideration. With his government's knowledge, Madariaga prepared a confidential note. The note, intended only for League members, fell into the hands of the Spanish press and was erroneously disclaimed by the Spanish government. Madariaga was treated as the sole author of the note and made the target of a vicious press campaign. Exhausted and distressed, Madariaga withdrew from the service of Spain on July 9, 1936. On medical advice he retired to a cottage near Toledo to rest, and within days of his arrival government planes were flying over his cottage to bomb the city as Spain lurched into civil war. Madariaga made a perilous journey back to Madrid and soon afterwards left Spain.

Back in England, Madariaga took up residence in Oxford, his home ever since. Refusing to take sides in the Civil War, he continued to work for peace and a united Spain through his writings and through the World Federation, whose secretary he was for many years. Some critics have found in the books that Madariaga wrote at this period evidence of the bitterness he must have felt after his return from Spain. One such was *Anarchy or Hierarchy* (Macmillan, Allen and Unwin, 1937). A study of the political bases of democracy, it proposed limitation of franchise and government by a kind of meritocracy.

With the outbreak of World War II in 1939, Madariaga was asked by the British Broadcasting Corporation to broadcast weekly to Latin America, which he did for many years. He also became a member of the BBC's "Brains Trust," broadcast regularly for the Spanish service of Radiodiffusion Française, and on occasion for nearly every broadcasting service in Western Europe. During the war years Madariaga also produced a number of important books. His *Christopher Columbus* (Hodder, Musson, 1939; Macmillan, 1940) advanced the theory that Columbus was of Spanish-Jewish ancestry, and his

Hernán Cortés (Macmillan, 1941; Hodder, Musson, 1942) was acclaimed by more than one critic as a great biography.

With the end of World War II, Madariaga was called upon to serve in a number of international organizations of a nonofficial character. He was the first president of the Liberal International, and remains its honorary president, and the first president of the Cultural Section of the European Movement. In the latter capacity he helped to establish the College of Europe at Bruges and the European Center of Culture at Geneva, subsequently serving as president of the governing council of both institutions. He was also associated with the work of UNESCO, but resigned in protest at the admission of Franco's Spain.

Meanwhile, Madariaga's enormous literary output has shown few signs of flagging since the end of World War II, and has included novels and literary, biographical, political, and historical studies. Madariaga writes with equal facility in English, Spanish, and French, and has prepared versions of many of his books in all three languages. Translations have been made of others into most of the major languages of the world.

In 1951 Madariaga visited India at the invitation of the Congress for Cultural Freedom, an organization of which he is one of the four presidents of honor, and in the same year went to Australia as a guest of the Dyason Foundation and the International Institute of Foreign Affairs. In 1954 he visited Princeton University as Emory L. Ford Professor of Spanish. Madariaga has participated in many international cultural and political activities, like the 1958 Congress of Cultural Leaders in Georgetown. He was once described by Aristide Briand as one of the ten best conversationalists in Europe and is much in demand as a devastatingly witty speaker and lecturer.

Salvador de Madariaga is a gold medalist of Yale University and an honorary fellow of Exeter College, Oxford. He holds honorary degrees from American and European universities, retains memberships in learned societies and academies throughout the world, and has been decorated by the governments of Czechoslovakia, Chile, China, Hungary, Colombia, Peru, Mexico, Finland, and France.

On October 10, 1912 Madariaga married a Scottish economic historian, Constance Helen Margaret Archibald. They have two daughters, Nieves and Isabel. Madariaga, white-haired and hazel-eyed, estimates his weight at about 160 pounds. An article about him in *Newsweek* (June 9, 1958) described him as "a baldish, sharp-nosed incisive man," equally opposed to both Communism and Fascism. A Liberal, Madariaga is a member of the Reform Club, in London, and the Ateneo of Madrid. His favorite pastime is walking, and in *Who's Who* he lists as his only recreation "a change of work." Recently asked if there were any misstatements about himself that he would like to correct, he pointed out that he has never served as foreign secretary of Spain and that it is no longer correct to call him "professor."

Madariaga has lived in exile from Spain for almost thirty years, but in spite of his opposition to the present regime, his devotion to his country is implicit in everything he writes. Speaking to a Washington *Post* reporter (May 26, 1961), he said that his years of exile "haven't been bad at all," although he misses Spain. "I carry Spain inside me," Madariaga said.

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MADELEVA, SISTER MARY May 24, 1887-July 25, 1964 Roman Catholic educator, poet, and essayist; president of St. Mary's College, South Bend, Indiana (1934-61). See *Current Biography* (February) 1942.

Obituary

N Y Times p57 Jl 26 '64

MAGILL, ROSWELL (FOSTER) Nov. 20, 1895-Dec. 17, 1963 Authority on taxation; member of Columbia Law School faculty (1924-52); special and chief attorney, United States Treasury (1937-38); Under Secretary of Treasury (1937-38); founder of Tax Foundation. See *Current Biography* (March) 1948.

Obituary

N Y Times p41 D 18 '63

MANCINI, HENRY Apr. 16, 1924- Composer; arranger; conductor

Address: 17947 Osborne St., Northridge, Calif.

A master craftsman who composes scores with bold and unorthodox instrumentation for motion pictures and television, Henry Mancini has created theme melodies that have brought him a host of awards and that have sold millions of records. His score for the series *Peter Gunn* set a new style for television, with its cool and driving jazz idiom written for a small combo and keyed to dramatic action. Mancini's "Moon River," composed for the 1961 film *Breakfast at Tiffany's*, won him an Oscar in 1962. Another Oscar came his way in 1963 for his "Days of Wine and Roses" from the film with the same title.

The School of Music of Carnegie Institute of Technology and the Juilliard School of Music gave Mancini his sound training in classical music. After World War II he worked as a pianist and arranger for Glenn Miller's band, reorganized under Tex Beneke, then became a member of the composing staff of the Universal International film studios. Having conquered movies and television, Mancini is now writing a musical for the Broadway stage.

Henry Mancini was born in Cleveland, Ohio on April 16, 1924 to Quinto and Anna Mancini. Soon after his birth his family moved to the small industrial town of Aliquippa, Pennsylvania, where his father became a steelworker. A member of the local Sons of Italy band, Quinto Mancini used to relax by playing the

HENRY MANCINI

flute at home after the day's work was done. He started eight-year-old Henry off on the piccolo, but the boy soon switched to the flute and then, at the age of twelve, to the piano. Henry Mancini at first preferred football to music, and he recently recalled of his father: "He held a club over my head—well, not literally, but if I didn't practise, I got hit." But his dislike of practice changed completely when he discovered jazz. Soon he was playing in the school band and in outside dance bands. Precociously interested in arranging, he began to study with Max Adkins, the conductor and arranger for the Stanley Theater house orchestra in Pittsburgh. In 1937 he won the first of his many awards—as first flutist in the Pennsylvania All-State Band.

In high school Glenn Miller was Mancini's idol, and he knew every one of his arrangements by heart. When Mancini graduated from Aliquippa High School in 1942, his class yearbook said of him: "a true music lover, collects records, plays in the band, and has even composed several beautiful selections. He wishes to continue his study of music and to have an orchestra of his own some day." After graduating, Mancini studied at the Music School of Carnegie Institute of Technology, in Pittsburgh, for a short time, and then enrolled at the Juilliard School of Music, in New York City. Drafted into military service in 1943, he served overseas with the United States Army Air Corps and with the Infantry.

Returning to civilian life in 1945, Mancini joined the Glenn Miller band, reorganized under Tex Beneke, as pianist and arranger. In the meantime, he continued to study music privately with the composers Mario Castelnuovo-Tedesco and Ernst Krenek, and with Dr. Alfred Sendry. In 1952 he joined the composing staff of Universal-International film studios, where he contributed scores to more than 100 films over a period of six years.

As an idolator of Glenn Miller, Mancini seemed the inevitable choice to compose the score for *The Glenn Miller Story,* which Universal-International released in 1954. The film was favorably reviewed, and more than one major motion-picture critic cited Mancini for his contribution to its success. In the *Christian Science Monitor* (February 9, 1954) John Beaufort pointed out that "the film's major distinction is its score. Adapted by Henry Mancini, the musical numbers are as admirably played as they are generous." In 1954 Mancini received his first nomination for an Oscar for the best music score from the Academy of Motion Picture Arts and Sciences because of his work with *The Glenn Miller Story.* Other notable scores that Mancini composed for Universal-International include *The Benny Goodman Story* (1956), Orson Welles' *Touch of Evil* (1958), and *Voice in the Mirror* (1958).

One day in 1958 Mancini was leaving the barbershop at Universal-International when he ran into the producer and director Blake Edwards. Edwards asked Mancini if he were interested in doing a new television show that he was producing, Mancini agreed, and the distinctive score for the mystery series *Peter Gunn* was born. Edwards has attributed fifty percent of the success of *Peter Gunn* to Mancini, who looks upon that score as the turning point in his career. In an interview with May Okon of the New York *Sunday News* (April 5, 1964) Mancini said: "It was the score I wrote for the *Peter Gunn* TV series that was the big break for me. That use of the jazz idiom, applied dramatically to the story, put music on everybody's mind as far as TV is concerned." Mancini's score established the mood of *Peter Gunn,* intensified its suspense, accelerated the action, and underscored the action at certain points.

Soon Mancini was receiving one-third of the fan mail, and most critics agreed that he had given a new impetus to music composed and recorded especially for television. Among the dissenters were Marshall Stearns, a writer and lecturer on jazz, who classified Mancini's jazz with a "tamed-down variety," and the jazz expert Nat Hentoff, who found *Peter Gunn* a skilfull example of the "mechanical, mass-produced entertainment TV does so well—an endless series of variations on one very simple theme." Nevertheless Mancini's RCA-Victor album *Music from Peter Gunn* won two Grammy awards in 1958 from the National Academy of Recording Arts and Sciences as "Album of the Year" and "Best Arrangement of the Year," and, like its sister album, *More Music from Peter Gunn,* has sold more than a million copies. In 1958 *Billboard* and *Cashbox,* music trade publications, chose Mancini and his orchestra as "most promising of the year," and the *Peter Gunn* score was nominated for an Emmy from the Academy of Television Arts and Sciences as best musical score of the year.

Encouraged by the success of *Peter Gunn,* Blake Edwards and Henry Mancini collaborated in 1959 on another televised "private-eye" series, *Mr. Lucky.* Instead of using the sparer sounds of a small jazz combo, Mancini this time exploited the lush sonorities of strings and organ. *Music* *from Mr. Lucky* turned out to be another best-selling album for RCA-Victor, and in 1960 Mancini received two more Grammy awards for best arrangement and best performance by an orchestra. *Billboard* magazine named *Music from Mr. Lucky* the instrumental album of the year, and another Mancini album, *The Blues and the Beat,* was honored with a third Grammy.

Returning to the Hollywood studios in recent years, this time as a free-lance composer, Mancini has accumulated one honor after another. His memorable soundtracks for Paramount, Twentieth Century-Fox, Universal, Metro-Goldwyn-Mayer, and Columbia include *High Time* (1960); *The Great Impostor* (1961); *Bachelor in Paradise* (1961); *Breakfast at Tiffany's* (1961); *Mr. Hobbs Takes a Vacation* (1962); *Hatari!* (1962); *Experiment in Terror* (1962); *Days of Wine and Roses* (1963); *Charade* (1963); *The Pink Panther* (1964); and *Man's Favorite Sport?* (1964). Relying on unusual instrumentation, Mancini used bass flutes, amplified harmonicas, autoharps, untuned pianos, calliopes, hoe-down fiddles, Japanese samisens, and African instruments to achieve his offbeat effects. He disapproves of the movie companies' release of soundtrack recordings of their films for record labels in the belief that routine musical scores for movies are not suited for listening alone. Accordingly, he rearranges his own music scores, pointing up certain themes and recording them under optimum conditions.

One of Mancini's most haunting compositions, "Moon River," with lyrics by Johnny Mercer, threaded through the soundtrack of *Breakfast at Tiffany's* on an amplified harmonica. It was written for Audrey Hepburn's very limited vocal range of one octave, one note. The theme, highlighting the special ambiance of sophistication and rusticity in the film, became the most successful melody to come out of a movie score since the theme from *Picnic* in the mid-1950's. Recorded versions of the score of *Breakfast at Tiffany's* and its obsessively recurring "Moon River" brought Mancini five more Grammy awards: for record of the year; song of the year; best performance by orchestra; best recording of score from motion picture or television; and best arrangement. Mancini also received an Oscar in 1961 for the best original score in *Breakfast at Tiffany's* and another Oscar for the best song, "Moon River." That same year he was also nominated for another Oscar, for his song "Bachelor in Paradise," with lyrics by Mack David, from the film with the same title.

By 1963 the mantel of the Mancini home was becoming cluttered with statuettes for his various awards from the recording, film, and television media. In that year he won his third Oscar for the theme song "Days of Wine and Roses," with lyrics by Johnny Mercer, from the film with the same title. On May 12, 1964, he won another cluster of Grammy awards for the same song and score: for record of the year, song of the year, and best background arrangement. His recorded version of "Baby Elephant Walk" from his score for *Hatari!* has also been honored with a Grammy as the best instrumental arrangement. "Charade," the theme song from the film with the same title, was unsuccessfully nominated in 1964 for an Oscar as the best movie song of the year.

Since Hollywood composers are among the best paid in the world, and since he reportedly retains at least a half-interest financially in the tunes that he turns out, Henry Mancini continues to prosper. He is said to accept only one offer out of ten. Although he once said that he would no longer compose for a television series because the work was too exhausting, he has pledged himself to compose for *Man of the World,* a one-hour television series concerning the adventures of a free-lance photographer played by Craig Stevens, the original Peter Gunn.

Known for his modesty and common sense, Mancini attributes his success to early practice under the daily discipline of his father, to rigorous training, and years of apprenticeship. "Success is the result of equal parts of craftsmanship and experience," he tells aspiring young composers and musicians who write him for advice. "Both take time. To acquire expert craftsmanship, the necessity of good teachers and good schools is obvious." He has made his own contribution to music education with his book, *Sounds and Scores; A Practical Guide to Professional Orchestration.* Published by the Northridge Music Corporation and distributed by G. Schirmer, it explains melody, the use of different instruments to achieve particular sound effects, and orchestral structure.

Henry Mancini married Virginia (Ginny) O'Connor, a former member of the singing group the Mellolarks, in 1947. They have three children: Christopher, who plays the trumpet, and the twins Monica and Felice, who play the piano. Mancini is a tall, lean, and balding man with an engaging smile. He does most of his composing during normal working hours, at home. He has no aspirations to write modern music, which, he feels, has "no key and no center." For relaxation he takes his family swimming or goes with them on ocean trips in his thirty-foot cruiser. In the spring of 1964 it was reported that he was working on a Broadway musical with a modern setting and a book by Wolf Mankowitz. He is a member of the Lyricists and Composers Association (executive board), the Composers and Lyrical Guild of America, and the American Society of Composers, Authors and Publishers.

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Who's Who in America, 1964-65

MANEY, RICHARD (SYLVESTER) June 11, 1891- Theatrical publicist

Address: b. 137 W. 48th St., New York 36; h. Wolfpit Rd., Norwalk, Conn.

On Broadway, where publicity is the lifeblood of art, Richard Maney is the king of publicists. Press agent for more than 300 plays and musicals since 1925, Maney has created or contributed to the popularity of his clients' productions with a rate of success far above the average in his profession. The most notable of the hits with which he has been associated was *My Fair Lady,* the longest-playing musical comedy in the his-

RICHARD MANEY

tory of the New York theater. The key to Maney's success is a literary flair that reflects his own personality. He writes witty, irreverent material, rococo in style and honest in substance, which newspaper and magazine editors and columnists, finding it a welcome relief from the usual thinly disguised advertising copy, print gratefully.

A second-generation American of Irish descent, Richard Sylvester Maney was born to John and Elizabeth (Bohen) Maney in Chinook, Montana on June 11, 1891. He has a sister, Mrs. Loretta E. Woods, of San Francisco. Growing up in Chinook, Maney helped with chores on the family farm and, at his father's insistence, practised on the cornet. He attended local public schools, where many of his fellow students were Cree Indians. Maney's childhood idols were Christy Mathewson, the baseball pitcher, Napoleon and his generals, and d'Artagnan of *The Three Musketeers.*

When Maney was fifteen the family moved by boxcar to Seattle, where the father became a contractor, having failed in sheep raising, hardware retailing, and local politics in Chinook. At Broadway High School in Seattle, Maney exhibited a love for literature and a talent for writing; he was otherwise an undistinguished student. His father, a frustrated office holder, wanted him to study law, but Maney chose to major in journalism at the University of Washington. Maney has described his conduct at the university as "oafish." More interested in the theater than in his studies, he volunteered to work without pay as an usher at the Moore Theater in Seattle so that he might see gratis the road shows, that played there. Raised to the status of a paid employee, he was promoted to head usher and finally to doorman.

Leaving the University of Washington without a degree in 1913, Manley obtained through John Cort, owner of the Moore Theater (and the man for whom the Cort Theatre in New York is named), a job with the publicity team for the national tour of *All Star Variety Jubilee,* a musical show featuring Anna Held. In New York after the tour, Maney supported himself in a variety of occupations: he was a theater ticket collector, operator of an electric baseball scoreboard in a West Side saloon, manager of a vaudeville theater on upper Broadway, and editor of a fishing magazine, *American Angler.*

The doldrums in Maney's incipient career ended when Charley (Bronco Billy) Anderson, a silent-picture star looking for new fields to conquer, devised a musical show called *The Frivolities of 1920* and hired Maney to publicize it for him. While in Boston with Anderson's show, he met A. Toxen Worm, a press agent for the Shubert Theatre, who became a close friend and mentor. With Worm's help, Maney was hired by Al Jones and Morris Green, producers of *Greenwich Village Follies.* After five years touring with the *Follies,* Maney reached full status as a Broadway press agent when, in the spring of 1925, he became publicist for Eugene O'Neill's *Desire Under the Elms.*

In 1926 Maney entered the employ of the producer Jed Harris, reportedly regarded as an ogre by other press agents. Harris' reputed irascibility found its match in Maney's irreverence. For example, when Harris, in a fit of efficiency, ordered that all interoffice communication be done by memorandum, Maney collapsed the new system with a flood of such messages as "What time is it?" The first of Harris' productions publicized by Maney was *Broadway,* a drama about the seamy side of New York night life by Philip Dunning and George Abbott that opened at the Broadhurst Theatre on September 16, 1926. A resounding success, it ran for 603 performances. Within three years, Maney promoted four other hits for Harris: *Coquette* (1927), *Royal Family* (1928), *The Front Page* (1928), and *Serena Blandish* (1929).

By the early 1930's Maney was well-known on Broadway, particularly to the habitués of Jack Bleeck's Artists and Writers Restaurant on West 40th Street, where he soon dominated conversation with his mock belligerence and imaginative epithets (he might call a dignified society woman "my painted Jezebel," for example, or the manager of a nightclub "inflated busboy"). Charles MacArthur and Ben Hecht borrowed generously from Maney's personality and language in creating the character named Owen O'Malley in their play *Twentieth Century* (1932), which was produced by Jed Harris and promoted by Maney.

One of Maney's major clients during the 1930's was Billy Rose, who absorbed into his own conversational repertoire many of the phrases Maney coined for him in print. At the opening of the Rose-produced musical comedy *Jumbo* in New York's Hippodrome on November 16, 1935, Leonard Lyons asked Rose how he felt. Rose's reply came straight out of Maney's program notes: "I stand on the Rubicon rattling the dice." Publicizing Billy Rose's *Casa Mañana* show at the Fort Worth (Texas) Centennial Exposition (1936-37), Maney advertised in local newspapers for "100 bonafide noblemen to serve as dancing partners at the Frontier Centennial. . . . In answering, submit photographs in uniform, with orders, ribbons, and decorations evident. . . . Bogus counts, masqueraders, and descendants of the Dauphin will get short shrift."

In the late 1930's Maney was handling about eleven shows a year and averaging four hits. This was a high average in view of the over-all Broadway figure of fifteen hits a year (out of approximately eighty offerings, competed for by fifty press agents). When his less prosperous colleagues (the majority of Broadway press agents) affiliated their Association of Agents and Managers with the American Federation of Labor as local union 18032, Maney's wide-ranging activity suffered certain restrictions. The restrictions were specifically that an individual agent could no longer take on more than one show without hiring other press agents as assistants, and could not under any circumstances handle more than six shows simultaneously.

Invariably the press agent for plays written by Lillian Hellman, Maney successfully promoted her drama *The Little Foxes*, produced by Herman Shumlin and starring Maney's friend Tallulah Bankhead, in 1939. In this instance Maney reportedly was burdened with the extra task of keeping some line of communication open between the playwright and the star. The plays he publicized during the 1940-41 season included Howard Lindsay and Russel Crouse's highly successful production of *Arsenic and Old Lace* (1,444 performances) and two Shumlin-produced hits, *The Corn is Green* and *Watch on the Rhine*. Maney struck a rich vein of free publicity for *The Corn Is Green* when he reminded newspaper and magazine editors that the star of the play, Ethel Barrymore, was celebrating her fortieth anniversary in the theater. He had a genuine admiration for the late Miss Barrymore, just as he has for Miss Bankhead and for Helen Hayes, who starred in *Harriet* (1943), among other Maney projects. Even when he writes about the work of such performers as these, his respect takes on a tinge of derision at the typewriter. "Miss Hayes is his darling," Wolcott Gibbs wrote of Maney in the *New Yorker* for October 11, 1941, "but she is just as likely to find herself described as a scampering Columbine as the next girl. This frivolous tone, while a little dismaying to actors who dream of themselves as serious artists, is a relief to dramatic editors."

The Hasty Heart, A Bell for Adano, and *Carousel* were three of Maney's projects during the 1944-45 season. Among his postwar successes were *Gigi* (1951-52 season) and *Witness for the Prosecution* (1955-56 season). Overshadowing all the other hits with which Maney has been associated was *My Fair Lady,* Alan Jay Lerner and Frederick Loewe's musical version of Bernard Shaw's *Pygmalion.* Maney modestly credits the show with generating its own publicity, but he was working hard from the time of the New Haven tryout, when he vowed that he would crawl half the length of Manhattan "over broken bottles" if the play did not run for at least two years. Opening at the Mark Hellinger Theatre in New York on March 15, 1956, with Rex Harrison and Julie Andrews in the roles of Henry Higgins and Eliza Doolittle, *My Fair Lady* played for six and a half years, the first three to standing-room audiences who lined up for tickets as early as eight hours before the box office opened. It closed on September 29, 1962, after 2,717 performances, a record for a Broadway musical.

Chunky in appearance, Richard Maney is five feet nine inches tall, weighs 180 pounds, and has white, closely cut hair. Russel Crouse once compared his face to that of "a boiled leprechaun," and with more exactness, Wolcott Gibbs wrote that he "has no eyebrows worth mentioning and forgotten fights . . . have blurred the classic detail of his nose." His usual manner is a bellowing truculence or an equally noisy gaiety. His repartee, a potpourri of humorous invective, arcane rhetoric, and classical allusions, sounds like highly inventive cursing. "Usually, as the evening wears on," Gibbs observed, "he has a tendency to settle into his clothes, like a turtle in its shell, and his eyelids come down to hood his eyes."

Richard Maney and Elizabeth Breuil were married on June 18, 1931. His previous marriage, in 1915, to Frances O'Hara ended in divorce. He has a stepson, Jock. Maney, who does not drive a car, commutes between New York and his Norwalk home by train. On weekends he ignores telephone calls and seldom ventures out of doors. His recreations include lying prone on the floor watching television, reading, and working puzzles. The owner of an extensive library about Napoleon, he has become an expert on the French general's strategies. He is a Roman Catholic and an independent in politics.

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MANN, THOMAS C(LIFTON) Nov. 11, 1912-
United States government official; lawyer

Address: b. Department of State, Washington, 25, D.C.

In the first major shift made by the Johnson administration, Thomas C. Mann was named in December 1963 to take over not one, but three, of the nation's top Latin American desks. Mann, a Spanish-speaking Texan and a State Department veteran of over twenty years, was appointed Assistant Secretary of State for Inter-American Affairs, special assistant to the President on Latin America, and administrator of the aid program under the Alliance for Progress. "We expect to speak with one voice on all matters affecting this hemisphere," said President Lyndon B. Johnson. "Mr. Mann . . . will be that voice." For Mann—who was then the United States Ambassador to Mexico and was reportedly eager to return to his private law practice—the appointments were the culmination of a career largely concentrated on economic affairs and Latin American posts, including an earlier period of seven months' service as Assistant Secretary of State for Inter-American Affairs. The choice of Mann occasioned much speculation in the press regarding possible changes in United States policy and procedures in South America, but little if any doubt that his plain-speaking, pragmatic approach would produce

Dept. of State
—Whit Keith, Jr.

THOMAS C. MANN

viable results in what has come to be perhaps the most difficult area of United States foreign relations.

Thomas Clifton Mann was born in Laredo, Texas on November 11, 1912 to Thomas Cullee and Ida Mae (Moore) Mann. His father, a lawyer, reared his children in an austere household atmosphere in keeping with the teachings of the Southern Baptist Church. Laredo, near the Mexican border, has a large Spanish-American community, and Thomas Mann grew up virtually bilingual. On the high school's football team, for which he played quarterback, the signals were called in a mixture of Spanish and English. In his senior year there he was voted the most popular boy. During 1930 he studied at the University of Colorado in Boulder, but then entered Baylor University in Waco, Texas, which awarded him both the B.A. and LL.B. degrees in 1934.

Returning home to Laredo in 1934, Mann began his practice as "a Texas country lawyer," as he later called himself. A story he tells about his early career has him winning one of his first cases even though the evidence was obviously against his client. But while he was basking in the glory of his legal debut, the foreman of the jury informed him that they all knew his client was guilty—"but we wanted you to get off to a good start." True or not, the tale points up the type of close-knit community that Mann knew in his early years. He practised in Laredo until 1942 with his father and brothers in the firm of Mann and Mann.

As soon as the United States entered World War II, Mann tried to enlist in the Navy, but he was rejected because an eyestrain from his legal work made it impossible for him to read the eye chart. Wanting, however, to take part in the war effort, he applied to the State Department and in July 1942 was assigned to the Foreign Service Auxiliary as special assistant to the United States Ambassador in Montevideo, Uruguay. In 1943 he went to Washington to serve as assistant chief of an economics division concerned with watching the business operations of the Axis powers in Latin America. He became assistant chief of the division of world trade intelligence in May 1944 and of the division of economic security controls in March 1945. Also in early 1945 he attended the Inter-American Conference on Problems of War and Peace in Mexico City, which passed the Act of Chapultepec, guaranteeing mutual aid against aggression. After the war he was transferred to the division of River Plate affairs, in which he was promoted to the position of chief in May 1946.

In February 1947 Mann relinquished his State Department civilian rank to become a Foreign Service officer. According to *Time* (January 31, 1964), he was persuaded to enter the Foreign Service by Spruille Braden, at that time the Assistant Secretary of State for American Republic Affairs. Mann served for some months as special assistant in Braden's office before he was sent, in August 1947, to the United States Embassy in Caracas, Venezuela, where he had charge of political and petroleum affairs. His next Washington appointment was to the office of Middle American affairs, of which he became director in January 1950 after briefly serving as special assistant. Before the year was over he was named Deputy Assistant Secretary in the bureau of inter-American affairs. He held this post until 1953, when in a departure from the pattern of being sent to missions in Latin America, he was assigned to Athens, Greece as counselor of Embassy. About a year later, in September 1954, he was shifted to Guatemala City, Guatemala as counselor of Embassy. Then in the fall of 1955 he was designated United States Ambassador to El Salvador.

With his appointment in September 1957 as Assistant Secretary of State for Economic Affairs, Mann left El Salvador for Washington, and during the next three years he represented the United States in many conferences and agreements concerned with international trade. Consistent, too, with what seemed to be Mann's personal views, he tended to concentrate on specific and immediate problems and to avoid broad, long-term economic planning. In March 1958 he returned to Caracas to discuss oil surpluses and costs, and in November 1958 he headed a United States delegation in Geneva to a conference on lead and zinc. His attitude toward planning is seen in a speech he made in March 1959: addressing the United Nations Commission on International Commodity Trade, he advised other nations not to follow the United States practice regarding agricultural products of using price supports and stockpiling as means of stabilizing markets and prices.

In May 1959 Mann faced a crisis in his career. At an economic conference of the Organization of American States, held in Buenos Aires, Cuban Premier Fidel Castro called for the United States to launch a multibillion dollar aid program in Latin America. Mann was put in the position of either rejecting the proposal—and thus seeming to reject the idea of aiding the United States' own neighbors—or of accepting—and thus being blackmailed by Castro. Since Cuba withdrew the proposal at the last minute, it never came to a vote; but in the meantime, Mann had written a statement that put the United States position most effectively. In essence, Mann pointed out that the United States was already supporting any and all economically sound projects, largely through various international bank loans.

Beyond the official acts and statements demanded by his position, Mann was generally credited with being one of the leaders in a more constructive approach by the United States toward Latin American economic and social problems. One of the ways he used his post in economic affairs to take the initiative for a new United States approach was to recognize a problem such as large coffee surpluses—a vital matter for Latin American economies. In 1958 he was instrumental in getting the Latin American coffee-producing nations to agree on certain controls to stabilize quotas and prices. Then, in 1959, he helped to bring the African coffee-producing nations into the agreement.

It was with a reputation for such achievements that Thomas Mann was named Assistant Secretary of State for Inter-American Affairs in July 1960. Probably the most important accomplishment in which he had a hand during his first period in this office was the Act of Bogota in September 1960; this declaration was, in effect, the forerunner of the Alliance for Progress. In November 1960 Mann warned that Cuba was becoming crowded with Communist technicians and stockpiled weapons and was a Communist beachhead in the Western Hemisphere. Paradoxically, one of the few other occasions that Mann's name appeared prominently in the press while he was assistant secretary, came when the Senate internal security subcommittee named him on February 26, 1961 as one of several State Department officials who had been "duped" by Castro and had thus contributed to the rise of Communism in Latin America.

President John F. Kennedy chose Mann as Ambassador to Mexico in March 1961. The announcement brought mixed reaction among Mexicans, largely because of his being a native Texan. But it was pointed out in the press that he was a "border Texan"—indeed, his fluent Spanish has a Mexican accent—and that he had long proved his concern for Latin American problems. Mann took up his post in May 1961, and his maiden speech in Mexico City stressed the need for people from the United States to identify more with their own revolutionary heritage and thus with the current upheavals in Latin America. He also stressed the need for the United States to respect Mexico's individuality. By such views, and by his actions, Mann soon put the Mexicans at their ease, and in his two and a half years there he improved relations between the two countries greatly. His most important achievement was to help negotiate the Chamizal Treaty, which ceded a section of El Paso, Texas to Mexico and thus resolved a long-standing dispute between the United States and Mexico.

In the weeks following the assassination of Kennedy in November 1963 there was much speculation about impending shake-ups in the government's Latin American program. Thomas Mann's name was frequently mentioned as a potential leader; yet it was also rumored that Mann was going to retire from government service and return to private law practice. On December 14, 1963 the rumors were resolved when President Johnson appointed Mann to replace Edwin M. Martin as Assistant Secretary of State for Inter-American Affairs. Four days later, at a press conference, Johnson announced that Mann was to be special assistant to the President, with the task of co-ordinating United States policies in Latin America. Then, on December 27, 1963, Johnson also announced that Mann would be responsible for administering the economic aid program under the Alliance for Progress. (In effect, the position of co-ordinator of the Alliance, held by Teodoro Moscoso, was abolished; Moscoso became a special adviser to Mann.) As Secretary of State Dean Rusk put it after the swearing-in-ceremonies on January 3, 1964, Thomas C. Mann had become "Mr. Latin America."

Mann had barely taken over his new jobs when his first crisis exploded: rioting in Panama on January 9, 1964 developed into a "pocket war" between the Panamanians and the United States community there. On January 10 Mann himself arrived in Panama as head of a five-man United States mission to negotiate a settlement. Although preliminary terms were agreed upon and peace and order were restored, the major issues remained to be settled. As Mann himself said when he assumed his new responsibilities, "Things may well get worse before they will get better."

Mann has departed from New Frontier policy in his approach to Latin American problems. The Kennedy administration's program was essentially an idealistic one based on the philosophy that social and political reform is prerequisite to any advancement. The policy of the Johnson administration, as shaped by Mann, has been, according to a broad concensus of political observers, to give economic aid with less immediate worry about ideal political systems, on the theory that no reforms can take firm root until the economy of a country is healthy.

A "pragmatist," as he has described himself, Mann tends to deal with crises in his area as the practical administrator, not the theorizer. Some of his speeches and articles have been published in the *United States State Department Bulletin*, with titles ranging from "Foreign Relations Aspects of Lead and Zinc Problem" to "Theories, Dogmas, and Semantics of Communism." His basic approach is to get on with the job at hand. If he is consistent with his past methods he will emphasize specific projects, private investment, and self-help. He avoids promises of drastic change or the grand measures of reform—it is even reported that he has called the Peace Corps a "cliché."

In college, Thomas C. Mann met Nancy Aynesworth from Waco, Texas, whom he married on December 7, 1933. Their first child died in 1947 from phosphorous poisoning: the boy swallowed some colored fireworks in Caracas, thinking they were candy. Their only other child is Clifton Aynesworth Mann, currently at Yale. Thomas Mann has been a member of the Texas and United States Supreme Court bars. In 1960 he was awarded an honorary LL.D. degree from his alma mater, Baylor, and in 1962 he was named "Mr. South Texas," an annual award made to a citizen from the border area around Laredo. Mann is five feet ten inches tall, weighs 180

MANN, THOMAS C.—*Continued*

pounds, and has brown hair and blue eyes. He walks and works out in gymnasiums, whenever possible, to keep in shape; when he has time he likes to garden, fish, and play golf. For less active recreation he has a collection of pipes and persists in rooting for the Washington Senators. His manner is informal, and his staff is said to find him an easy person to work with.

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MARELLA, PAOLO, CARDINAL Jan. 25, 1895- Roman Catholic prelate

Address: b. Secretariat for Non-Christians, Vatican City; h. Via dei Monti Parioli 64, Rome, Italy

Since its foundation in May 1964, the Secretariat for Non-Christians, the Vatican's agency for promoting better relations with other religions, has been headed by Paolo Cardinal Marella. Basically a conservative churchman, Marella was mellowed for his present progressive task by thirty-six years of cosmopolitan experience as a papal diplomat in the United States, Japan, the South Pacific, and France. He was created a Cardinal in 1959 and joined the Curia, the Roman Catholic Church's central administration, in 1960.

Paolo Marella was born in Rome, Italy on January 25, 1895 to Luigi and Vincenza (Baldoni) Marella. He was educated for the priesthood at the Pontifical Roman Seminary and ordained on February 23, 1918. After ordination he earned doctorates in theology and canon law at the Lateran University, a pontifical graduate institute in Rome. His first assignment, in 1921, was to the staff of the Congregation for Propagating the Faith, the Curia office that is concerned with Roman Catholic missionary activity throughout the world.

From 1924 to 1933 Marella served as an aide to the Vatican's Apostolic Delegate in Washington, D.C. An apostolic delegate is the papal representative in a country that does not have regular diplomatic relations with the Vatican. He acts as liaison between the local Roman Catholic establishment and Rome, and where possible he handles those problems that come under papal jurisdiction, such as appeals from diocesan ecclesiastical courts in cases involving marital dispensations and similar matters specified in Roman Catholic church law. Marella's position in the Washington delegation was that of auditor. He listened to cases, recorded them, and reported them to the Apostolic Delegate for his decision. According to Allan Keller in the New York *World-Telegram and Sun* for March 6, 1964, Marella found it hard to leave the United States. For many years he had considered it his real home.

The occasion of Marella's departure from Washington was his appointment, in September 1933, as Apostolic Delegate to Japan. At the same time he was designated titular Archbishop of Dodona, Greece, which was the site of an ecclesiastical diocese during the first Christian centuries. Appointment of important papal diplomats to defunct bishoprics is a device regularly used by the Vatican, largely for reasons of protocol. By this device an apostolic delegate, who takes precedence over local bishops by his diplomatic rank, is assured that no local bishop can claim superiority on grounds of episcopal rank. Marella was consecrated Archbishop in the chapel of the Pontifical Urban College, Rome, on October 29, 1933.

The Roman Catholic Church in Japan is a minority group of less than 300,000 in a population of almost 100,000,000. When Marella arrived in Tokyo in late 1933, the difficulties attendant on numerical inferiority were aggravated by problems of cultural adaptation. The Roman Catholic hierarchy in this Oriental land was composed entirely of Occidental-oriented foreign missionaries. Marella immediately began working toward establishing a native hierarchy. The first notable fruit of this effort was the naming of Father (now Cardinal) Peter Tatsuo Doi, then Marella's private secretary, to replace the Most Reverend Alexis Chambon as Archbishop of Tokyo, the only Roman Catholic archdiocese in Japan, on December 2, 1937. The nativization process was suddenly made much easier in 1940, when Japan signed a military treaty with Germany and Italy. Many foreign-born bishops, anticipating Japan's entry into World War II, resigned their sees, and the administration of the Roman Catholic Church in Japan passed into native hands.

The most perplexing and delicate problem faced by Marella in Japan was Roman Catholic contact with Shintoism. Japanese Roman Catholics were compelled by law as well as local tradition to attend ceremonies at Shinto shrines, and at the same time they were forbidden by their church to participate in non-Christian religious rites. The Vatican's resolution of this dilemma, voiced by Marella, was to recognize Shinto as civil custom rather than religious practice. Thus viewed, the ceremonies constituted good citizenship rather than false worship, and native Roman Catholics could attend them without conflict of conscience. The Japanese government contributed to the resolution by issuing an edict explaining that Shinto was not a religion but the state's way of honoring ancestors. Marella succeeded in establishing diplomatic relations between Japan and Vatican City for the first time in 1942, when Ken Harada was appointed special envoy to the papal court.

During World War II Marella's Tokyo residence was destroyed by bombs and he moved to a small house outside the city. As prisoners of war poured into Japanese internment camps, Marella, on his own initiative, with the help of Humbert Claude, a young French priest, obtained their names and home addresses and wrote letters to their relatives in the United States, Great Britain, Australia, New Zealand, and the Netherlands. In many instances it was through a letter from Marella that a man's family learned that he was still alive. By the end of the war Marella's file on prisoners of war contained 200,000 entries. After the war, he helped to secure reprieves for several Japanese convicted of war crimes.

Another of Marella's postwar achievements was the foundation of the National Catholic Committee of Japan, an agency modeled after the National Catholic Welfare Conference in the United States. The Committee is the means by which bishops throughout Japan unify their projects in education, welfare, and other areas of social need, and by which they co-ordinate the diverse elements of the Roman Catholic apostolate in Japan. Marella's appreciative understanding of Oriental culture was revealed in a guidebook for missionaries that he wrote toward the end of his tenure in Japan. At a farewell dinner in Tokyo in 1949, he was presented with a delicate cloisonné vase, a token of esteem from the Emperor of Japan.

From 1949 to 1953 Marella, who was stationed in Sydney, Australia, served as Apostolic Delegate to Australia, New Zealand, and the vast expanse of the South Pacific called Oceania. In 1953 he was sent to Paris to replace Angelo Roncalli (later and better known as Pope John XXIII) as Papal Nuncio to France. Unlike an apostolic delegate, who is accredited by the Pope to a country's church or hierarchy, a nuncio is accredited to a country's government. In Paris, Marella was dean of the diplomatic corps, an honor traditionally given by the other ambassadors in the French capital to the envoy from Vatican City. In a speech before UNESCO's tenth general conference in Paris in 1958 Marella affirmed the need for international co-operation and the duty of Christians to "participate actively" in it.

Pope John XXIII named Marella to the College of Cardinals, the Pope's senate, on December 14, 1959. The red hat, the insignia of Marella's new rank, was conferred on him by French President Charles de Gaulle. Cardinals, the permanent electors of and advisers to the Pope, were originally the principal clergy of Rome and its suburbs, and for that reason every cardinal is still given a Roman pastoral assignment, however nominal. Marella's nominal assignment was to the Church of San Andrea delle Fratte (St. Andrew in the Brambles). His real work, however, was to be in connection with St. Peter's Basilica, the central structure in Vatican City and the largest church building in Christendom. Marella arrived in Rome in March 1960 to become archpriest of the basilica and prefect of the Curia congregation concerned with the building's maintenance. Besides this major post he was assigned membership in three other Curia offices: the Consistorial Congregation, the Congregation for Propagating the Faith, and the Congregation of Extraordinary Ecclesiastical Affairs, which are concerned, respectively, with the church's regular dioceses, its missions, and its relations with civil governments.

Before and during Vatican Council II, which convened in October 1962, Marella served as president of the commission that prepared proposals relating to bishops and diocesan governments for submission to the Council fathers. Xavier Rynne in *Letters from Vatican City* (1963) has suggested that Cardinal Marella's influence in the proceedings tended to favor the "conservative" rather than the "progressive" faction at the Council.

Wide World

PAOLO CARDINAL MARELLA

On April 21, 1964 Cardinal Marella was Pope Paul VI's official representative at the opening of the Vatican Pavilion at the New York World's Fair. He presided over the unveiling of the *Pietà*, Michelangelo's sculpture of the lifeless Christ in the arms of His mother, which was on loan to the pavilion from St. Peter's Basilica. During his visit to the United States Cardinal Marella presented Francis Cardinal Spellman of New York with a gift from Pope Paul, a topaz brooch worn by Pope Pius XII on state occasions, and he received four honorary doctorates from American universities, including one from Catholic University in Washington, D.C.

Carrying forward the ecumenical policy favored by Pope John XXIII when he founded the Secretariat for Promoting Christian Unity in 1960, Pope Paul VI announced on May 17, 1964 the formation of a similar secretariat for promoting closer ties with non-Christian religions, to be presided over by Cardinal Marella. In naming Marella, Pope Paul noted his "rare competence in religious ethnography." The new Secretariat for Non-Christians was explained in an article, unsigned but authoritatively attributed to Marella, that appeared in the Vatican newspaper, *L'Osservatore Romano*, on May 20, 1964. The secretariat would seek "a cordial collaboration in all possible fields" with such non-Christian faiths as Buddhism and Islam, the writer said. He did not say whether relations with Judaism would regularly come within the secretariat's purview. There was some speculation that such relations would be handled separately, because of the Biblical basis that Judaism shares with Christianity and also because of Arab-Israeli political hostility. Examples of possible collaboration mentioned in the ar-

MARELLA, PAOLO, CARDINAL—*Cont.*

ticle were a united front against "atheistic materialism" and a common acceptance of natural law. The secretariat would begin its work modestly, the writer said, with a small office and staff in Rome. It would be guided chiefly by reports from Roman Catholic bishops in actual contact with members of other religions throughout the world. "The contacts with other faiths must take place mainly on the spot and must be adapted to local conditions," he wrote.

Paolo Cardinal Marella is short and stocky. An eye weakness requires him to wear tinted glasses. Deceptively stern in appearance, the Cardinal is reported by acquaintances to be in actuality easy-mannered, gracious, and genial. He speaks fluent English. His links with Japan, as with the United States, are still strong. In his apartment in Rome he has a collection of Japanalia that he proudly shows to visitors. Among the honors that have been bestowed upon him is the Grand Cordon of the Rising Sun.

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MARGAI, SIR MILTON (AUGUSTUS STRIEBY) Dec. 7, 1895-Apr. 28, 1964 Sierra Leone statesman; physician; was instrumental in achieving the independence of Sierra Leone from Great Britain; served as chief minister and head of the ministries of health, agriculture, and forestry; assumed the title of Prime Minister in 1961. See *Current Biography* (February) 1962.

Obituary

N Y Times p41 Ap 29 '64

MARTELL, EDWARD (DREWETT) Mar. 2, 1909- British organization official; journalist

Address: b. Tileyard House, Tileyard Road, London, N.7, England; h. 2 Castle Court, Hastings, Sussex, England

Edward Martell's Freedom Group has been seen by some observers as a British equivalent of the American John Birch Society, and by others as merely an outlet for middle-class resentments against trade union excesses and the welfare state. In less than ten years Martell has built his movement into an organization with over 100,000 supporters, commanding a considerable propaganda apparatus. After several years as a journalist, followed by World War II military service, Martell launched his own printing and bookselling business. He entered politics in 1946, served on the London County Council, and has made four unsuccessful attempts to win election to Parliament. In 1955 he formed the first of the four bodies comprising the Freedom Group, and he now devotes his full-time energies to the movement. Martell is chairman of the Freedom Group, editor of one of its two newspapers, and the author of several books and pamphlets.

Edward Drewett Martell was born in Luton, Bedfordshire on March 2, 1909, the first of the five children of Ewart Edward Martell, a coal merchant and Methodist lay preacher, and Ethel (Horwood) Martell, a Quaker schoolteacher. He has three brothers: Ewart Kenneth Martell, a solicitor and chairman of the Bedfordshire County Council; Harry Martell, who runs the family coal business; and Eric Martell, a bookseller; and one sister, Barbara (Mrs. Francis Garner). Despite his strict upbringing, Martell, who grew up in Luton and in Harpenden, Hertfordshire, had a happy childhood.

Martell went for his secondary education to St. George's School in Harpenden, but left in 1926 to enter his father's business. After two years in the coal trade he decided to make his own way in the world of journalism. From 1928 to 1941 he worked successively as news editor of *World's Press News*, a journalistic and advertising trade paper; as general manager of the London *Saturday Review of Politics, Literature, Science and Art*; as managing editor of *Burke's Peerage*; and on the sports staff of the London evening newspaper, the *Star*.

Martell's first book, *The Devil's Camera* (Epworth Press, 1932), which he wrote in collaboration with R. G. Burnett, analyzed a number of screen plays and attacked the "prostitution" of the motion picture medium by "sex-mad and cynical financiers." In 1934 he edited three specialized biographical reference books, all published by the Shaw Publishing Company. They were the *Author's and Writer's Who's Who*; a *Methodist Local Preacher's Who's Who*; and a *Women's Who's Who*. Again with R. G. Burnett, Martell wrote a detective story called *The Smith Slayer*, and he also edited a volume of *Famous Quotations and Sayings*. Both of these books were published by Wells Gardner, Darton & Company in 1940.

In 1941 Martell enlisted as a private in the Royal Armoured Corps. He was later commissioned and served until the end of the war in England, where he supervised the printing of army leaflets. Discharged in the rank of captain in 1946, Martell launched his own printing and bookselling business, and soon built up a chain of nine stores dealing in books and newspapers. He also ventured into publishing, issuing among other things a regular guide to entertainment in London.

At the same time, Martell began to take an active role in politics, at first as a member of the Liberal party. In 1946 he was elected to the London County Council, where he served until 1949, and in 1946 he stood also as Liberal candidate for Parliament in the London constituency of Rotherhithe. He was unsuccessful then as he was in 1950, when he contested North Hendon, again as a Liberal. The Liberal party was the first organization to benefit from Martell's genius for fund-raising. In 1950-51 he served as deputy chairman of the Liberal Central Association. As politics engaged his energies more and more, Martell gradually divested himself of all his business interests except one of his bookstores—that on Baker Street, London.

In 1954 Martell gained control of the *Recorder*, a long-established weekly newspaper. His talents as an organizer and publicist first attracted national attention in the same year, when he proposed a presentation to Sir Winston Churchill on the occasion of his eightieth birthday, and solicited subscriptions in the *Recorder*. Over 300,000 people eventually responded and a total of £259,000 was collected. Martell made his first move against the power of the trade unions in March and April 1955, when a strike of engineers and electricians closed down the London newspapers. Defying the closed-shop principle, he brought out the *Recorder* with nonunion labor.

Opposed, on principle, to "big government," business monopolies, and—insofar as they exert a restrictive influence on trade—to labor unions, Martell found himself increasingly alienated from what he considered the left-wing tendencies of the Liberals, and in 1955 he left the party. Since that time he has been a Conservative and has undertaken to combat a trend toward the welfare state within the Tory party. Encouraged by his success in publishing the *Recorder* during the 1955 strike, Martell in the same year founded the Free Press Society, which bought a printing press and set out to "safeguard the freedom of the press." The society was established with a few hundred members who formed the nucleus of what Martell calls his Master Index. This is a list of people who are sympathetic to his aims, and it has been the backbone of all his later operations.

During another and more serious printing strike in early 1956 the Free Press Society, by providing nonunion printing facilities, was said to have kept more than a score of journals going, including the British Broadcasting Corporation's the *Listener*. In the same year the People's League for the Defence of Freedom was established, with Martell as its first chairman and Lord Moynihan, another disenchanted Liberal, as a co-founder. The People's League, which is now said to have about 50,000 members, has adopted something of the role of an *ombudsman*—an impartial agent whose function it is to hear and act upon private grievances against public authority.

The People's League sponsored Martell as a Parliamentary candidate in the 1957 by-election at East Ham North, near London and, although he lost his deposit, he secured over 12 percent of the votes cast. The league went into action again in the 1958 London bus strike, buying a score of second-hand buses and providing a skeleton service over a few popular routes. Another Martell organization came into being in 1958—the Anti-Socialist Front, which mounted a propaganda campaign against the Labour party during the 1959 general election. There was another printing strike in 1959, and the Free Press Society claims to have helped some sixty journals to continue publication.

During the 1950's Martell wrote several pamphlets, including *The Menace of Nationalisation* (1952) and *The Menace of the Trade Unions* (1957), publishing them himself through his Baker Street bookshop. In 1960, seeking a more effective outlet for his views, he appealed to his supporters for funds to launch a new daily newspaper. The *New Daily* was established on April 25, 1960, backed by some 12,000 of Martell's followers. Edited by Martell himself, it is described as the only daily in the country that is independent of combines and trade unions. Peter Dunn, writing in the London *Observer* (December 15, 1963), has described it as "glum and rather humourless," and noted that, with a circulation of about 45,000 to 50,000, it loses about £100 a week. The *New Daily* is said to be the only national daily to have been launched successfully in Britain since World War II.

EDWARD MARTELL

Another organization sponsored by Martell, the National Fellowship, was established on January 1, 1962. Although it has some of the features of a political party, its stated aim is "to revitalize the Conservative party, not to try and replace it." In August 1963, running as a National Fellowship Conservative but without the backing of the Bristol Conservative Association, Martell contested the Southeast Bristol Parliamentary by-election. After a nine-day campaign against strong opposition, Martell failed to win the election, but did well enough to win nearly 20 percent of the votes cast and to retain his deposit.

Meanwhile, in January 1962, the People's League had intervened during a slowdown by postal workers. The League, prevented by law from delivering letters, issued its own stamps and handled many thousands of parcels. This service was operated from rented premises in Tileyard Street, near Kings Cross Station in London, and after the strike Martell and his associates acquired the premises. It was there that, in October 1962, the Tileyard Press Ltd. was established, as a public company with over 2,000 shareholders and an authorized capital of some £500,000. It is now said to be the largest printing works employing both union and nonunion labor in Great Britain.

The Free Press Society, the People's League, the Anti-Socialist Front, and the National Fellowship were combined in October 1963 into the Freedom Group, with Martell as chairman and the *New Daily* and the *Recorder* as its official organs. The group has offered to put its resources at the disposal of the Conservative party in the

MARTELL, EDWARD—*Continued*

1964 general election campaign, and this offer has been accepted by at least one Tory candidate, Harold Tucker, in his campaign to unseat the leader of the Labour party, Harold Wilson. The Freedom Group's recent acquisitions include the London printing house of John Waddington, Ltd. (now the Sapphire Press, Ltd.) and the Westbourne Press in Brighton. Although details about the financial structure of the Freedom Group are a well-kept secret, there is no shortage of funds for its various projects.

Martell's own position with the Freedom Group is honorary. He derives his income from the Baker Street bookstore and, according to one source, from a 20 percent share in his family's coal business. Martell was co-author with Ewan Butler of *The Murder of the "News Chronicle" and "The Star"* (C. Johnson, 1960), which attributed the 1960 closures of the two Liberal newspapers to restrictive and expensive union practices. His *Book of Solutions* (National Fellowship, 1963) briefly outlines his policies on a variety of issues.

An opponent of both communism and fascism, he also believes a Labour government would be disastrous for Great Britain. He opposes racial discrimination but resists the handing over of British colonies to politically undeveloped peoples. He would deny the ballot to those who fail a simple voting test and unemployment relief to those who refuse suitable work. On the other hand, he favors higher pay scales for old-age and war pensioners and an upgrading of remuneration and professional status of teachers. Although he advocates harsher treatment of criminals and delinquents, he opposes capital punishment. In general, he favors curbing what he calls "the excesses of the welfare state" and a restoration of individual responsibility.

Edward Martell was married on October 22, 1932 to Ethel Maud Beverley, who now manages his Baker Street bookstore. They have one son, Timothy David, who is an executive of Tileyard Press, and two granddaughters. Martell is five feet eight inches tall and weighs 175 pounds. According to an article in *Time & Tide* (September 12, 1963) he has "the air of a sharp, but amiable goblin . . . with pale, watery, blue eyes, black slanting eyebrows, a V-shaped mouth, and thinning white hair swept straight back. His suit tends to be baggy and ill-fitting. He is non-smoking, teetotalling, and a Methodist." His recreations include lawn tennis and reading, and he is a member of the Sherlock Holmes Society.

Peter Dunn concluded in the London *Observer* (December 15, 1963) that Martell 'is not the sinister figure his opponents sometimes make him out to be. His opponents in the trade unions find him more irritating than anything else and say that if he became big time they could close him down. . . . All in all, Mr. Martell's Freedom Movement has not wholly qualified for the charges of right-wing extremism laid against it. As a focal point for a lot of middle-class resentment against trade union agitators and the Welfare State, it is providing a service which a democratic society can easily absorb."

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MARTIN, DEAN June 17, 1917- Actor; singer
Address: h. 601 Mountain Dr., Beverly Hills, Calif.

In the highly competitive world of Hollywood it is not unusual for reputations to be created and dissolved virtually overnight. Innumerable factors and situations operate to make the status of celebrity anything but a certain one. In the case of Dean Martin, the uncertain position in which he found himself after the break-up of his partnership with Jerry Lewis might have tipped the scales in either direction. As it turned out, Martin rose to a level higher than the one he had previously enjoyed. With his stereotyped role as good-looking straight man and popular singer supplanted by his new successes as a serious dramatic actor, he turned in competent performances in important roles in such films as *The Young Lions* (1958), *Some Came Running* (1959), *Career* (1959), and *Toys in the Attic* (1963).

Dean Martin was born Dino Crocetti on June 17, 1917 in Steubenville, Ohio, the son of a barber. His father, Guy Crocetti, had emigrated from Italy and, upon arriving in the United States, went to Steubenville, where two of his brothers had preceded him. Steubenville, then known as Little Chicago, was rife with gambling and vice. Despite the atmosphere, however, the Crocettis were a close-knit family. The father was successful in his occupation, and Dean Martin did not, as Hollywood mythology maintained, grow up in a slum neighborhood. "We Crocettis had everything we wanted," he told Pete Martin in an interview for the *Saturday Evening Post* (April 29, 1961). "I had a bicycle. We had a car and good food." He got his first singing experience at spaghetti parties and other family events.

Dean Martin quit school in the tenth grade, not for financial reasons, but, as he has recalled, "because I thought I was smarter than the teacher." He worked as a shoe-shine boy and as a filling station attendant. At the age of fourteen he became an amateur welterweight fighter, earning $10 a match. As a result of this period of boxing, Martin's lip was permanently cracked and his nose broken, requiring corrective surgery.

After leaving the ring, Martin went to work in a steel mill, bundling hot coils of steel wire. At sixteen he delivered bootleg liquor around Steubenville and Canonsburg, Pennsylvania. He then became a clerk in a Steubenville cigar store, which had gambling in the back room. Martin was later employed there as a croupier, netting about $20 a day in salary and tips. At nights after work, at the insistence of friends, Martin sang at Walker's Cafe in Steubenville and with Ernie McKay's band, under the name Dino Martini. One evening he was heard by the bandleader Sammy Watkins who offered him a job at $50 a week in Cleveland. It was then that he adopted the name Dean Martin. He quit after three or four weeks and returned home, primarily, as he recalls, because he was ashamed of his English.

Later, Martin returned to singing. Between singing jobs, he traveled around the country working as a dealer in gambling houses. He did not really settle down until 1946 when he was booked at the Rio Bamba in New York. Martin's singing style at that time was greatly influenced by Bing Crosby's, and he considered his own ability to relax a key factor in enabling him to relax his audience.

In the summer of 1946 Martin appeared at Skinny D'Amato's Club 500 in Atlantic City. Jerry Lewis, whom he had first met while both appeared at the Glass Hat in New York, was on the same bill, doing a lip-synchronization act, mouthing words and doing pantomime to a phonograph record. According to some reports Martin was hired by D'Amato upon the suggestion of Lewis, but Martin has denied this, and recalls that both just happened to be on the same bill. "We started horsing around with each other's acts," he told Pete Martin. "That's how the team of Martin and Lewis started. We'd do anything that came to our minds." The stint at the 500 Club lasted six weeks, and from there the pair moved to the Copacabana in New York as third on the bill. They soon became so popular with the audiences that the owner, Jules Podell, gave them top billing and paid them $5,000 a week. Although they had originally signed for six weeks, they stayed for twelve.

After the Copa, Martin and Lewis were booked at Slapsie Maxie Rosenbloom's night club in Beverly Hills. At opening night all the prominent producers and studio owners were present. Abby Greshler, the pair's manager at the time, accepted an offer from Joseph Hazen, Hal Wallis' partner, for a long-term contract. Over a period of about eight years Martin and Lewis together made sixteen movies for Paramount Pictures. All made money at the box office, and at one time the pair's combined income was over $2,000,000 per year. The pattern remained the same in virtually all of the Martin and Lewis films, with Lewis clowning and mugging and Martin singing and playing the suave straight man. The films are *My Friend Irma* (1949); *My Friend Irma Goes West* (1950); *At War with the Army* (1951); *That's My Boy* (1951); *Sailor Beware* (1952); *Jumping Jacks* (1952); *The Stooge* (1953); *Scared Stiff* (1953); *The Caddy* (1953); *Money From Home* (1954); *Living it Up* (1954); *Three Ring Circus* (1954); *Artists and Models* (1955); *You're Never Too Young* (1955); *Pardners* (1956); and *Hollywood or Bust* (1956). In addition to the films, Martin and Lewis made many nightclub, radio, and television appearances.

After their first six years together, the relationship between Martin and Lewis began to cool. They shared few outside interests. Martin was bitter at constantly being shunted into the background, and he claims that the real trouble began when Lewis began to think of himself as a "second Chaplin." The public first became aware of dissension between the two in mid-1955, when *You're Never Too Young* was to be released, and Martin refused to attend the première at a hotel in the Catskills where Lewis had first started as a comedian. The final break came in 1956 over a film script written by Lewis, entitled *The Delicate Delinquent.* The script called for Martin to play a uniformed policeman. When Martin refused, Lewis replied: "We'll have to get somebody else." Martin's answer, "start looking," reportedly occasioned the end of their association.

Wide World

DEAN MARTIN

At the time of the break, many observers felt that Lewis would do well on his own, but that Martin's future was more doubtful. Martin himself tended to go along with this view. His insecurity was heightened by critical reaction to his first solo film, *Ten Thousand Bedrooms* (MGM, 1957), in which he appeared with Anna Maria Alberghetti. According to Bosley Crowther of the New York *Times* (April 4, 1957) Martin was "just another nice-looking crooner without his comical pal. Together, the two made a mutually complementary team. Apart, Mr. Martin is a fellow with little humor and a modicum of charm." After this initial failure, Martin's agents reportedly decided that he would henceforth appear only in films in which other stars would carry the box office appeal.

A turning point in Martin's motion-picture career came when Herman Citron of the Music Corporation of America obtained for him the role of Michael Whiteacre in the screen version of Irwin Shaw's war novel, *The Young Lions* (Twentieth Century-Fox, 1958), with Marlon Brando and Montgomery Clift. Martin's performance earned praise from the critics, and from his usually taciturn co-star, Marlon Brando. Alton Cook in the New York *World-Telegram and Sun* (April 3, 1958) wrote that Martin's "casual ease builds a completely convincing portrait of the reluctant hero."

While appearing on his own weekly television variety program, *The Dean Martin Show,* over NBC-TV, Martin accepted a major role in Howard Hawks's production of *Rio Bravo* (Warner Brothers, 1959), starring John Wayne. The role, which had originally been turned down by Montgomery Clift, was that of an alcoholic derelict who had lost his self-respect over a woman and slowly regained it. The film won critical acclaim and was a box office success.

(Continued next page)

MARTIN, DEAN—*Continued*

Martin's next film was *Some Came Running* (MGM, 1959), based on the novel by James Jones, and starring Frank Sinatra and Shirley MacLaine. Martin was praised for the ease and naturalness with which he played the role of Bama, a professional gambler and alcoholic dying of a chronic illness. "It was the happiest picture I've ever been in," Martin has recalled. "A part like that will never come my way again. Being with Shirley MacLaine and Frank—I don't know, it was just happy." Bosley Crowther of the New York *Times* (January 23, 1959) praised Martin's "comical way of indicating hard-boiled simplicity," and Paul V. Beckley of the New York *Herald Tribune* (January 23, 1959) noted that Martin "gives a juicy colloquial urbanity to his role of a booze-soaked gambler."

To fulfill the old Martin and Lewis contract Martin appeared in the Hal Wallis production of *Career* (Paramount, 1959), a drama about the bleaker realities of New York's theater world, starring Anthony Franciosa and Shirley MacLaine. His portrayal of an opportunist was favorably received by critics. In Norman Krasna's *Who Was That Lady?* (Columbia, 1959), considered one of the best comedies of that year, Martin appeared with Tony Curtis and Janet Leigh in the role of a girl-chasing television writer.

As a playboy dramatist in *Bells Are Ringing* (MGM, 1960), the screen version of the Broadway musical hit by Betty Comden, Adolph Green, and Jule Styne, Martin was overshadowed by his co-star, Judy Holliday. The film was followed by *Ocean's 11,* a comedy about a robbery, which starred Martin, Frank Sinatra, Peter Lawford, Sammy Davis, Jr., and other members of the Sinatra clan. Martin co-starred with Susan Hayward in *Ada* (MGM, 1961), which critics dismissed as a hackneyed film about machine politics. He again appeared with Shirley MacLaine in *All in a Night's Work* (Paramount, 1961). Scheduled to co-star with the late Marilyn Monroe in the Twentieth Century-Fox production of *Something's Got to Give,* Martin walked off the set when Miss Monroe was dismissed by the studio for repeated absences. Although another female lead had been chosen, Martin refused to continue work on the film, claiming the right to do so on the basis of his contract, which specified that he could choose his own leading lady. The production of the film was suspended, and the controversy between Martin and the studio resulted in a suit and a countersuit but was ultimately settled.

After two relatively unspectacular comedies—*Sergeants 3* (United Artists, 1962), a "clan" production with Frank Sinatra; and *Who's Got the Action?* (Paramount, 1963), co-starring Lana Turner—Martin accepted the challenging role of Julian in the screen version of Lillian Hellman's drama *Toys in the Attic* (United Artists, 1963), starring Geraldine Page. The film traced the disintegration of a decadent Southern family. Reviews of Martin's performance were not unanimously favorable. Jonathan Miller of the *New Yorker* (August 10, 1963) thought that Martin's performance was "wooden," and Judith Crist of the New York *Herald Tribune* (August 1, 1963) maintained that "beyond the box office appeal of his name" Martin contributed little to the film. On the other hand, Phil Kopper of the Washington *Post* (August 23, 1963) found Martin "surprisingly good in the crucial scenes where he can pull all the stops for moments of high conviviality or anger."

Martin's performance as a television doctor in *Who's Been Sleeping in My Bed?* (Paramount, 1963), a routine comedy, received some favorable comment from critics. Another production featuring Martin with Sinatra and other members of the clan was *4 for Texas* (Warner Brothers, 1964). In *What a Way to Go!* (Twentieth Century-Fox, 1964) Martin was one of several co-stars of Shirley MacLaine.

In addition to making films Martin is busy with a number of other enterprises. He owns part of The Sands in Las Vegas with Frank Sinatra, and a percentage of the Cal-Neva Lodge at Lake Tahoe. In addition, he has a restaurant, Dino's, on Hollywood's Sunset Strip. Martin also makes night club appearances, records at least two long-playing records each year, and does television guest appearances as well as spectaculars for NBC. Despite this heavy schedule, he finds time to raise funds for the Muscular Dystrophy Associations and for the City of Hope.

With the emergence of his individual personality after his breakup with Jerry Lewis, Martin was adopted by and later became number two man or "Crown Prince" in Frank Sinatra's clan, an offshoot of the "rat pack" originally organized by the late Humphrey Bogart. Its members—all Hollywood nonconformists—include Judy Garland, Peter Lawford, Sammy Davis, Jr., Joey Bishop, Shirley MacLaine, Tony Curtis, and Sammy Cahn.

Dean Martin married Elizabeth Ann MacDonald in 1940. The couple was divorced in 1949, and Martin was awarded custody of their four children, Craig, Claudia, Gail, and Deana, in 1957. In 1949 he married former model Jeanne Biegger. They have three children: Dean, Jr., Ricci James, and Gina. For recreation Martin pursues tennis, golf, sleight-of-hand magic, and poker, when he is not occupied with his family or his friends in the Sinatra clan. He is six feet tall, weighs 175 pounds, and has black hair and brown eyes. His reputation as a heavy drinker is a myth perpetuated by Martin himself as a comedy vehicle for his night club acts—an idea he borrowed from Phil Harris.

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MARX, HARPO Nov. 23, 1893-Sept. 28, 1964 Comedian; the mute, blond-wigged, girl-chasing, harp-playing member of the team of the Marx Brothers, who successively delighted vaudeville, Broadway, and motion-picture audiences with their antics from World War I to 1949. See *Current Biography* (May) 1948.

Obituary

N Y Times p1+ S 29 '64

MASSEVITCH, ALLA G(ENRIKHOVNA)

Oct. 9, 1918- Soviet astrophysicist; university professor

Address: b. Soviet Academy of Sciences, Lenin Prospekt, Moscow, U.S.S.R.; h. 10 Bolshaja Grusinskaja St., No. 10, Moscow, U.S.S.R.

"The Erudite Shepherdess of Home-Made Moons" is the epithet once used by the *Saturday Review* to describe the Soviet space scientist Alla G. Massevitch. The picturesque title is justified by Professor Massevitch's work in organizing and administering the network of stations that chart the movements of Soviet sputniks, but it describes only one of her many duties. Alla Massevitch in 1949 returned to her alma mater, Moscow University, as a lecturer and is now a professor of astrophysics. In 1952 she was named vice-president of the Astronomical Council of the U.S.S.R.'s Academy of Sciences, a post in which she has since 1957 been responsible for the tracking of Soviet space vehicles. Professor Massevitch is the author of two books and many scientific papers, has traveled widely as an informal ambassador for Soviet science, and is active in many national and international organizations concerned with astronomy and space flight.

Alla Genrikhovna Massevitch was born on October 9, 1918 in Tiflis (Tbilisi), capital of the Georgian Republic, U.S.S.R. Alla Massevitch is the eldest child of Genrikh Massevitch, a lawyer of Polish ancestry, and his wife, Natalie Zhgenty, a nurse. She has a brother, Caesar, who is a medical doctor now practising in Leningrad, and a sister, Margaret, who is a legal research worker.

At thirteen, while attending school in Tiflis, Alla Massevitch discovered the popular scientific works of Professor Y. Perelman of the Polytechnical Institute in Leningrad. Her imagination fired, she wrote to Perelman, beginning a correspondence that lasted throughout her years at school and changed the course of her life. Impressed by her questions, Perleman launched the girl on a kind of informal correspondence course, sending her books, posing her problems, guiding her developing interest in astronomy, physics, and mathematics. By 1936, when she graduated from secondary school, she was eager to study with Perelman himself. Her parents objected, arguing that Leningrad was too far from home for an eighteen-year-old girl, but they suggested a compromise.

Accordingly, in 1937, Alla Massevitch entered the University of Moscow. Already intent upon a career in space science and astronomy, she majored in physics, earning her degree in 1940. Her postgraduate studies in astrophysics at the same university were cut short a year later. In the summer of 1941 Hitler's armies began their advance into Russia. One day in November of that year, taking cover from German bombs in a Moscow air raid shelter, Alla Massevitch met a young metallurgical engineer named Joseph Friedlander. The University of Moscow was about to be evacuated to Central Asia. The Institute of Physics and Metals, where Friedlander worked, was going to Kuibyshev on the Volga. Unable to accept the possibility that they might never see each other again, Alla Massevitch and Joseph Friedlander were married, nine days after their first meeting.

Novosti Press Agency

ALLA G. MASSEVITCH

Alla Massevitch, who has kept her maiden name, left the university and accompanied her husband to Kuibyshev. There she worked with him at the Institute of Physics and taught astronomy at the Kuibyshev teachers' college. She made friends with the Bolshoi ballerinas, who had been evacuated to the same city. In the evenings she attended the college as a student, laying the foundations of her excellent English. The Soviet victory at Stalingrad in January 1943 and German defeats in the West marked the end of the military threat to Moscow, and in the summer of 1943 the Institute of Physics and Metals returned to the capital. Alla Massevitch joined the Sternberg State Astronomy Institute to work for her doctorate under Professor Severney.

Her research problem concerned the structure and internal energy sources of giant red stars. At that time, according to an article by Sir Bernard Lovell in *Saturday Review* (September 7, 1963), Soviet scientists up to the end of World War II had little experience in the construction of stellar models, and they had almost no automatic computers. Alla Massevitch had to rely on her own intellectual resources, spending weeks on calculations that now could be completed in seconds. She concentrated on a model of the red giant star Betelgeuse—and concentrated so hard that she began to dream about stars. Professor Severney's comment, according to Lovell, was dryly sardonic: "Ah," he said, "now you are becoming a real scientist."

Alla Massevitch secured her candidate's degree (the equivalent of a Ph.D.) in 1946, and she remained at the Sternberg Institute, pursuing her research into the structure of red giants, and beginning one of the first nonstatic approaches to the evolution of the sun. In 1949 she became a lecturer in astrophysics at the University of Moscow, and in 1952 she was named vice-president of the Astronomical Council of the Academy of Sciences of the U.S.S.R. Her appointment as pro-

MASSEVITCH, ALLA G.—*Continued*

fessor of astrophysics at the University of Moscow followed in 1956, when she was still only thirty-seven.

Professor Massevitch now divides her time almost equally between her duties at the university and her work for the Astronomical Council. With the latter organization, her primary concern is the tracking of Soviet space vehicles. This task was assigned to the Astronomical Council by the Academy of Sciences in the spring of 1957, only six months before the first sputnik was launched. Working against time, and with no precedent to guide her, Alla Massevitch ordered specially adapted telescopes and, using aircraft to simulate space ships, trained leaders for a network of tracking stations throughout the U.S.S.R. The leaders then dispersed to their stations and passed on what they had learned to their volunteer staffs of students. On October 4, 1957, when *Sputnik I* was launched, all seventy stations operated successfully.

Photographic tracking methods were added later, and further advances in tracking techniques and equipment are constantly under investigation at Professor Massevitch's experimental station near Moscow. Publication of the vast amount of data collected by the tracking stations is another of her duties, and one for which she is well equipped. She is herself the author of two books on stellar evolution, and of over sixty papers—on that subject, on the internal structure of stars, and on the tracking of artificial satellites, published mainly in the *Astronomical Journal of the U.S.S.R.*, and the publications of the Sternberg Institute.

Fluent in four languages, and an entertaining and witty lecturer, Alla Massevitch has achieved distinction in yet another role—as a spokesman for Soviet science abroad. She first left Russia in 1952, when she attended the Rome meeting of the International Astronomical Union (IAU) where she met in person many of the scientists who had long influenced her work and thought through their writings. In 1954 she went to the Indian Science Congress, and in 1955 to the IAU meeting in Dublin. She has visited the United States several times since she came first in 1957 for the Harvard Conference on Gas Dynamics, and she has lectured and taken part in scientific meetings in almost every European country. In 1960 she made a successful lecture tour of Great Britain, speaking on "The Conquest of Space."

Her travels have made of Alla Massevitch an ardent believer in international co-operation and have earned her the respect of scientists in many parts of the world. She serves as chairman of the tracking group of COSPAR, the international Committee on Space Research that grew out of the International Geophysical Year. In 1962 she became vice-president of the IAU's Commission N44 on extraterrestrial astronomy. She is also a member of the Brazilian Scientific Council for Astronautics, and in 1963 she was elected a foreign member of Britain's Royal Astronomical Society.

Professor Massevitch has been repeatedly honored in recognition of her contributions to the Soviet space program. In her own country she is vice-president of the Institute for Soviet-American Relations, and she serves on the presidium of the Association for the Popularization of Science. She has been a member of the Communist party since 1945, and she belongs to the Club for Scientists in Moscow.

Alla Massevich lives with her husband in a fifteenth-story apartment commanding a view of Moscow. They have one daughter, Natalie—better known as Natasha—who already shows promise as a ballerina. Professor Massevitch is herself fond of ballet, music, and the theater. She is an enthusiastic skier and swimmer. In achieving a position extraordinary even in the Soviet Union, where women enjoy great equality of opportunity, Alla Massevitch has lost none of her femininity. She is an accomplished cook, and she enjoys shopping for perfumes and fashionable clothes. Hazel-eyed and brown-haired, she is five feet six inches tall and weighs 143 pounds. She has been described as a "charming" and "handsome" woman.

Interviewed by Eric Bergaust for *This Week* (September 2, 1962), Professor Massevitch was surprised to find so few women engaged in the American space program. "In a sense," she said, "women represent one of Russia's secret resources as far as the space program is concerned. . . . I think women can do better jobs than men in many areas of the space field." Her assertion that Soviet women were then being trained for space flight was confirmed on June 16, 1963, when Valentina Tereshkova became the first woman in history to be placed in orbit around the earth.

"Ask Massevitch," "You must see Massevitch," "Massevitch will arrange it"—these, writes Sir Bernard Lovell in his *Saturday Review* article, "are common sounds to those of us who work in astronomical or interplanetary space exploration circles." Praising her "apparently inexhaustible energy" and "extraordinary resilience," he said that her success has been "determined by innate intelligence and strength of will." Sir Bernard concluded: "Any country would be fortunate to have Alla Massevitch as a citizen. The Soviet Union is especially fortunate to have such a dynamic and charming person as its ambassador in the spheres of astronomy and space research, where international collaboration is vital."

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MAULDIN, BILL Oct. 29, 1921- Cartoonist
Address: c/o Chicago Sun-Times, 401 N. Wabash Ave., Chicago 11, Ill.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

The most famous cartoonist to come out of World War II, Bill Mauldin has become one of America's major pen-and-ink commentators on the social and political scene. Mauldin's Army cartoons, featuring two long-suffering, obliquely rebellious soldiers named Willie and Joe, became known to the general public when they were collected in *Up Front* (1945). After a decade of trial and error in converting his talent to peacetime use, Mauldin found his new niche in 1958, when he became editorial cartoonist with the St. Louis *Post-Dispatch.* Since 1962 he has been doing his editorial cartoons, now more satirical than rebellious, for the Chicago *Sun-Times.* Mauldin's working credo is that a cartoonist "must either have a basic sense of responsibility and dilute it with mischief, or be mischievous and temper it with a sense of responsibility."

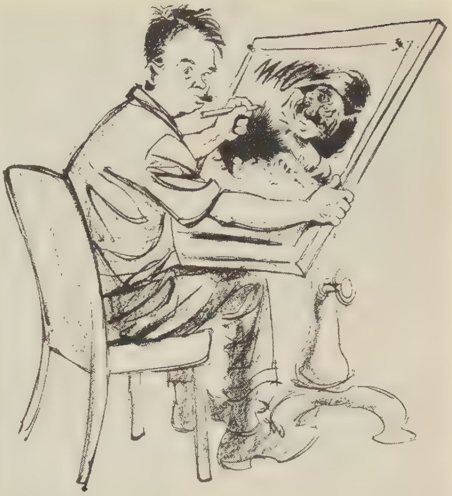
Bill Mauldin was born William Henry Mauldin on October 29, 1921 in Mountain Park, New Mexico to Sidney Albert and Edith Katrina (Bemis) Mauldin. His parents were divorced seventeen years later. Mauldin was a spunky but scrawny boy, often confined by rickets to his bed, where he expressed his daydreams in drawings of himself as a cowboy and other fancied figures. He and his brother, Sidney, went to school in Mountain Park or in Phoenix, Arizona, depending upon where their father, a worker at odd jobs, happened to be employed. Mauldin was valedictorian of his grammar school class but, for want of half a credit, never graduated from high school. He has chronicled his Southwestern boyhood, including a year's interlude in Mexico, in words and pictures in *Sort of a Saga* (Sloane, 1949).

While still in high school, Mauldin took a correspondence course in cartooning, paying for it by doing drawings, posters, or more menial art work for local industrial, commercial, or individual clients. In 1939 he studied cartooning at the Chicago (Illinois) Academy of Fine Arts. His maternal grandmother supplied the tuition fee of $300, but otherwise he supported himself in Chicago by working at odd jobs, from dishwashing to menu-illustrating. The long hours he daily spent at these extracurricular tasks permanently weakened his eyesight.

Returning to Phoenix, Mauldin tried his hand at gag cartoons for national magazines. He sent out hundreds, all of which came back rejected except for about fifty that were bought by *Arizona Highways.* In the 1940 Texas gubernatorial campaign he worked both sides of the political fence, doing illustrated posters at twenty-five dollars each until the candidates realized they were paying a double agent.

In September 1940 Mauldin enlisted in the Arizona National Guard, which at that time did not require a physical examination. Five days after his enlistment the Guard was federalized and Mauldin, who would probably have been rejected on medical grounds by Selective Service, was automatically in the United States Army. He began his infantry training at Fort Sill, Oklahoma, where he did cartoons for the Forty-fifth Division *News,* first in his spare time and finally as a member of the staff. In 1942 Mauldin, now married, supplemented his soldier's pay by doing drawings for the Oklahoma City *Oklahoman.*

Mauldin accompanied the Forty-fifth Division through Army camps across the United States and in 1943, as a sergeant, went overseas with the division to Sicily, where he joined the Mediterranean edition of *Stars and Stripes,* the Army's wartime newspaper. Traveling in his own special jeep, he covered the fighting in Sicily, at Salerno (where he was wounded and received the Purple Heart), Monte Cassino, Anzio, and elsewhere in Italy, and in France and Germany.



Self-portrait

BILL MAULDIN

Mauldin's cartoons for the Forty-fifth Division *News* and for *Stars and Stripes* were brought together in several collections, including *Star Spangled Banter* (Army Times Publishing Company, 1941 and 1944), *Mud, Mules and Mountains* (Army Times Publishing Company, 1944), and *Up Front* (Holt, 1945). The cartoons, expressions of muted rebellion against the Army system, featured a young enlisted man who was at first a clean-shaven nameless recruit and who gradually evolved into the dirty, dull-eyed, bearded Joe of the combat-weary team of Willie and Joe. The cartoon that won Mauldin the Pulitzer Prize in 1945 was typical. Captioned "Fresh American troops, flushed with victory," it depicted wretched infantrymen slogging through a downpour. While most of the Army hierarchy favored the cartoons as vicarious outlets for the average conscript's pent-up rancor, a few objected to the bedraggled and grimy, although realistic, public image Willie and Joe were projecting of United States fighting men. Among the most vociferous of the critics was General George S. Patton, who threatened to ban *Stars and Stripes* from his area if Mauldin's characters weren't spruced up. At the suggestion of General Dwight D. Eisenhower, who enjoyed the cartoons, Mauldin and Patton met to discuss the problem briefly but to no noticeable avail.

Released from the Army in June 1945, Mauldin began a long readjustment to civilian life. In cartoons that the United Features Syndicate distributed to more than one hundred and eighty newspapers across the United States, he tried to express the returning veteran's viewpoint toward the complexities of American life, a task that was by its nature much more difficult than depicting simple soldiers against the

MAULDIN, BILL—*Continued*

monolithic Army system. The difficulty was compounded by his war-born success as a cartoonist, which set him apart as an atypical veteran, out of touch with what the others were experiencing. "I have sat up late at night sometimes, counting my dollars and bemoaning the quirks of a fate that rewarded me . . . with . . . success that . . . damn near ruined my cartoons," he wrote in *Back Home* (Sloane, 1947), his first postwar collection of cartoons. Despite his misgivings, the collection and the copious angry text accompanying it were generally lauded by reviewers. His success with clients of the United Features Syndicate was less pervasive. Scattering the shot of his ridicule, irony, and exasperation over a wide range of targets, from superpatriotism and racial bigotry to stereotyped liberalism, he offended many shades of editorial policy and his cartoons were dropped by newspaper after newspaper.

In 1950 Mauldin went to Hollywood as a technical adviser for and actor in *Teresa*, a Metro-Goldwyn-Mayer production, starring Pier Angeli and John Ericson, about an American veteran who brings home an Italian bride. At Metro-Goldwyn-Mayer he starred in John Huston's screen adaptation of Stephen Crane's Civil War novel *The Red Badge of Courage.* Both films were released in 1951. Also released in 1951 was *Up Front*, a Universal-International production based on Mauldin's World War II cartoons, with David Wayne and Tom Ewell playing Willie and Joe.

Many of Mauldin's Army cartoons were collected in *Bill Mauldin's Army* (Sloane, 1951). In the winter of early 1952 he visited the war front in Korea and reported the experience in *Bill Mauldin in Korea* (Norton, 1952). The report, illustrated with Mauldin's drawings, was embodied in semifictional letters from Mauldin's World War II character Joe, now a war correspondent, to his old buddy, Willie. Sections of the book first appeared in *Collier's* magazine. In 1956 Mauldin ran as a Democrat for Congress in New York State's 28th Congressional District, a Republican stronghold. He was defeated by the incumbent, Katherine St. George, 27,814 votes to 18,983.

According to some observers of his career, Mauldin did not find his postwar moorings until he joined the staff of the St. Louis *Post-Dispatch* as editorial cartoonist in 1958. He won the 1958 Pulitzer Prize for the genre with his comment for the *Post-Dispatch* on the plight of the late Soviet author Boris Pasternak: a cartoon of two prisoners in Siberia, one of whom was saying to the other, "I won the Nobel Prize for Literature. What was your crime?" His *Post-Dispatch* cartoons were at first syndicated to 99 other newspapers, and eventually to 141. *What's Got Your Back Up?* (Harper, 1961), a collection of 161 of his editorial cartoons, constituted a wry social and political history of the late Eisenhower and early Kennedy eras. Reviewing the book in the New York *Herald Tribune* (December 17, 1961), Gerald W. Johnson wrote, "For Mauldin at last the war is over. . . . The rebel has become the satirist. . . . For the first time in years Herblock [editorial cartoonist for the Washington *Post*] has formidable competition."

Regretfully breaking a sentimental attachment to the *Post-Dispatch* in June 1962, when his contract expired, Mauldin moved to the Chicago *Sun-Times* for higher pay ($25,000 a year as compared to $20,000 at the *Post-Dispatch*, and as much as $30,000 more for syndication, as compared with $8,000 at the *Post-Dispatch*). His *Sun-Times* editorial cartoons are distributed to more than 200 newspapers served by the *Sun-Times* syndicate. His present contract calls for five cartoons a week, one less than he used to do.

The editors of the *Sun-Times* allow Mauldin the independence that he demands, physically as well as editorially. "I really feel like a columnist who works with an artist's pen," he told an interviewer for *Look* (July 30, 1963). To avoid getting stale he sometimes leaves his office and travels to places in the United States or Europe where news is happening. He occasionally writes stories that many of his readers consider to be as good as the drawings they accompany. The function of the editorial cartoonist, in Mauldin's view, is "to buck power." "I am not really in a frenzy about anything these days," he confided to a writer for *Newsweek* (June 18, 1962). "I just like to pick on people." He meant people in power.

Mauldin's preparation for his work includes the omnivorous reading of books, magazines, and newspapers for about five hours a day. The immediate gestation period for a particular cartoon lasts about four hours. Some of his best ideas come to him while he sits in a hot bath. After the idea takes form, he spends another four hours or so executing it. Working always with his left hand, Mauldin primes himself for the drawing board by dashing off several crude pencil sketches, each as tiny as a postage stamp, with a blunt pencil (to avoid premature involvement in detail) on typewriter paper. Once at the drawing board he is a stickler for accuracy. For help in representing objects correctly, he keeps a Sears Roebuck catalog handy. His models for body positions and facial expressions are photographs of himself, taken as the need arises by an automatic polaroid camera. To visualize the small engraving that his drawing will eventually become, he uses a reducing glass, which looks like a magnifying glass but has the opposite effect. He keeps a file of photographs of people prominent in the news and tries to catch their salient characteristics honestly, without reference to his opinion of their politics. Forever in pursuit of a more relaxed drawing style, Mauldin is his own harshest critic. "In the war," he told the *Newsweek* writer, "I could wrap up almost anything I wanted to say with two soldiers. In this situation, I have had to learn to draw. I don't feel I've fully arrived professionally. I think my work still tends to be stiff."

William Henry Mauldin married Natalie Sarah Evans on June 27, 1947. They have four sons, Andrew, David, John, and Nathaniel. Mauldin has two more sons, Bruce Patrick and Timothy, by a previous marriage, to Norma Jean Humphries. That marriage, contracted on February 28, 1942, ended in divorce in 1946. The Mauldins live in an apartment overlooking Lake Michigan in Chicago.

Mauldin is black-haired, brown-eyed, and youthful-looking. A flying buff, he is a member of the National Pilots Association and the Aircraft Owners and Pilots Association. He has described his air experiences in articles for *Sports Illustrated.* Mauldin's honors include the 1962 Cartoonist of the Year award of the National Cartoonists Society, the Sigma Delta Chi journalism fraternity's 1964 award for editorial cartooning, and an honorary master's degree from Connecticut Wesleyan University (1946).

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MAXWELL, ELSA May 24, 1883-Nov. 1, 1963 International society hostess; lecturer; author; professional party giver for the world's notables since World War I. See *Current Biography* (March) 1943.

Obituary

N Y Times p25 N 2 '63

MAYER, MARIA GOEPPERT June 28, 1906- Physicist; university professor; author

Address: b. Department of Physics, University of California, San Diego, Calif., h. 2345 Via Siena, La Jolla, Calif.

Only two women in history have ever won a Nobel Prize for Physics. One of them, Dr. Maria Goeppert Mayer, is a professor of physics on the San Diego campus of the University of California and a world authority on the structure of the atomic nucleus. On December 10, 1963, sixty years after Marie Curie had shared the prize for her work on radioactivity, Dr. Mayer received her formal award from King Gustav VI Adolph of Sweden for discoveries concerning nuclear shell structure. She shares the prize with Professor J. Hans D. Jensen of Heidelberg and Dr. Eugene Paul Wigner of Princeton University. Her "shell model" of the atomic nucleus is regarded by some physicists as the greatest single contribution made to theoretical physics since World War II. In addition to her work in nuclear physics that led to the Nobel Prize award, Dr. Mayer is known for her extensive contributions in quantum electrodynamics, spectroscopy, statistical mechanics, and crystal physics.

Maria Goeppert Mayer was born on June 28, 1906 in Kattowitz, Upper Silesia (then a part of Germany), the only child of Friedrich and Maria (Wolff) Goeppert. In 1910 her father, who represented the sixth generation of university professors in his family, was named professor of pediatrics at the University of Göttingen. Her early education was in the public and private schools of that city, but as the time for the *Abitur*, or university entrance examination, approached, the only school that prepared girls for this examination was closed because of the inflation of the early 1920's. Nevertheless, through private study she qualified for the *Abitur*, and in the spring of 1924 she enrolled at the University of Göttingen.

MARIA GOEPPERT MAYER

At first Maria Goeppert was inclined toward mathematics, but under the influence of Max Born she became more and more attracted to physics. This was the time, she recalls, "when quantum mechanics was young and exciting." She spent one term at Cambridge University in England, where she studied English, and then returned to Göttingen to receive her Ph.D. degree in 1930. Her doctoral committee comprised a trio of Nobel laureates: James Franck, Adolf Windaus, and Max Born.

In the same year that she obtained her Ph.D. degree Maria Goeppert married Joseph Edward Mayer, an American Rockefeller fellow working at Göttingen with James Franck. Soon thereafter her husband accepted a post at Johns Hopkins University in Baltimore, and she accompanied him to the United States. In 1930, she recalls, it was hardly thinkable that the wife of a professor might be a faculty member herself. But she kept working "just for the fun of doing physics" and received the title of volunteer associate at Johns Hopkins. She became a citizen of the United States in 1933.

Under the influence of her husband and of Professor Karl F. Herzfeld, Dr. Mayer attained considerable competence as a chemical physicist. She collaborated with Herzfeld and with her husband in the publication of several papers and did some work on the color of organic molecules. When in 1939 Dr. Joseph Mayer took a position as associate professor at Columbia University, Mrs. Mayer became a lecturer in the chemistry department there, remaining until 1946. During this period she also lectured for a time at Sarah Lawrence College, and she engaged in war research as a physicist with S.A.M. Laboratories of Columbia University under the direction of

MAYER, MARIA GOEPPERT—*Continued*

Nobel laureate Harold Urey. She recalls: "Urey usually assigned me not to the main line of research in the laboratory, but to side issues, for instance, to the investigation of the possibility of separating isotopes by photochemical reactions. This was nice, clean physics although it did not help in the separation of isotopes."

In 1946 Professor Joseph E. Mayer accepted a position at the University of Chicago, and his wife went with him. Here she was no longer merely the wife of the university professor, but she held three different positions in her own right. She was professor in the physics department of the University of Chicago, professor of physics in the Enrico Fermi Institute for Nuclear Studies, and senior physicist at the Argonne National Laboratory—the latter, she says, "with very little knowledge of nuclear physics."

At the University of Chicago, Dr. Mayer had ample opportunity for discussions with such noted physicists as Edward Teller and, especially, Enrico Fermi. It was during one of these discussions, in 1948, that the inspiration for her nuclear shell theory took shape. "I had been puzzled for years why certain elements have unusually stable isotopes with the same number of neutrons in the nucleus," she recalled, according to *Newsweek* (November 18, 1963). "One day, while I was in Fermi's office . . . the phone rang as we were talking about the problem. As he turned to answer it, he asked, 'Incidentally, is there any indication of spin-orbit coupling?' When he said it, it all fell into place. In ten minutes, I knew."

To understand the essence of Professor Mayer's "shell model" of the nucleus, one should try to visualize the structure of an entire atom. It consists of a nucleus, which carries a positive electrical charge, and one or more electrons, each carrying a negative electrical charge. In the case of hydrogen, the simplest atom, the nucleus consists of one proton carrying a single positive charge, and one electron revolving around it, in a manner analogous to the earth's revolution around the sun. The distance between the nucleus and the electron is also comparable to planetary distances, because the diameter of the whole atom is perhaps 100,000 times as great as the diameter of the nucleus.

Like the earth spinning on its axis, the electron spins on its axis as it revolves around the nucleus. Unlike the planets, however, electrons have a strong tendency to travel in pairs. Hydrogen, with its single electron, is quite reactive chemically. But when two electrons occur in the orbit, as in helium, a very stable chemical element may be noted. As atoms become larger and larger, they are built out of more and more concentric shells of electrons, as chemists say, by the completion of series of closed shells. As each shell is closed, particularly stable chemical elements become apparent—the noble gases of the periodic table. These are characterized by "magic numbers," which are very useful in chemistry. But for nuclear physicists, the only information they give is the number of protons contained in the nucleus.

Every nucleus above hydrogen, however, contains besides its protons one or more neutrons, that is, electrically neutral particles having about the same mass as the protons. The sum of the neutrons and protons in the nucleus is the atomic weight of the element. Thus while the number of protons determines the chemical identity of an element, the number of neutrons identifies the specific isotope. One of the central problems of nuclear physics is the understanding of how neutrons and protons react, and this is especially complicated by the fact that the forces that bind the nucleus together are millions of times greater than those that bind electrons to the nucleus.

This enormous binding energy was one of the clues that led Professor Mayer to her nuclear shell theory. Like electrons, nuclear particles have certain "magic numbers," and these are found to occur at points of maximum binding energy. Also, certain even-numbered groups of protons and neutrons are particularly stable. Helium, with 2, represents one magic number; others are oxygen (8), calcium (20), nickel (28), tin (50), and lead (82).

The unique concept of Maria Mayer's ten-minute "flash of genius" was that a measured spin of a nuclear particle can correspond to either one of two different orbits. In the *Scientific American* (March 1951) she wrote: "Thus the spins and nuclear magnetic moments lead to a description of the nucleus in terms of orbits of single particles. One can then picture the building of the structure of the nucleus as the gradual filling up of single-particle orbits by neutrons and protons, in the same way as electrons build the atom. . . . In this scheme, the magic numbers should correspond to closed shells; that is, they should indicate the boundaries where one level is filled and the next level is appreciably higher. . . . The larger magic numbers all occur at the places where spin-orbit coupling has its greatest effect."

Like many new concepts in science, Dr. Mayer's conception of the basic structure of the nucleus was greeted with some skepticism. Her theories were published in two parts under the title "Closed Shells in Nuclei" in the *Physical Review* (August 1, 1948; June 15, 1949). Meanwhile, she became aware that an almost identical concept had been developed independently by Dr. J. Hans D. Jensen of the University of Heidelberg in Germany, working in collaboration with Professor Hans E. Suess and Professor Otto Haxel. Dr. Mayer and Professor Jensen, whom she met personally in 1950, soon engaged in an extensive international exchange of notes that eventually led to collaboration on the authorship of a book. Once, when Dr. Mayer was particularly discouraged about the cool reception of the nuclear shell theory, Jensen wrote her, "You have convinced Fermi, and I have convinced Heisenberg. What more do we want?" In 1960 Maria Mayer and her husband left Chicago to accept professorships at the University of California at San Diego, she in physics and he in chemistry.

A Swedish newsman's call on November 5, 1963, informing her of her Nobel award, routed Maria Mayer from bed at four in the morning. At first incredulous, she said, "I really don't know what to say. Is it really true? I still can't believe it's true. Oh, how wonderful!" After her husband had opened a bottle of champagne, she added, "Good! I've always wanted to meet a king." Later she was congratulated by President Clark Kerr of the University of California on becoming the twelfth faculty member of the university to win a Nobel award.

Dr. Mayer traveled to Stockholm to receive her share of the Nobel Prize from King Gustav VI Adolf on December 10, 1963. She is the second woman in history and the first American woman to be so honored in the field of physics. Like Marie Curie sixty years earlier, Dr. Mayer received one-fourth of the physics award. Of the total award of $51,158, half was awarded to Professor Eugene Wigner of Princeton University, while Dr. Mayer shared the remaining half with her collaborator, Dr. Jensen. In making the award to Jensen and Dr. Mayer for their work in developing the shell model of the atomic nucleus, the Swedish Royal Academy of Science noted that "their interchange of experience in the field has . . . been favorable to the progress of each of them." The nuclear shell model is now generally accepted throughout the world.

Dr. Mayer is the author or co-author of some forty scientific articles and monographs. The book *Statistical Mechanics*, a reference work for graduate students, which she wrote with her husband, was published by John Wiley & Sons in 1940. Dr. Mayer's collaboration with Dr. J. Hans D. Jensen resulted in *Elementary Theory of Nuclear Shell Structure* (Wiley, 1955), which emphasizes the connection between shell theory and experimental data and is regarded as a valuable contribution to nuclear study. Professor Mayer is a member of the National Academy of Sciences, the American Physical Society, and Sigma Xi, the science recognition society. She is a corresponding member of the Akademie der Wissenschaften in Heidelberg. She holds honorary D.Sc. degrees from several colleges.

Maria Goeppert and Joseph Edward Mayer were married on January 18, 1930. They have two children, Marianne, the wife of Donat G. Wentzel, who is an astronomer on the faculty of the University of Michigan; and Peter Conrad, a graduate student of economics at the University of California in Berkeley. Once known as "the beauty of Göttingen," Maria Goeppert Mayer is five feet five inches tall, weighs about 130 pounds, and has blue eyes and reddish-blond hair. Aside from her work, her interests include poetry and gardening, especially raising orchids.

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MAZA (FERNÁNDEZ), JOSÉ Oct. 13, 1889-May 6, 1964 Chilean lawyer and diplomat; co-author of Chile's constitution (1925); headed Chilean delegation to the United Nations during four terms; president of the U.N. General Assembly (1955-56). See *Current Biography* (November) 1955.

Obituary

N Y Times p37 My 7 '64

MEAD, JAMES M(ICHAEL) Dec. 27, 1885-Mar. 15, 1964 Democratic United States Senator from New York (1938-46); was a supporter of New Deal measures; member of the Federal Trade Commission (1950-55). See *Current Biography* (July) 1944.

Obituary

N Y Times p1+ Mr 16 '64

MENJOU, ADOLPHE Feb. 18, 1890-Oct. 29, 1963 Motion-picture actor; appeared in more than 200 films; prominent among America's best-dressed men; recently active in Republican politics. See *Current Biography* (June) 1948.

Obituary

N Y Times p39 O 30 '63

MENNIN, PETER May 17, 1923- Composer; educator; administrator

Address: b. c/o Juilliard School of Music, 120 Claremont Ave., New York 27

One of the more widely performed and productive of the younger generation of American composers, Peter Mennin has since November 1, 1962 been president of the Juilliard School of Music. He succeeded another composer, William Schuman, who resigned on January 1, 1962 to become president of New York's new cultural complex, the Lincoln Center for the Performing Arts, of which Juilliard is a constituent. A firm administrator who is unafraid of innovation, and a thoughtful and articulate musician, Mennin seems well equipped to lead the Juilliard School of Music in its future expansion and reorganization as an advanced professional school.

Familiar with Juilliard as a teacher on its composition faculty from 1947 to 1958, Mennin is also experienced in the administration of music education. From 1958 until his appointment to the presidency of Juilliard in 1962, he was director of the Peabody Conservatory of Music in Baltimore. There he established the Peabody Art Theatre to train opera singers and to present lesser known operas and pioneered in the American Conductors Project to scout out, train, and encourage gifted younger American conductors. When Mennin was appointed to the presidency of Juilliard, his predecessor, William Schuman, said: "I have the highest regard for Peter Mennin, both as an artist and an administrator. It is my conviction that he will carry forward the traditions of Juilliard and that under his administration the school will be assured imaginative and vital leadership."

Peter Mennin was born in Erie, Pennsylvania on May 17, 1923 to Attilio and Amelia (Benacci) Mennini. His father was a businessman and former restaurant owner whose passionate interest in music led him to build a large and wide-ranging collection of phonograph records, and his older brother, Louis Mennini, is also now a composer. Both boys at an early age took piano lessons with Maestro Tito Spantani, who insisted that they learn how to read music before approaching the piano for the first time. At the age of seven Peter Mennin composed his first piano pieces; at eleven he embarked on a symphony.

(Continued next page)

J. Abresch

PETER MENNIN

After graduating from high school in Erie, Mennin studied from 1940 to 1942 at the Oberlin Conservatory of Music in Oberlin, Ohio, where he studied briefly with Normand Lockwood. At the age of nineteen, in 1942, he composed his Symphony No. 1. The following year he spent in the United States Army Air Force and did clerical work at an officer candidate school in Florida. After he left military service in the fall of 1942 he worked for a short time as a laboratory assistant in a paper mill. He then entered the Eastman School of Music in Rochester, New York, where he studied with Howard Hanson and Bernard Rogers and heard his orchestral works performed for the first time. After holding a teaching fellowship in orchestration, he received his bachelor and master's degrees in musical composition in 1945 from Eastman, and his Ph.D. degree in 1947. In the summer of 1946 he studied conducting with Serge Koussevitsky at Tanglewood, Massachusetts.

The year of 1945 proved to be a banner one for Mennin. His *Symphonic Allegro,* a section of his Symphony No. 2, was awarded the first annual $1,000 Gershwin Memorial Prize, sponsored by the B'nai B'rith Victory Lodge. It was performed by members of the New York Philharmonic Symphony Orchestra under the direction of Leonard Bernstein at the Metropolitan Opera House on March 27, 1945. In that same year Mennin also won the Bearns Prize in Composition, awarded by Columbia University, for his Symphony No. 2, which he had completed in 1944.

Immediately after receiving his Ph.D. degree in 1947, Mennin was appointed to the composition faculty of the Juilliard School of Music in New York City. There he remained until 1958, when he was named director of the Peabody Conservatory of Music in Baltimore. In his four years at Peabody, Mennin energetically put into practice some important projects. He trimmed down the number of methods courses and insisted that the students spend more time in practising. He established the Peabody Art Theatre, which not only introduced little-known operas to students and public alike but provided opportunities for fledgling opera singers to train and perform in depth. His same concern for the discovery and presentation of new talent inspired the American Conductors Project, which was developed to give the gifted but inexperienced younger conductor a chance to conduct.

Trained as a conductor, Mennin was well aware that most younger conductors, unlike musicians who own their own instruments that they carry with them, have batons but no orchestras. With the American-born conductor Alfred Wallenstein he persuaded the Ford Foundation to sponsor a three-year conductors project. Accompanied by Wallenstein, in the fall of 1961 Mennin toured American cities to audition gifted and experienced young conductors without podiums. They finally selected six conductors to spend three months, at a salary of $2,500, in training and performing at Peabody, working with members of the Baltimore Symphony Orchestra and the facilities of the Peabody Conservatory. The project carried additional benefits. It provided longer periods of employment than the usual season for members of the Baltimore Symphony (Mennin calls this "a sneaky kind of subsidy") and it publicized the conductors, thus conceivably promoting their future appointments to orchestras. The three-year American Conductors Project began in April 1962.

Mennin's innovations at Peabody won him respect and admiration from musicians, educators, and administrators, and his experience there provided him with a training ground for his appointment to the presidency of Juilliard, which became effective formally on November 1, 1962. With his presidency Mennin automatically became a council member of New York's Lincoln Center for the Performing Arts. During his first academic year at Juilliard, he acted as a consultant to the Peabody Conservatory of Music. When it moves to its new location at Lincoln Center, now scheduled for 1966, Juilliard will eliminate its preparatory division and concentrate on providing professional training for advanced students. This is a principle vigorously advocated by Mennin, who once told a reporter for the New York *Post* (August 13, 1962): "Our country tries to sugarcoat education, to make everything seem easy. Very often we try to make a human being so well-rounded that he emerges as a professional in nothing." In addition to its music and dance divisions, the new Juilliard School of Music will have a drama wing.

The increased responsibilities of the Juilliard presidency add up to a full-time job, and Mennin has been asked how he plans to provide for his own composing. He told a reporter for the New York *Times* (June 11, 1962): "I've managed to do it at the Peabody, and I expect to go on writing as much, if not more, while at Juilliard." By getting up early and composing for three or four hours in the morning before reporting to his administrative duties, Mennin has continued to be a prolific composer, with more than sixty works to his credit. In addition to his seven symphonies, he has written a String Quartet (1942); Concertino for Flute, Strings, and Percussion (1945); Folk Overture (1945); Fantasia for Strings (Canzona and Toccata) (1946); Divertimento for Piano (1947); Partita for Piano (1949); and for mixed chorus, "The Gold-Threaded Robe," "Crossing the Han River," "In the Quiet Night," and "Song of the Palace" (1948). For women's chorus he has composed "Tumbling Hair" and "Bought Locks" (1949). His other compositions include: A Christmas Cantata for Chorus, Soloists, and Chamber Orchestra (1949); Violin Concerto (1950); Second Quartet (1950); Concertato for Orchestra (Moby-Dick) (1952); Cello Concerto (1955); Sonata Concertante for Violin and Piano (1956); Piano Concerto (1957); and Canto for Orchestra (1957).

Critics have in general admired Mennin's technical expertness, architectural sense, and skilfull manipulation of melodic line at the same time that they have entertained reservations about his lack of concision, concentration, relaxation, and contrast. Sometimes dissonant in its harmonies, ambitious in scale, his work has had little to do with either neoclassicism or atonalism. Characteristic of his distinctive idiom from the beginning of his career has been its restlessness and tension, its headlong energy, its propulsive rhythm and drive. Published by Carl Fischer, Inc., his compositions have been performed by major musical groups in the United States, Europe, South America, and the Orient. When composing, Mennin prefers to use a blank page of score paper as stimulation and dispenses with the help of musical instruments because, in his opinion, they interfere with the flow of expression. In this he is aided by his absolute pitch.

Among the organizations from which Mennin has received commissions are the Elizabeth Sprague Coolidge Foundation of the Library of Congress; the Koussevitsky Music Foundation; the League of Composers; the Juilliard Music Foundation; the National Federation of Music Clubs; and the Cleveland Symphony Orchestra. His Seventh Symphony, first performed in 1964, was commissioned by the Association of Women's Committees for Major Symphony Orchestras.

Mennin is a member of the board of directors of the Walter W. Naumburg Foundation, the American Music Center, and the Composers' Forum. He serves on the advisory committees of the United States Information Agency, the American Society of Composers, Authors, and Publishers, and the President's Advisory Committee on the Arts for the National Cultural Center. In the fall of 1958 he took part in the first cultural exchange of composers with the Soviet Union at the invitation of the United States State Department. When he became president of Juilliard, Mennin also was named a member of the Juilliard board of directors.

In addition to the Gershwin Memorial Prize and the Bearns Prize of Columbia, Mennin has received many other prizes and awards, including the American Academy of Arts and Letters Award in 1946; two Guggenheim Foundation Memorial Awards; the Naumburg Foundation American Music Recording Award in 1952 for his Symphony No. 3; the Columbia Records Chamber Music Award in 1952 for his String Quartet No. 2; and the Centennial Citation from the University of Rochester in 1950.

Peter Mennin met Georganne Bairnson at the Eastman School of Music, where she was studying music literature and the violin, and they were married on August 28, 1947. They have two children, Felicia Anne and Mark Bairnson. Mennin is six feet two inches tall, has gray-blue eyes, and wears a well-groomed mustache. His gentle, almost diffident manner, low-keyed voice, and deliberate thoughtfulness belie the dynamism with which he carries out his many projects. He is an impeccable dresser. Although he likes to travel and read, he has had little time for serious hobbies, and he seldom attends performances of his own works because he would rather use the time to compose. A profile writer for the New York *Herald Tribune* (June 11, 1962) observed: "The man fits his music. Dr. Mennin is friendly and charming, but no one can trifle with him. He knows what he wants and usually gets it. Whatever is placed in his charge is administered with imagination." When not administering with imagination Peter Mennin is working on an opera to be called "Gina," which is based on *The Island Women*, a novel by Marguerite Hood, and which has a libretto by Maurice Valency.

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MILLER, GEORGE P(AUL) Jan. 15, 1891- United States Representative from California; civil engineer

Address: b. Room 506, House Office Bldg., Washington 25, D.C.; h. 1424 Benton St., Alameda, Calif.; 100 Maryland Ave., N.E., Washington 2, D.C.

The function that Democratic Representative George P. Miller, chairman of the House Committee on Science and Astronautics, envisages for his committee is to provide a comprehensive survey of the country's scientific needs and problems that would help Congress in legislating for a dynamic effort in science and technology. Miller, who was trained as an engineer, has represented a California Congressional district of the San Francisco Bay area since 1945 and came to his chairmanship in September 1961 after acquiring wide experience on the Armed Services, the Merchant Marine and Fisheries, and other committees. He also serves as Congressional adviser to the United States Ambassador to the United Nations on the peaceful uses of outer space and as a member of the National Historical Publications Commission.

A native of San Francisco, born on January 15, 1891, George Paul Miller is the son of Joseph and Margaret Ellen (Anson) Miller. His father, the captain of a Sacramento River dredger, belonged to one of California's pioneer families; his mother was the daughter of Captain Patrick J. Anson, an officer of the Union Army in the Civil War. Brought up in the Roman Catholic

GEORGE P. MILLER

faith, George Miller studied at St. Mary's College at Moraga, near Oakland, after having attended private and public schools in the San Francisco Bay area. He obtained the B.S. degree in engineering in 1912. During the next five years he practised in California as a civil engineer. In 1917, when the United States entered World War I, he was commissioned a lieutenant in the 36th Field Artillery. He attended the School of Fire at Fort Sill, Oklahoma, from which he graduated in October 1918, and also served with the 346th Field Artillery before being discharged from the Army in 1919.

For four years beginning in 1921 George Miller was employed in the federal service as a member of the staff of the United States Veterans Bureau. A member of the American Legion, he was elected first vice-commander of the legion's department of California in 1924. He returned in 1925 to the practice of civil engineering but became in 1928 co-owner of Mack Travel Service. When his travel agency failed in the Depression, Miller was thrown on relief. To obtain relief allotments, he had to sweep the streets in the city of Alameda.

The street-sweeping incident, according to a biographical sketch in the New York *Times* (March 23, 1962), "led him into politics." Miller was elected to represent the fourteenth assembly district in the fifty-second and fifty-third (1937 and 1939) sessions of the California Legislature, and in 1941 he was chosen to be secretary for a year of the Democratic state central committee. From the beginning of 1941 through 1944 he served the state of California as executive secretary of the division of fish and game.

Miller was elected in November 1944 to the United States House of Representatives by the Sixth California District, one of the districts covering Alameda County, and was seated in the Seventy-ninth Congress in January 1945. Within a few weeks he made his presence decidedly known in Washington by securing from Secretary of War Henry L. Stimson the admission that an "error of judgment" had been made by the Air Transport Command in granting a priority that had resulted in the removal of three servicemen (one a Sixth California District constituent) from a cargo plane to make space for a dog owned by Colonel Elliott Roosevelt. He was, furthermore, assured that "proper measures have been taken to avert similar errors in the future." He soon, however, gained the reputation, as described in the New York *Times* profile, "of a quiet-spoken legislator who voted a moderate liberal line and was more interested in committee work and the problems of his constituents than in seeking publicity."

During his first two years in the House, Miller was assigned to the Civil Service, Immigration and Naturalization, Insular Affairs, Irrigation and Reclamation, Pensions, and Territories committees. One of his concerns was the plight of many Japanese, some from his own Sixth California District, who were being deported from the United States, now that the war was over, because they could not qualify for citizenship on account of race. In 1946 he was chairman of a subcommittee of the Immigration and Naturalization Committee that held hearings in the summer on legislation designed to empower the Attorney General to suspend deportation proceedings in hardship cases. Miller himself favored removal of all racial bars to citizenship and in the Eighty-first Congress (1949-50) was a stalwart supporter of the Judd bill to extend citizenship rights to 85,000 Asiatics. "If we are going to spread democracy through the world," he said, "then we will have to practise democracy."

As a member of the House Post Office and Civil Service Committee in the Eighty-first Congress, and the chairman of its civil service subcommittee, Miller authored a postal pay reclassification bill designed to increase the salaries of 850,000 postal employees. He also favored lowering the compulsory retirement age of civil service workers and enabling them to collect pensions after twenty years of service, regardless of age. In 1950 he was the author of a bill, approved by the House in March, providing for pay increases amounting to $163,000,000 for World War II veterans in the postal service. His proposal, however, to make the Civil Service Commission a participant in the reviewing of security risks in agencies connected with defense, was voted down in July 1950.

Because of the increase in population revealed in the 1950 census, the Sixth California District was divided, and since the opening of the Eighty-third Congress in 1953 Miller has been the Representative of the Eighth California District. He was named to the Armed Services Committee in 1953 and two years later to the Merchant Marine and Fisheries Committee. As a member of the latter committee he charged that maritime labor was being made a whipping boy in a current merchant marine investigation, but he was by no means a down-the-line union supporter.

Nor has Miller been a down-the-line party man. When President Dwight D. Eisenhower flew to San Francisco in June 1955 for the tenth anniversary of the United Nations, Miller was the only Democrat of the four legislators who accompanied him on the plane. In reply on that occasion to the President's quip that a "good

Democrat" is "one who has seen the light and is about to be taken over by the Republicans," Miller asked in his turn what constituted a "good" Republican. Miller pointed out that he had supported the Eisenhower program about 74 percent of the time, which was 10 percent higher than the support given by the average Republican Representative.

While serving as chairman of the House Merchant Marine and Fisheries Committee's subcommittee on oceanography. Representative Miller endorsed, in 1958, the National Academy of Science's $600,000,000 "minimum" program to revitalize ocean research. The expected practical advantages of the project ranged from increased knowledge of saltwater food potentials to a better understanding of the behavior of sound in the sea and hence of improved antisubmarine defense. It was largely as the result of his persuasion and testimony that early in 1959 the Merchant Marine and Fisheries Committee voted an inquiry into overall needs in oceanography. In February 1960 Miller proposed that the *Savannah,* the world's first nuclear merchantman, be used as an auxiliary oceanographic research vessel during its testing period.

Space exploration had become another focus of scientific research that particularly interested Miller. In 1959 he was assigned to the newly established House Committee on Science and Astronautics, which is concerned with matters regarding scientific and astronautical research and development in general, outer space, science scholarships, the National Science Foundation, and the Bureau of Standards. It is also concerned with the National Aeronautics and Space Administration, which had been created the year before to assume responsibility for civilian aeronautics and space activity. Miller served as chairman of the committee's subcommittee on scientific training and facilities and on occasion as acting chairman of the entire committee.

Upon the death of Representative Overton Brooks, Democrat of Louisiana, in September 1961, Representative Miller succeeded to the chairmanship of the Committee on Science and Astronautics. When Congress reconvened in January 1962 Miller made it clear that although up to that time the committee had given its attention largely to astronautics, he would have it turn increasingly to other fields of scientific research and to broader scientific problems. Addressing the American Astronautical Society in January, in his first major speech as chairman, Miller said that he foresaw in the $20 billion race to the moon, by-products that would "have economic, social and defense values far in excess of the original cost" and "new knowledge of materials and techniques which has application in our daily lives."

The Kennedy administration's $3,671,162,000 budget for space exploration in the year beginning July 1, 1962 was adopted by the House by a 343-0 vote. The Miller committee had cut from it the funds for a huge booster rocket to send a man directly to the moon, on the grounds that the Nova program was so far in the future that the financing could be deferred. In September 1962 Miller accused advocates of greater military spending of "agitation that borders on panic" since the Russian orbiting of twin astronauts. "Whenever the military space enthusiasts have legitimate goals in space . . . they will find me a friend," he declared. "But if they are seeking merely personal or service aggrandizement . . . they are in for a fight."

In key voting during the 1961 session of the Eighty-seventh Congress, Representative Miller supported enlargement of the Rules Committee and the Kennedy administration's emergency food grains program, area redevelopment bill, and a proposal for a $1.25 per hour minimum wage. In the 1962 session he favored creation of a Department of Urban Affairs and expansion of the Peace Corps. Among the bills on which he voted during 1963 in support of the administration were a five-year program of federal loans and grants for the construction of colleges and a proposal for reducing personal and corporate income taxes by $11.1 billion. He also backed the administration's position on questions regarding the sale of wheat to the Soviet Union.

George P. Miller and Esther M. Perkins were married in Los Angeles on May 21, 1927. Mrs. Miller, who came originally from Orleans, Nebraska, was the personnel manager of a San Francisco department store at the time of her marriage and is now her husband's Congressional secretary. The Millers have a married daughter, Ann (Mrs. Donald B. Muir of San Lorenzo, California), and two grandsons, Christopher and Peter Muir. "Colleagues," the New York *Times* reported, "describe Mr. Miller as an easy-going, story-telling person with a quick, perceptive, analytical mind. A somewhat cautious person, he dislikes controversy, but can be a skilled politician in averting or settling an argument." Hiking is his outdoor recreation. He was honored in March 1959 by the Italian-American Democratic Federation and in its centennial year of 1962 received from St. Mary's College an honorary Doctor of Science degree. The fraternal organizations to which he belongs include the Eagles, the Elks, and the Lions.

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MILLS, FREDERICK C(ECIL) Mar. 24, 1892-Feb. 9, 1964 Economist; member of the research staff of National Bureau of Economic Research (1925-53); long associated with Columbia University's Graduate School of Business; professor of economics at Columbia (1953-59); an authority on inflation. See *Current Biography* (November) 1948.

Obituary

N Y Times p39 F 11 '64

MITCHELL, JAMES P(AUL) Nov. 12, 1900-Oct. 19, 1964 United States Secretary of Labor under President Eisenhower (1953-61); served as personnel or industrial-relations executive with several private firms, including Bloomingdale's department store (1947-53) and the Crown Zellerbach Corporation (since 1961). See *Current Biography* (September) 1955.

Obituary

N Y Times p37 O 20 '64

MONK, THELONIOUS (SPHERE) Oct. 10, 1918(?)- Pianist; composer

Address: h. 243 W. 63d St., New York 23

Because he was for so long a peripheral figure, isolated from the mainstream of American jazz, the pianist and composer Thelonious Monk had to wait almost two decades for the recognition he deserved. His eccentricities were more publicized than his performances, and his spare, dissonant, and angular style with its advanced rhythmic and harmonic effects was appreciated by only a few listeners and fellow musicians. One of the jazzmen who presided over the birth of bebop, Monk is at last recognized as an influential innovator and perhaps the most important and original composer of jazz since Duke Ellington. On February 28, 1964 he received what many Americans look upon as the ultimate accolade—a cover story in *Time* magazine.

Thelonious Sphere Monk was born on October 10, 1918 (some sources say 1920) in Rocky Mount, North Carolina, the youngest of three children of Thelonious and Barbara (Batts) Monk. When he was four the family moved to New York City and settled in an underprivileged Manhattan neighborhood known as San Juan Hill, in the West Sixties. The boy's father returned to North Carolina by himself to recover from a long illness, and Mrs. Monk raised the family on her small income as a civil service worker. Although Barbara Monk was reportedly a strict disciplinarian who taught her children to be neat, quiet, obedient, and polite, Thelonious Monk has all his life been closely attached to her. He still lives with his mother, along with his wife and children, in the two-room, cluttered apartment in which he was raised.

When he was a child, Monk's playmates tried to get him to hate white people for their injustice to Negroes. "For a while I tried real hard," Monk has recalled. "But every time I got to hating them, some white guy would come along and mess the whole thing up." Inevitably the neighborhood gang nicknamed him "Monkey." By the time he was six he was picking out tunes on the piano by ear, in a style that was already offbeat, and at the age of eleven he was taking weekly piano lessons, for seventy-five cents a lesson. Monk also learned how to read orchestrations at a local community center, but he remains basically a self-taught musician. As part of his self-education, he listened to Earl ("Father") Hines, James P. Johnson, Teddy Wilson, "Fats" Waller, and other famous jazz pianists, admiring but not imitating them. For two years he played the organ in a church, rebelling inwardly against the syrupy music he was forced to play.

At thirteen Thelonious Monk was playing in local bands—occasionally for the "rent-parties" then so popular in Depression-ridden Harlem. He also appeared regularly at the Wednesday night amateur contests at Harlem's Apollo Theatre that launched so many Negro entertainers, but reportedly won so often that the management finally barred him from further competition. In those early days Monk played "stride" piano of the kind made famous by James P. Johnson, Willie ("The Lion") Smith, and "Fats" Waller. Easily identifiable by its heavy, two-handed rhythmic phrasing, stride piano features a single note on the first and third beats of the bar and a chord on the second and fourth. The style was congenial to the young pianist whose small hands prevented him from achieving the spectacular keyboard artistry of Art Tatum or Teddy Wilson.

Devoting himself full time to music, Monk left high school at the age of sixteen. For a year he toured the United States with a woman who was a rocking evangelist and faith healer. "She healed and I played," Monk has recalled. Back in New York he entered the jazz world of West 52d Street and of Harlem, celebrating his induction by putting on a zoot suit and growing a beard. In the late 1930's and early 1940's, at such jazz shrines as Harlem's Uptown House and Minton's Playhouse, he surrounded himself with a small body of jazzmen with whose style he could feel some rapport. This included saxophonist Charlie ("Bird") Parker, drummer Kenny Clarke, a founding member of the Modern Jazz Quartet, trumpeter Dizzy Gillespie, and guitarist Charlie Christian. Working informally, these men introduced the innovations that over a period of about a decade developed the forms of modern jazz. Their innovations included bebop, whose flatted fifths and nervous rhythms made swing obsolete.

Because of its complexities, including the accenting of passing notes, dissonance, and unusual harmonics, bebop represented something that belonged to the Negro jazzman, something that the big swing bands of the white musicians could not take over. The jazz drummer Art Blakey has said that "Monk is the guy who started it all; he came before Parker and Gillespie." Monk, who became known as the "High Priest of Bebop," has explained that he actually christened the new style "bipbop," but was misunderstood by his fellow musicians. In 1948 he took the first bop group into Greenwich Village when he played at the Village Vanguard.

The bold harmonic vocabulary of the small group of bebop jazzmen was so complex and difficult to master that it became increasingly hard to find other musicians who could sit in on jam sessions. As early as 1942 Parker, Gillespie, and Monk had actually tried to discourage saxophone players from sitting in on their jam sessions—Monk by playing jarring discords to ward them off from the bandstand. Sometimes listeners heckled the unorthodoxy of their style, but they went on playing. Charlie Parker achieved world fame before his early death in 1955 and Dizzy Gillespie became an internationally renowned master of the horn, but Thelonious Monk had already embarked on what the *Time* magazine cover story called his "long and lonely scuffle." Slowly he drifted away from the mainstream of jazz.

For almost twenty years Monk struggled to find steady employment. Sometimes he worked in dance halls and in bars, occasionally at sweated nonunion jobs every night in the week, for as low as twenty dollars a week. Most of his engagements lasted for only two weeks at a time during the 1940's and 1950's. There were occasional triumphs, such as his appearance with Lucky Millinder at the Savoy in 1942, with Coleman Hawkins on West 52d Street in 1944, and a stand at the Chicken Roost in 1948. But by and large, Monk continued to remain an inscrutable figure on the fringes of the jazz world, eccentric, unpredictable, and unworldly both in his business affairs and social life.

An incident in 1951 isolated him still further. In that year Monk and a musician friend were arrested when a packet of heroin was found in their possession. Although all accounts agree that Monk was innocent of addiction, he refused to let his friend take the rap by himself and served for sixty days in jail. When he was released he was told that his cabaret card—a permit issued by the New York City Police Department to all legitimate entertainers performing in New York nightclubs—had been revoked. For six years Monk was barred from playing in New York City, during which time he all but disappeared from public notice. He played a few recording dates for the Prestige label, beginning in 1952, and fulfilled a handful of engagements away from New York. Meanwhile his wife, Nellie, helped out by working as a clerk.

As she had been to other jazz musicians, the Baroness Pannonica ("Nica") de Koenigswarter, born a member of the famous British branch of the Rothschild banking family, proved to be a friend in Monk's time of need. It was in her apartment that Charlie Parker, whose life she had tried to save with money and medicine, died in 1955, and Monk not only used it occasionally as a place for his composing, but brought along his entire family to live there from time to time. The Baroness, her Bentley, and the bottle of Chivas Regal that she carried in her purse had become legendary on the New York jazz scene. Working with Monk's manager, Harry Colomby, and retaining a lawyer, the Baroness obtained medical evidence proving that Monk was not a narcotics addict and assembled character references from jazz critics and fellow musicians.

As a result of her campaign, Monk's cabaret card was renewed in 1957. He came back to a critical acclaim and commercial success greater than any he had known before. With John Coltrane, tenor saxophonist, Wilbur Ware, bassist, and Shadow Wilson, the drummer, Monk opened at the Five Spot Café on New York's Lower East Side on the upper edges of the Bowery, a dark and smoky nightclub where he has always been more successful than anywhere else. Other jazzmen crowded in to hear him, and the success of his Five Spot engagement led to others. In December 1957 he appeared on CBS-TV's *The Sound of Jazz,* and in the spring of 1958 he played at the Village Vanguard. Another brush with the law in the fall of 1958 cost him his New York City cabaret card for another two years. Driving to an engagement at the Comedy Club in Baltimore with the Baroness de Koenigswarter and Charlie Rouse, his tenor saxophonist, Monk was fined for disturbing the peace at a Delaware motel. The police also found a can of loose marijuana in the trunk of the car, but in this case the Baroness took the rap. Three years later she was legally acquitted.

Wide World

THELONIOUS MONK

At New York's Town Hall in February 1959, Monk made his first concert appearance, leading a ten-piece combo in arrangements by Hall Overton that exploited such low-pitched instruments as the tuba, trombone, French horn, and baritone saxophone. Later in the year he performed at the Randall's Island, Detroit, and other jazz festivals. In reviewing a February 8, 1960 concert of Monk's compositions at New York's Circle in the Square, the jazz critic John S. Wilson observed in the New York *Times* (February 9, 1960): "He has created a body of pieces that have seeped into the bloodstream of jazz, which bear the unmistakable stamp of his extremely personal view of melody and structure and which, in the brief span of ten years, have lost their original, jarring, eccentric quality to take on the comfortable familiarity of a pair of old shoes." In support of this opinion, Martin Williams of the *Saturday Review* has called Monk "a major jazz composer, the first since Ellington."

So complicated are some of Monk's opaquely titled compositions, with their space-filled structure and advanced harmonic language, that only one other musician besides himself—Bud Powell—could really play them. Free of classical and folk influences, they are based on the conventional structures of twelve bars and thirty-two bars. Among the more notable of his scores of compositions are: *'Round About Midnight; Criss-Cross; Misterioso; Off Minor; Evidence; Ruby; In Walked Bud; Epistrophy; Blue Monk; I Mean You; Hackensack; My Dear; Well, You Needn't;*

MONK, THELONIOUS—*Continued*

Crepuscle With Nellie; Nutty; Trinkle, Trinkle; Oska T.; Friday the Thirteenth; and *Little Rootie Tootie.* With Jack Murray he composed the score for Roger Vadim's *Les Liaisons Dangereuses,* which was released in the United States in 1961. Not race-conscious as a composer, Monk once said: "My music is not a social comment on discrimination or poverty or the like. I would have written the same way even if I had not been a Negro."

Whether appearing with his own quartet or conducting a ten-piece band, Monk in concert has become a well-publicized spectacle. Although he eventually takes off the overcoat in which he sometimes arrives on stage, he wears Chinese coolie hats, fur caps, silk skullcaps, or baseball caps while he plays. Hunched over the piano, he enters a trance-like state from which he is jarred only by the bumping of his elbows on the keys and the shuffling of his feet. From time to time he leaves the piano and breaks into a shambling dance in front of the musicians. But in recent years it has been his total absorption in his music rather than his eccentricities that has impressed audiences and critics in his frequent appearances at the Monterey and Newport jazz festivals and in his sold-out tours of Japan in 1963 and of twenty European cities in 1964. It was his music rather than his mannerisms that made his concert at Philharmonic Hall at New York's Lincoln Center of the Performing Arts an outstanding musical event in December 1963.

Monk's first recording date took place with Coleman Hawkins in 1944. His performances for the adventurous Blue Note label between 1947 and 1952 are among his finest recordings. In 1955 Monk started to record for the Riverside label, and in 1963 he signed a contract with Columbia Records.

Thelonious Sphere Monk married Nellie Smith in 1948. They have two children, Thelonious and Barbara. In the New York *Times* (December 29, 1963) John S. Wilson described Monk as "a big, broad-chested man with a strong-featured, well-proportioned face, and a fringe of wisp-edged beard." Although he has become more punctual, Monk refuses to live by the clock and has been known to skip meals and to go for two or three days without sleep. Still unpredictable, he naps in odd places and at unexpected times, and he has periods when he "disconnects" into silences that even his wife cannot penetrate. He relaxes by walking or riding around New York and by lazing around his apartment. With his low threshold for boredom, he becomes impatient with interviewers. In 1958, 1959, and 1960 he won the International Critics' Poll conducted by *Down Beat* magazine. Such honors and his comparatively recent celebrity bemuse Thelonious Sphere Monk, who tells his wife, "I wonder if it'll last."

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MONTEUX, PIERRE Apr. 4, 1875-July 1, 1964 French-American conductor of more than sixty orchestras, including the Boston (1919-24) and San Francisco (1935-52) symphonies, both of which he rebuilt, and the London Symphony (since 1960). See *Current Biography* (April) 1946.

Obituary

N Y Times p1+ Jl 2 '64

MORGAN, EDWARD P(ADDOCK) June 23, 1910- Journalist; writer; newscaster

Address: b. c/o ABC Radio Network, 1124 Connecticut Ave., N.W., Washington 6, D.C.; h. 4507 Crest Lane, McLean, Va.

"I work for a sense of participation among the audience, a sense that this news relates to them," Edward P. Morgan, the Washington commentator of the American Broadcasting Company, once explained. The degree to which he has succeeded is evident by the many honors, including the Peabody Award, that he has received during his thirty years of reporting national and world events for newspapers, radio, and television. Among his admirers was the late James Thurber, who wrote: "The good strong voice of Elmer Davis is no longer heard in the land, but Mr. Morgan carries on ably in his stead, with the same intelligence, devotion to American ideals, courage, and wit."

For the past nine years Morgan has been the Washington commentator on the fifteen-minute program, heard nightly from Mondays through Fridays, called *Edward P. Morgan and the News.* On these broadcasts he takes full advantage of the freedom of expression granted him by the American Broadcasting Company and his sponsors, the AFL-CIO. Without pontificating, he also achieves his aim of not only presenting the facts but bringing them into focus. John Crosby once called Edward P. Morgan's "one of the most enviable jobs around."

Edward Paddock Morgan was born in Walla Walla, Washington on June 23, 1910 to Arthur Henry Morgan, a banker and businessman, and Pansy Eledice (Paddock) Morgan. His brother, Arthur Morgan, is an interior designer of national reputation who lives in Seattle; his sister, Jean Morgan Stone, is no longer living. Edward P. Morgan's mother wanted him to enter the profession of her father, the well-known pioneering clergyman, Edward Anson Paddock, but the boy soon rebelled. When adults asked him what he wanted to be when he grew up he would always answer, "a train engineer." He spent a relatively idyllic childhood, except for chores, in the Weiser Valley of the Snake River in southwestern Idaho. On one of his programs he has recalled how the family distributed gifts through the deep snows of his childhood Christmases, cranking up the model T Ford and setting out on a journey that by present-day standards would seem the equilavent of striking out for the South Pole in a track suit.

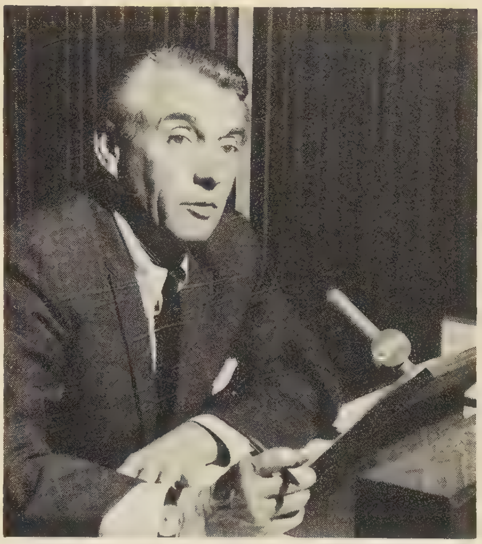
For his secondary education Morgan attended Intermountain Institute, a private school in Weiser, where his extracurricular activities included dramatics, hiking, and cheerleading. He graduated in 1928. Morgan then entered Whitman College in Walla Walla with misty intentions of preparing for the medical profession derived from a romantic reading of Warwick Deeping's *Sorrell and Son,* but he changed his major to political science when he almost flunked freshman chemistry. Working as a furnace and yard boy to earn his "bed and breakfast," he managed to spare some time for glee club, intramural track, dramatics, cheerleading, and reporting and editing for the Whitman College *Pioneer,* the weekly student newspaper. He also sang in the choir of the local Congregational church and worked as campus correspondent for the Spokane *Spokesman-Review.* Encouraged by an uncle who was an editor of *Popular Mechanics* magazine, he sold an article about a fish hatchery to the *Idaho Statesman* in Boise and embarked on his professional writing career. In 1932 Morgan graduated from Whitman College with a B.A. degree *cum laude* and with membership in Phi Beta Kappa.

His career as a newspaperman began in 1932, after his college graduation, when he joined the staff of the Seattle *Star* as an unpaid sportswriter. After six months of being rewarded with nothing more than a press card and a byline Morgan was advanced to a salary of $15 a week. In the meantime, during the winner of 1932-33 he did some postgraduate work in a journalism and political science at the University of Washington. In 1933 he became a police reporter and assistant city editor of the Seattle *Star.*

Leaving the Seattle *Star* in 1934, Morgan became a correspondent for the United Press, and for the next nine years reported from Honolulu, San Francisco, Los Angeles, Portland, Oregon, and Mexico City. His first radio broadcast, over station KGU in Honolulu, was a two-minute description of a major eruption of Mauna Loa. Except for some BBC broadcasts from London to the United States during World War II, Morgan did not return to steady radio broadcasting until the summer of 1946, reporting from Germany for the Columbia Broadcasting system. While assigned to Mexico City, in 1940 Morgan secured one of the biggest scoops of his career. He received a tip that an attempt had been made on the life of Leon Trotsky, then living in exile in Mexico City. Although the attempted assassination failed, Morgan was on the alert, and when Trotsky was murdered three months later he scooped the competing news services with the story by two minutes.

From 1943 to 1946 Morgan was a roving correspondent for the Chicago *Daily News* foreign service under Carroll Binder. He was in Rome with the Fifth Army when American troops captured the city in 1944 and in London during the German V-2 bombing attacks on the capital in 1944 and 1945. Joining the staff of *Collier's* in 1946, he worked as associate editor and foreign correspondent in Europe, the Middle East, and New York, and he broadcast from London and Berlin for the Columbia Broadcasting System.

Sent to Tel Aviv by *Collier's* in September 1946, when the tension between the British and the Jews was at its height, Morgan contacted the Irgun Zvai Leumi underground and arranged for an exclusive interview with one of the top leaders of the Jewish resistance group. Without identification papers, he rode through the back alleys of Tel Aviv and his car was shaken by an explosion set off by the Stern Gang, the extremist underground group. He held a one-hour interview with the underground leader in a room that was completely dark, just across the street from the precinct headquarters of the Palestine police.


EDWARD P. MORGAN

For two years, from 1948 to 1950, Morgan was a free-lance journalist in Paris. Returning to the United States in 1950, he joined Edward R. Murrow in producing *This I Believe* for the CBS station WCAU in Philadelphia. In March 1951 he returned to newscasting for CBS, covering such major events as the Presidential campaign in 1952, the atom bomb tests in Nevada, and the Bermuda Conference. By 1954 Morgan had advanced to the post of news director for CBS, but deciding that he preferred newscasting to administration, he went back to the microphone early in 1955, this time for the American Broadcasting Company.

A nightly program of news and opinion, *Edward P. Morgan and the News* has been sponsored since December 1957 by the 13,500,000 members of the AFL-CIO. Its original sponsor, beginning with January 3, 1955, had been the American Federation of Labor. Before Morgan consented to union sponsorship he held a series of frank talks with George Meany, then the head of the American Federation of Labor, to ensure that he would be given freedom of opinion. "I do not work for the AFL-CIO," Morgan has said. "The program is sponsored by the unions, but I am paid by the network." Although his opinions often square with those of labor, he has sometimes roundly criticized union policies, and he has castigated the International Brotherhood of Electrical Workers, for example, for their alleged discrimination against Negro electricians. Morgan once explained: "I try to play a story

MORGAN, EDWARD P.—*Continued*

as legitimate news no matter how much it might hurt the sponsor. In commentary, if a matter is of major public concern and it warrants criticism, I believe in being critical."

During his nine years with ABC on such programs as *Edward P. Morgan and the News, Open Hearing, Editor's Choice,* and *Issues and Answers* Morgan has covered everything from political conventions to disasters at sea. Maintaining Washington as his home base, he broadcasts from all parts of the world. On a 1957 trip with Vice-President Richard M. Nixon to Ghana he transmitted fourteen out of his fifteen scheduled African reports in spite of communications difficulties. He once broadcast from a missionary radio station in Liberia, and in Tripoli he shouted over the roar of a raging sandstorm. On another trip with Nixon—this time to Russia in the summer of 1959, where Nixon opened the American National Exhibition—Morgan reported on the Nixon-Khrushchev impromptu debate, only to be ruled off the air temporarily. A. J. Popov, deputy chief of the Soviet Foreign Ministry Press section, had accused ABC of breaking its word of honor by failing to translate Mr. Khrushchev's remarks completely in the televised film of the Khrushchev-Nixon debate. Later in 1959 Morgan accompanied President Dwight D. Eisenhower on an eleven-nation goodwill tour to Africa, Asia, and Europe, and the pre-summit meeting in Paris. In 1961 he conducted an exclusive interview in Bonn with West German Chancellor Konrad Adenauer that was televised on *Editor's Choice* for ABC News.

On the evening of July 26, 1956 Morgan gave an account of the collision of the *Andrea Doria* and the *Stockholm* from the viewpoint of "a person who had relatives aboard the *Andrea Doria* and was notified at five o'clock this morning that the two ships had collided in the fog last night." What he neglected to tell his audience was the fact that his only child, Linda, had been reported in the disaster. The next day, when it was discovered she had been hurled to safety on the *Stockholm's* prow by the impact of the crash, Morgan shed his reporter's impersonality in one of the most moving broadcasts of the year.

A regular attendant at the White House press conferences, Morgan once commented: "The public is, or should be, expecting us to press the President sharply and hard on important matters, but with clarity and respect. Too often, I'm afraid, we are the authors of fuzzy or inconsequential queries." His reporting over radio and television during the dark weekend that followed the assassination of President Kennedy brought him high praise, especially for his now celebrated "Birthday Message to John-John" radio broadcast on the evening of November 25, 1963. Senator Hubert H. Humphrey probably spoke for many in the American radio and television audience when he wrote to Morgan on December 6, 1963: "In this supreme test of communications, you really surpassed your previous high standards. . . . I will not soon forget the understanding and clarity which you gave to millions of others and myself." In February 1964 it was announced that Howard K. Smith and Edward P. Morgan would be teamed as anchormen for ABC's television news coverage of the 1964 national political conventions.

Edward P. Morgan's reporting has won him a host of awards. In 1956 he won the Peabody Award for the outstanding radio news program and was cited by the Overseas Press Club for his coverage of the Geneva Summit Conference. The Workers Defense League, dedicated to the defense of the rights of labor, cited him in 1957 for his contribution to the American heritage. In 1959 the National Education Association cited him for his distinguished news coverage of education, and in 1960 he received the Sidney Hillman Award, the Alfred T. du Pont Award for his willingness to take sides in matters of controversy, and the Headliner Award. His program has been twice cited (1961 and 1962) by the National Committee for Better Radio and Television as the best news program. Whitman College gave him an honorary doctor of letters degree in June 1957.

Although Morgan contends that writing is for him "a cruel exercise, the hardest work I know," he has been productive in output. In addition to the articles he has written for the *Saturday Evening Post, Atlantic Monthly, Esquire, The Reporter,* the *Progressive,* the *New Republic,* and the New York Times *Sunday Magazine,* he contributed a chapter on Stuart Symington to *Candidates,* edited by Eric Sevareid (Basic Books, 1960); edited, with Edward R. Murrow, the first volume of *This I Believe* (Simon & Schuster, 1952); and contributed to the second volume (Simon & Schuster, 1954). *Clearing the Air* (R. B. Luce, 1963) is a collection of more than 100 of his radio news commentaries from 1955 through 1962. He has been asked to try his hand at fiction, but thinks he will never do so because he considers himself "too ingrown and introspective to take the novelist's approach."

Edward Paddock Morgan married Jane Stolle on December 31, 1937. He has one daughter, Linda, by that marriage, which ended in divorce in November 1945. On July 18, 1960 he married Katherine Burden Sohier, who has two children by a previous marriage. Morgan is five feet eleven inches in height and weighs around 165 pounds. He has gray eyes and graying brown hair, and for a long time wore a luxuriant mustache until his wife persuaded him to try the clean-shaven look during a Mediterranean vacation in 1963. He is a Democrat, and his recreations include traveling, walking, reading, and trout fishing. He belongs to Overseas Writers (president, 1962-63); Radio and Television Correspondents Association; American Political Science Association; Association of Radio News Analysts; American Civil Liberties Union; Sigma Delta Chi; and Beta Theta Pi. His clubs are the National Press Club and the Federal City Club of Washington, D.C. He is a member of the board of overseers of Whitman College.

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MORO, ALDO Sept. 23, 1916- Premier of Italy; lawyer; educator; author

Address: b. Office of the Premier, Rome, Italy; h. Piazza del Gesù 46, Rome, Italy

According to Italy's Premier, Aldo Moro, the best way to thwart Communism is to have a broad, democratic basis of government. In December 1963 Moro formed a center-left coalition government, composed mostly of Socialists and his own Christian Democrats, and headed it until June 26, 1964, when he resigned because of a dispute within the coalition. He returned to power, with only minor changes in his Cabinet, twenty-seven days later. Previously a professor of law, Moro entered national politics in 1946 as a member of the constituent assembly that drew up Italy's republican constitution, and he has served in several Cabinet posts. As Minister of Justice in the government of Antonio Segni in 1955, he brought about far-reaching prison reforms. In 1958 he became political secretary of the Christian Democratic party. An avowed anti-Communist and a strong advocate of the Atlantic Alliance, he favors domestic social and economic policies that are aimed at a more equitable distribution of the nation's wealth. Moro is Italy's youngest Premier and the twelfth to hold this office since the fall from power of Benito Mussolini during World War II.

Descended from a family of teachers, Aldo Moro was born on September 23, 1916 in the town of Maglie, province of Lecce, in southeastern Italy, to Renato and Fida (Stinchi) Moro. His father was an inspector of state schools. At the University of Bari, where he studied law, Moro distinguished himself as a scholar. After graduating with a doctorate in 1940 he taught penal law at the university. He later attained the rank of full professor, although he never actually engaged in the practice of law.

In 1939, while still a student, Moro became president of the Italian Catholic University Federation, and he served in this position until 1942, when he was elected to the presidency of the Catholic Graduates Movement. For several years he served as editor of the scholarly magazine *Studium*. His writings in the field of law and government include *La capacità giuridica penale* (1939), *La subiettivazione della norma penale* (1942), *Lo Stato* (1943), *L'Antigiuridicita penale* (1948), and *Unità e pluralità di reati* (1951).

Walter Lucas has pointed out in the *Christian Science Monitor* (November 20, 1963) that although he was allegedly at one time a Fascist party member, like Fanfani and several of the more radical younger political thinkers, he was not profoundly involved either in Fascism or in the resistance.

After the end of World War II Moro became a member of the middle-of-the-road Christian Democratic party, and in 1946 he made his entry into national politics when he was elected to the Constituent Assembly. He was the youngest member of the eighteen-man co-ordination committee that drew up the constitution of the Republic of Italy. In the first national elections under the new constitution, in April 1948, Moro was elected to the Chamber of Deputies as a representative of the district of Bari. He was re-elected in 1953, 1958, and 1963. A prominent member of the Christian Democratic parliamentary group, Moro served for a time as its vice-president, and in June 1953 he was elected its president. He was re-confirmed in this position in July 1954 and again in January 1955.

Italian Information Center, New York
ALDO MORO

In May 1948 Moro was appointed to his first government post, becoming undersecretary of state for foreign affairs in the fifth Cabinet of Premier Alcide De Gasperi. He made his debut as a Cabinet minister in July 1955 when he was named Minister of Justice in the first Cabinet of Premier Antonio Segni. As Minister of Justice, Moro was in charge of all prisons in Italy. He enacted a series of sweeping reforms after inspecting every prison in the country and talking with thousands of prisoners, something no predecessor had done in more than a hundred years. His prison system reform strengthened regulations, barred corporal punishment, replaced antiquated sanitary facilities, and improved food and hygiene. Moro served as Minister of Justice until May 1957, when he was appointed Minister of Education in the Cabinet of Adone Zoli. He held the same position in the second Cabinet of Premier Amintore Fanfani, which was formed in July 1958.

With his election as political secretary in March 1959, Moro achieved the highest position in the Christian Democratic party. According to the New York *Times* (May 28, 1963), "He took over a party so deeply divided and faction-ridden, that many people thought it in imminent danger of splitting." Moro rallied the party behind him. In October 1959, at the seventh congress of the Christian Democratic party, he warned delegates that the only alternative to Christian Democracy was Communism. He emphasized that for Christian Democracy "the first duty is to resist Communism in every sector: human, moral, political and social." At the time Moro also opposed any

MORO, ALDO—*Continued*

negotiations with the left-wing Socialists, who, he maintained, were closely linked with the Communists.

The Christian Democratic party has dominated Italian politics since the end of World War II, but it has generally had to rely upon coalitions with other parties—frequently the parties of the right. With the intention of preventing total reliance on the right and with the hope of establishing a government that was both anti-Communist and anti-Fascist, Moro in early 1960 began negotiations for indirect ties with the left-wing Socialists, headed by Pietro Nenni. These overtures to the left, however, gave rise to mounting opposition within the ranks of the Christian Democrats, especially after the resignation of Premier Segni that followed the withdrawal of the right-wing Liberal party from his Cabinet in February 1960. The failure of the East-West summit talks, held in Paris in May 1960, also tended to steer opinion within the Christian Democratic party away from approaches to the left. As a result, Moro's leadership of the party was for a time in jeopardy.

In a five-hour speech at the Christian Democratic party congress in January 1962, Moro again urged the party to explore the possibility of a modified "*apertura a sinistra*" (opening to the left). He pointed out that Premier Fanfani's coalition government of Christian Democrats, Social Democrats, and Republicans lacked a parliamentary majority. Moro noted that since no collaboration was possible with either the neo-Fascists or the Communists, the only alternative was an arrangement with Nenni's left-wing Socialists, who claimed to have broken with Communism. He added that the Socialists would not be taken into the coalition, but would be expected to give "external support" by agreeing not to vote against crucial Christian Democratic proposals in Parliament. The result would be an intensified social reform program.

Despite vociferous opposition within the Christian Democracy party, a motion, put forth by Moro and Fanfani, to permit a parliamentary alliance with the left-wing Socialists was approved by the party congress by a vote of 98 to 22. Under this policy Nenni's Socialists would be urged to support a new left-center coalition government, which otherwise would lack a parliamentary majority. Such a coalition would also provide an incentive to Nenni to maintain his independence from the Communists. The motion pledged the Christian Democratic party's continued support of the Atlantic Alliance. In the elections, on February 1, 1963, for the Christian Democratic party's governing national council, the faction backing Moro obtained a plurality, with 75 seats out of a total of 164.

The Fanfani government suffered a severe setback in the general elections held on April 28 and 29, 1963. The Christian Democrats lost more than a million votes while the Communists made substantial gains. Some party leaders blamed the loss largely on Fanfani's outspoken advocacy of a center-left government. On the other hand, Moro, who had taken a more moderate position than Fanfani on the question of approaches to the left during the election campaign, retained his popularity among the voters and was regarded by some observers as perhaps the only man with sufficient stature to maintain the support of the various tendencies within the party. He polled more preferential votes than any other Italian candidate in the April elections. Consequently, Moro's supporters strongly urged Fanfani to resign in favor of Moro.

On May 16, 1963 Amintore Fanfani resigned as Italy's Premier but agreed to remain in office as head of a caretaker government until a new government was formed. On May 25 Moro was picked by President Segni to form a new Italian government. After a two-hour consultation with Segni, Moro accepted the appointment conditionally and said that he would attempt to base a center-left government along the same lines Fanfani did. Soon after meeting with Segni, Moro declared that he would refuse support of the Communists and of the parties of the extreme right and that efforts would be "aimed at forming a government able to cope with the fundamental needs and interests of the country."

Early in June 1963 Moro met with Pietro Nenni, leader of the left-wing Socialist party to seek his support of the new government. After long negotiation, Nenni agreed that his party would back Moro and endorse his platform. However, on June 17, rebels in the party refused to go along with Nenni and he was unable to get enough votes to ratify the endorsement. Nenni reluctantly announced that his party had failed to support Moro's attempt to form a new center-left coalition government. Nenni thereupon resigned as secretary of the left-wing Socialist party, although the party later rejected his resignation.

On June 18, 1963 Moro reported to President Segni that he was abandoning his efforts to form a new government and withdrew as Premier-designate. On the following day Segni asked Giovanni Leone, the speaker of the Chamber of Deputies, to establish a new government. Leone was able to form a "business government," which was in effect nothing more than a caretaker Cabinet that handled urgent matters, including the budget, and was composed only of Christian Democrats. On September 22, 1963 Moro warned that there was no time left for bickering and hesitation if the country was to avoid Communist takeover. He emphasized that his plan for a center-left alliance with the Socialists was the answer to the Communist threat and pointed out that "this threat must be faced through unity inside the democratic forces and between the democratic forces."

The interim government of Premier Leone resigned on November 5, 1963, and within a week President Segni again asked Aldo Moro to form a new government. After meeting with the president, Moro agreed, with reservations. He said that his proposed government would follow a foreign policy based on complete loyalty to the North Atlantic Treaty Organization. He also vowed "passionate and constant peace efforts" and support for European unification. Twelve days later Moro announced that he had reached an accord with leaders of the three other parties that might form the basis for a coalition center-left government. On December 4, 1963 Moro formally announced the establishment of a center-left, four-party coalition government. The government included the left-wing Socialists for the first time in sixteen years. The Moro Cabinet was sworn in on the following day, with the left-wing Socialist leader, Pietro Nenni, as Vice-Premier. Within Moro's twenty-six-member Cabinet sixteen seats went to the Christian Democrats, six to Nenni's Socialists, three to the Social Democrats, and one to the Republicans.

In a speech to the Parliament on December 12 Moro said that the government would undertake extensive measures to improve education, agriculture, urban development, and the civil service; to combat inflation; and to revise the penal code and tighten fiscal regulations. With regard to foreign policy, he reaffirmed Italy's intentions to remain aligned to the West. The New York *Times* (December 10, 1963) commented editorially on Moro's new coalition government: "For the first time since the war, Italy's powerful Communist party is isolated and the emergence of a large democratic Socialist party has become a possibility. . . . Whatever difficulties lie ahead, the center-left experiment . . . is Italy's best chance for progress."

Moro's coalition government was approved by the Chamber of Deputies on December 17, 1963 by a vote of 350 to 233 with four absentions, after twenty-three pro-Communist Socialists had walked out in protest. A few days later the Senate endorsed the government by a vote of 175 to 111 in the absence of thirteen dissident Socialist Senators. The government has received the support of the Vatican and of the Roman Catholic labor unions. Moro still maintained a comfortable majority even after a substantial group of pro-Communists split off from Nenni's Socialist party in January 1954 to form their own party. As a means of combating inflation, Moro's government enacted a far-reaching and controversial austerity program in February 1964. At the same time legislation was introduced to bring about extensive agricultural reforms, through revision of property laws and measures designed to improve the conditions of sharecroppers. In March 1964 the Moro government succeeded in obtaining credits totaling about one billion dollars from the United States and various European banks.

In June 1964, when the left wing of his coalition refused to support Moro's request for a modest program of aid to private (mostly Roman Catholic) schools, he resigned. On July 23 he was again sworn in as Premier, with substantially the same Cabinet as before. Nine days later the Italian Senate gave him a vote of confidence when it passed his economic stabilization program of increased taxes and other austerity measures.

Aldo Moro and his wife, Eleonora, have three daughters and one son. The Moros, who own a small country house, live in a modest apartment when they are in Rome. A devoted family man, Moro once postponed settling a Cabinet crisis because his youngest child was ill and insisted on being fed by his father. Moro is tall and handsome and has a lock of snow-white hair on the center of his forehead. He dresses conservatively but well. A writer for the *New Republic* (January 18, 1964) describes him as an "egghead" who believes in reason and a patient man with "a kind of polite, exhausting, oriental calm with which he appeases the most fuming passions and which he uses to soften the hardest blows between political antagonists." According to the New York *Times* (May 28, 1963), he is not a colorful speaker, but "he is known all over Italy for the torrent of words that pours forth when he speaks in support of something close to his heart." His favorite pastimes are listening to classical records, especially Bach; reading the works of Shakespeare, Thomas Mann, and Marcel Proust; and raising flowers.

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MORRIS, JAMES (HUMPHRY) Oct. 2, 1926-
British journalist; author

Address: "The Old Rectory," Waterperry, Oxfordshire, England

The much-traveled James Morris, one of the leading British journalists of his generation, and one of the few authentic stylists among newspapermen, began his career in 1944 reporting inquests for the *Western Daily Press* in Bristol. He made his reputation in 1953 with his exclusive dispatches for the London *Times* on the British Mount Everest expedition, and in 1956 joined the *Guardian* as its "correspondent to Everywhere." Since 1961 he has been a free-lance writer and has contributed to most major magazines in Britain and the United States. Two of his dozen books are prizewinners; a third was a Book-of-the-Month Club choice. According to a writer for *Newsweek* (August 5, 1963), "Morris' sensuous descriptive prose, which sets a scene in terms of emotional response and is always unfolding onto a larger stage, has become his trademark." Because Morris is constantly commuting by jet, Alistair Cooke has called him a new phenomenon —"Flaubert in orbit."

James Humphry Morris was born on October 2, 1926 in Clevedon, Somerset, the youngest son of W. H. Morris. He received his secondary education at Lancing College, a noted public school near Shoreham, Sussex. Leaving Lancing in 1944, when he was eighteen, Morris began his journalistic career on the editorial staff of the *Western Daily Press*, a newspaper published in Bristol. "I spent most of the time reporting inquests," he recalled recently, "and to this day cannot dissociate the smell of death from the smell of the furniture polish in the Bristol Coroner's Court." Morris' tour of duty with the *Western Daily Press* was brief. Before the end of 1944 he had enlisted as a trooper, or private, in the elite 9th Lancers. Commissioned, he served as an intelligence officer in Italy and Palestine, leaving the army in 1947 with the rank of lieutenant.

(Continued next page)

JAMES MORRIS

Already attracted by the Middle East, Morris stayed on in that region after his army discharge as a member of the editorial staff of the British-run Arab News Agency in Cairo. In 1948 he returned to England and the following year, resuming his interrupted education, went up to Christ Church College, Oxford University. There he studied English literature and became editor of the *Cherwell,* Oxford's undergraduate newspaper. Morris had embarked on a shortened baccalaureate curriculum arranged after World War II for veterans. In 1951, after only two years at Oxford, he left with a B.A. degree with second-class honors in English. It was not until ten years later that he found time to complete the requirements for his master's degree.

The post to which Morris was assigned in 1951 was the copy desk of the London *Times.* He soon left Printing House Square for other parts of the world, serving as the *Times'* special correspondent in Egypt, Scandinavia, the Netherlands, India, and the United States. In 1953 the *Times* bought exclusive rights to the story of the Hunt-Hillary assault on Mount Everest, and Morris was assigned to cover it. His evocative dispatches, describing the ascent and announcing the mountain's conquest just before the coronation of Queen Elizabeth II, made his reputation. Morris "went away an unknown," said an *Economist* editor, "and he came back the leading journalist of our generation."

Later in 1953 Morris took a sabbatical from the *Times* and left as a Commonwealth Fund Fellow for the United States, where he "wandered around for a year and wrote a book." (The book —*As I Saw The U.S.A.*—did not appear until 1956, when Morris was free of the *Times'* prohibition of staff writers publishing books of their own.) Morris eked out his fellowship with lectures and with a series of articles about America for the *Times,* which he rejoined in 1954. In 1955 that newspaper sent him to Cairo as its Middle East correspondent.

Morris left the *Times* in 1956, joining the *Guardian* (then the *Manchester Guardian*) as a "wandering correspondent." He covered the Suez affair, the trials of Francis Gary Powers in Moscow and of Adolf Eichmann in Jerusalem, the Algerian coup that brought de Gaulle to power and, as he put it recently, "odd crises in Iceland, South Africa, Ghana, Cyprus, the United States, and the U.N." In addition to these full-scale stories he has contributed to the *Guardian* what he calls "essays" from an astonishing variety of places, including parts of Europe, Africa, the Middle East, North and South America, the Caribbean, and the Orient.

Some time ago, Morris worked out an arrangement with the *Guardian* that allowed him six months of freedom in each year, and in 1961 he turned free-lance, although he still maintains a close relationship with the *Guardian* and is a frequent contributor. He writes few news stories now, preferring to work on feature articles, essays, and books. According to an article in *Newsweek* (August 5, 1963), Morris explains his preference in these terms: "Reporting gives you a grandstand seat on life. But you never really become emotionally involved. There is not sufficient time. As a result, you are left with a sense of never being yourself . . . I seem to have been working my way toward writing books."

Beginning in 1956, Morris has in fact been turning out books with extraordinary rapidity—and with no visible dilution of quality. Writing in *Book-of-the-Month Club News* (July 1963), Alistair Cooke described Morris as "a high-pressure perfectionist, a whizz kid on the hop who has given the lie to one of the most revered rules of writing—namely, that there are painstaking writers . . . and there are fast writers."

As I Saw the U.S.A. (Pantheon, 1956), published in England as *Coast to Coast* (Faber, 1956), was a subjective sketch of the United States written during Morris' year as a Commonwealth Fund Fellow. Reviewers found it "urbane and pleasant," and "friendly if a bit irritable." One informed critic, D. W. Brogan, thought it "one of the very best travel books, one of the very best impressions of contemporary America I have ever read." Writing in *Saturday Review* (September 15, 1956), Brogan concluded: "It may well become a classic." The book won the Café Royal Literary Prize in England.

Two more books followed in 1957, both about the Middle East. In December 1955, while Morris was Middle East correspondent of the *Times,* he had accompanied the Sultan of Oman on the first motor crossing of southeast Arabia. This adventure, already reported for the *Times,* formed the basis of Morris' second book, *Sultan in Oman* (Pantheon; Faber, 1957). It was praised not only for its evocation of a remote and almost unknown part of the world, but for its analysis of the transformation that sudden oil-derived wealth is causing in the Arab character.

Islam Inflamed (Pantheon, 1957), a far more ambitious work, appeared the same year. Published in England as *The Market of Seleukia* (Faber, 1957), it is an impressionistic survey of the Arab world. Vivid sketches of the daily lives of the region's peoples are counterpointed against an analysis of the political, cultural, and religious forces that shape those lives. Admiration for the verve of Morris's writing, his "irrepressible curiosity about people," and his skill in conveying the "emotional tone of a place" recurred in the reviews.

In 1958, five years after the event it described, *Coronation Everest* was published (Dutton; Faber, 1958). Although the *Times* had sent Morris into the Himalayas with exclusive rights to the story of the British expedition, the spectacular adventure attracted enterprising newspapermen from all over the world. The stratagems that Morris devised to protect his historic scoop take up a large and entertaining part of his book. But *Coronation Everest* was welcomed also as a notable account of the climb itself, bringing "a great but rather special achievement within the imaginative range" of everyone.

Reviews were more mixed for *South African Winter* (Pantheon; Faber, 1958), a report on social and political conditions in the Union based on what Morris saw there in the winter of 1957. The book was praised for its wit, urbanity, and craftsmanship, but some critics were irritated by Morris' determined objectivity, feeling that South Africa's racial struggle demanded some kind of commitment. It was followed by *The Hashemite Kings* (Pantheon; Faber, 1959), which traced the history of the oldest dynastic family of Greater Arabia, and was greeted as the most "memorable portrait of the vanishing Hashemite era" yet produced and as a work of art enriched by Morris' talent for "the apt and aromatic word."

Morris first visited Venice in 1945, when he was in the army. Some fourteen years later he returned on a *Guardian* assignment, and he was joined by his family for a prolonged stay in an apartment on the Grand Canal. His relatively unhurried exploration of the city produced what many critics consider to be his best book to date. *The World of Venice* (Pantheon, 1960) was entitled simply *Venice* (Faber, 1960) in England, where it won the Heinemann Award for Literature. It is a collection of eloquent, loving, but clear-sighted essays on that "cheek-by-jowl, back-of-the-hand, under-the-counter, higgledy-piggledy, anecdotal city." Morris' flair for the precise adjective was never better employed, and the book was recommended also as a history and a guide.

The Upstairs Donkey and Other Stolen Stories (Pantheon, 1961; Faber, 1962) was Morris' first and so far his only attempt at writing for children. It was a collection of folk tales, collected in various parts of the world and retold in a style that some reviewers thought skillful, others "facetious and pretentious." The book was generally considered more suitable for teen-agers than for younger children.

In 1960 Morris was commissioned to write an account of the work of the International Bank for Reconstruction and Development. His research occupied him for eighteen months and took him to Colombia, Thailand, Pakistan, India, Italy, and the United States. The result was *The Road to Huddersfield* (Pantheon, 1963), called in England *The World Bank* (Faber, 1963). It was a Book-of-the-Month Club choice in the United States and was described in *Newsweek* (August 5, 1963) as "not merely an objective account of the bank's efforts to raise living standards around the world, but a study in the ironic disparities of modern civilization." Although Morris realizes that industrialization is inevitable, he deplores the physical and spiritual squalor it will bring to the underdeveloped nations. His harsh example of what faces those "who pine to exchange their pastorals for the blast of foundries" was the Yorkshire mill town of Huddersfield.

Not yet published in the United States is *The Outriders* (Faber, 1963). In it Morris discusses a number of social and economic innovations on the Continent that he believes could be adopted with advantage in Britain. Royalties from the book will go to the Liberal party, which Morris believes to be the only British political party capable of implementing the program he outlines. *Cities*, a collection of essays on seventy-five cities, from Accra to Wellington, was published by Harcourt, Brace and World in November 1963. Morris' *The Presence of Spain*, with photographs by Evelyn Hofer, was published by Harcourt, Brace and World in 1964.

Morris' work is now much in demand by magazines on both sides of the Atlantic. In 1961 he received the George Polk Memorial Award for journalism, and he is a fellow of the Royal Society of Literature. He writes easily and rapidly and usually maintains an output of 2,000 words a day.

In 1949 James Morris married Margaret Elizabeth Tuckniss. With their three sons, Mark, Henry, and Tom, the Morrises live in a Georgian rectory nine miles from Oxford. Morris is five feet nine and a half inches tall, weighs 140 pounds, and has hazel eyes. According to *Newsweek* (August 5, 1963), he is "a shy, sandy-haired, ordinary-looking man, just short of handsome." (Morris takes issue with the second adjective, insisting that he is "sort of mousy.") He is a Liberal in his politics and a member of the Church of England. Morris, whose hobbies include astronomy and brass rubbing, belongs to the Traveller's Club.

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MORRISON, DELESSEPS S(TORY) Jan. 18, 1912-May 22, 1964 Reformist mayor of New Orleans (1946-61); United States representative to the Organization of American States (1961-63). See *Current Biography* (November) 1949.

Obituary

N Y Times p1+ My 24 '64

MORRISON, FRANK B(RENNER) May 20, 1905- Governor of Nebraska; lawyer

Address: b. State Capitol, Lincoln, Neb.; h. 1425 H St., Lincoln, Neb.

Now in his second two-year term as Governor of Nebraska, Frank B. Morris was re-elected in November 1962. In both the 1960 and 1962 elections he was the only Democrat to attain statewide office. Before becoming Governor he had practised law in Lincoln, and in 1958 he had

Wide World

FRANK B. MORRISON

run for the United States Senate, but had lost to the incumbent Republican, Roman L. Hruska. Morrison is considered a moderate liberal who also appeals to conservative voters in Nebraska. He is said to have owed his second gubernational election to personal popularity deriving from his opposition to old guard leadership in the Democratic party in his state.

Frank Brenner Morrison was born on May 20, 1905 in Golden, Colorado and was brought up in Manhattan, Kansas, where his father, Frank Morrison, was employed as an irrigation engineer. His mother's maiden name was Viva Montez Brenner. He has two married sisters, Mrs. Eva Hope Hunter of McCook, Nebraska and Mrs. Hazel Sparrow of Columbus Junction, Iowa. During his junior high school years in Manhattan he worked as a janitor and paper boy. While a student at Manhattan High School, from which he graduated in 1923, he took part in intramural basketball, dramatics, debating, and Boy Scout activities. He earned money through general farm work and as a greenhouse operator. Morrison continued the greenhouse work as an undergraduate at Kansas State University in Manhattan, where he majored in science. As in high school he excelled in debating and public speaking, winning the State of Kansas Inter-society Oratorical Contest as a sophomore in 1925 and the Pi Kappa Delta Speaking Contest as a senior in 1927. In addition, he served as a student assistant in argumentation debate.

By the time of his graduation from Kansas State with the B.S. degree in 1927, Morrison had decided to make the law his profession. He enrolled in the University of Nebraska College of Law in Lincoln, where he held academic scholarships in 1928, 1930, and 1931. In 1928-29 he met expenses by serving as superintendent of the Farwell (Nebraska) High School. Morrison was one of the participants in the 1930 International Debate with Oxford University; and in 1931 he was the president of the University of Nebraska's senior law class. While a law student, furthermore, he was employed as an assistant librarian in the College of Law library and in 1931 worked as a research assistant for the Hoover-Wickersham Commission on Law Enforcement.

Although he received both his LL.B. degree and his admission to the Nebraska bar in 1931, Morrison did not practise until 1932. Remaining for another year with the University of Nebraska, he taught at the School of Agriculture in Curtis. He then moved to Maywood, a small town in Frontier County in the southwest part of the state, where he set up his law practice. He served as county attorney for Frontier County from 1934 until the beginning of 1943, when he moved to McCook, the fast-growing county seat of the adjacent Red Willow County. Here he practised for the next twelve years and in 1944-45 served as county attorney for Red Willow County. Very active in the Bar Association of the 14th Judicial District of Kansas, which covers both Frontier and Red Willow counties, he served as vice-president in 1936, secretary-treasurer in 1937, a member of the legislative committee in 1941-42, and president in 1955.

It was as a young Democratic leader in a heavily Republican state that in 1942 Morrison supported Nebraska's liberal Republican Senator, George W. Norris, when he waged as an Independent his last campaign for re-election to the Senate and was defeated by the regular Republican nominee, Kenneth S. Wherry. (Norris died two years later, and Morrison was named president of the Norris Memorial Fund in 1950.) While practising in McCook, Morrison served successively as attorney for the Twin Valley and McCook Rural Electrification Administration projects and as attorney for the Frenchman-Cambridge Irrigation District. He was still living in McCook when he became, in 1950, a leader of the "New Life" group within the Democratic party. The victory of Estes Kefauver, who had Morrison as his manager, in the 1952 Nebraska primary gave the group considerable prestige in its challenge to veteran Democrats.

For three years beginning in 1953, moreover, Morrison served on the advisory committee to the Democratic National Committee. During this time he moved, in 1955, to Lincoln, the state's capital city, where he formed with Richard A. Vestecka the firm of Morrison and Vestecka, which engaged in general trial practice and the practice of corporate and probate law. It numbered among its clients three insurance companies, a bank and a financing corporation, two retailers' associations, a water district and a real estate agency, and various businesses. The firm is also the legal representative of the Catholic Bishop of Lincoln.

Seeking the Democratic nomination for the seat in the United States Senate occupied since 1953 by Roman L. Hruska, a Republican, Morrison won over former Representative Eugene D. O'Sullivan at the Nebraska primary in May 1958. Hruska was renominated by the Republicans, and in the following six months Morrison unceasingly attacked Hruska's conservative record and took pains to show that in some respects he was far closer than Hruska to the point of view of President Eisenhower. But although Morrison "generated the most Democratic energy in Nebraska since Roosevelt's second-term campaign in 1936" (*New Republic*, October 27, 1958), he was defeated by Hruska by 226,453 votes to 182,185. An "organization" Democrat, Ralph G. Brooks, was elected Governor by about 1,000 votes. All other state officers elected, with the exception of the treasurer, were Republicans.

At the May 1960 primary Morrison won the Democratic nomination for the two-year gubernatorial term beginning in 1961. He went on to defeat his Republican opponent, John R. Cooper, in November by 299,831 votes to 273,314. Lieutenant Governor Dwight Burney, a Republican, who had become Acting Governor upon the death of Governor Brooks on September 9, 1960, was re-elected Lieutenant Governor. Morrison was the only Democrat elected to a major statewide office.

The only state with a unicameral Legislature, Nebraska is further unusual in that its single chamber's forty-three members (who are called Senators) are elected on a nonpartisan basis, while executive officers are chosen through party contest. The system seems popular, and Morrison himself, for instance, has said that he recognizes a certain value in nonpartisanship. Legislation, furthermore, can be enacted with great ease and speed, and while the Governor does have veto power, his influence on lawmaking is much less that in the traditional two-party, two-chamber system in other states. "There is no point," Morrison told Godfrey Sperling, Jr., of the *Christian Science Monitor* (March 6, 1962), "in a Governor here speaking out for a legislative program. My voice is no better than that of an individual senator."

In the first six months of 1961, in the longest session on record, no fewer than 737 bills were introduced in the Legislature, and of these 465 became law. Among the more important were those establishing a Department of Public Welfare in place of the Board of Control of State Institutions; abolishing billboards on state highways; outlawing the "agency shop"; providing state aid to school districts for training retarded children in a state that ordinarily leaves the maintenance of schools entirely to localities; development of state parks; classifying membership in the Communist party as "sedition"; and making it unlawful to refuse to surrender a party-line telephone in cases of emergency.

A candidate for re-election in 1962, Morrison won at the May primary over the widow of former Governor Brooks and one other candidate. He had already entered a very bitter contest with the Republican candidate, former Secretary of the Interior Fred A. Seaton, who charged Morrison with lack of leadership, the "deplorable" state of the highway building program, and with ignoring the wishes of Nebraska farmers by endorsing the Kennedy administration farm program. Morrison, who ran on his record and accused Seaton of slinging mud instead of raising legitimate issues, won in November by 242,669 votes to 221,885 for Seaton. He was again the only Democrat elected to statewide office, and the New York *Times* (November 8, 1962) reported that his "triumph was regarded as personal, largely because of his split with old-line Democratic officials, including National Committeeman Bernie Boyle."

Also in November 1962 seven constitutional amendments were approved by the voters, the most controversial being one to legalize the introduction of a bill to increase the size of the Legislature from 43 members to 49 and a reapportionment favoring rural districts by calling for "20 to 30 percent consideration to area and the remainder to population." Such legislation was passed in April 1963 by 34 to 7, all the "no" votes coming from Omaha and its environs. During another record-breaking session, which did not end until late July, the Legislature adopted a $380,000,000 biennial budget and raised taxes on liquor, beer, cigarettes, and betting, but defeated a move to institute a state income tax. A statewide Sunday closing law was enacted, and $30 per pupil was voted to public schools offering driver training. The Legislature enacted 545 of 815 bills introduced at this session.

On June 28, 1936 Frank B. Morrison married Maxine Elizabeth Hepp, a schoolteacher. They have two sons, Frank Brenner, Jr., and David Jon, and one daughter, Jean Marie. Morrison, who has green eyes and graying black hair, is an imposing six feet three inches in height and about 240 pounds in weight. Fishing is his outdoor recreation. Morrison's church is the Protestant Episcopal. He is a Mason (Shrine and Scottish Rite) and an Elk. He also belongs to Rotary International, in which he served as a district governor in 1949, as well as to the Lincoln, Nebraska, and American bar associations. His law fraternity is the Phi Alpha Delta; other Greek-letter societies of which he is a member are the Tau Kappa Epsilon, Pi Kappa Delta, and Delta Sigma Rho.

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MOTLEY, CONSTANCE BAKER Sept. 14, 1921- Lawyer; organization official; New York state Senator

Address: b. NAACP Legal Defense and Educational Fund, 10 Columbus Circle, New York 19; h. 875 West End Ave., New York 25

As associate counsel of the Legal Defense and Educational Fund of the National Association for the Advancement of Colored People, Mrs. Constance Baker Motley has been described as the "chief courtroom tactician of the entire civil rights movement." She has been involved in the legal aspects of virtually all important civil rights cases in recent years and has directed many of them, including the long court battle that resulted in the admission of James H. Meredith to the University of Mississippi in 1962. A member of the staff of the NAACP Legal Defense and Educational Fund since 1945, Mrs. Motley became assistant counsel in 1949 and associate counsel in 1961, and she shares with Jack Greenberg, the director-counsel of the fund, the responsibility for the legal struggle for integration. In February 1964 Mrs. Motley became the first Negro woman to be elected to the New York state Senate.

(Continued next page)

CONSTANCE BAKER MOTLEY

Constance Baker Motley was born on September 14, 1921 in New Haven, Connecticut, the ninth of twelve children of Willoughby Alva and Rachel (Huggins) Baker, who had immigrated to the United States from the British West Indies. Her father worked as a chef for various Yale University students' organizations, including the Skull and Bones. Educated in New Haven public schools, Connie Baker was usually first or second in her class at New Haven High School, and she played basketball and took part in debate. Her early ambition was to become an interior decorator.

Although Constance Baker experienced little racial discrimination during her childhood, one day, when she was fifteen, she was turned away from a public beach because she was a Negro. The incident stimulated her interest in problems involving civil rights, and she read extensively in books dealing with American Negro history. For a time she served as president of the local NAACP youth council. It was about this time that she decided that she wanted to become a lawyer, but, while her parents desired a higher education for all of their children, they did not have enough money to send them to college.

After finishing high school Constance Baker tried in vain to find something better than occasional domestic employment to finance a college education. One night, however, when she was eighteen years old, about a year and a half after her graduation, she made a speech at the Dixwell Community House, a local Negro social center, in which she urged that Negroes be given greater responsibilities. Among the members of the audience was Clarence W. Blakeslee, a white businessman and philanthropist and a sponsor of the center. Blakeslee was so impressed with Miss Baker's presentation that he offered to finance her education. Since she had never been in the South she decided to attend Fisk University, a Negro institution in Nashville, Tennessee. A year and a half later she transferred to New York University, where she accelerated her program by attending summer sessions and graduated with a B.A. degree in economics in 1943. She then entered Columbia University law school, and while still a student there, she took a job as a clerk on the legal staff of the NAACP Legal and Educational Defense Fund, headed by Thurgood Marshall. Her early work for the fund included research, devising strategy, and preparing briefs and complaints.

Constance Baker became the wife of Joel Wilson Motley of Decatur, Illinois, then a law student at New York University, on August 18, 1946. In the same year she received her LL.B. degree from Columbia University, and in 1948 she was admitted to the New York state bar. Shortly afterward Mrs. Motley got her first courtroom experience in a civil rights case as an assistant to the late Charles Houston, a pioneer in the legal struggle for racial equality, who, along with Thurgood Marshall, exercised a profound influence on her career. The case resulted in breaking the racial policies of the University of Maryland.

Since her appointment as assistant counsel in 1949 Mrs. Motley has worked on virtually all the major civil rights cases. She played an important role in the struggle of Autherine Lucy, a young Negro woman, to enter the University of Alabama in the 1950's, and she was counsel for Negroes seeking admission to the universities of Florida, Georgia, and Mississippi, and Clemson College in South Carolina. Her most exciting case, she has recalled, was the one that resulted in the admission of Charlayne Hunter and Hamilton Holmes to the University of Georgia in 1961, after the district court, the circuit court, and the United States Supreme Court had all taken action within a period of twenty-four hours. In 1961 Mrs. Motley was appointed associate counsel, the second-highest administrative post of the NAACP Legal Defense and Educational Fund.

A major victory for civil rights was achieved with the admission of James H. Meredith to the University of Mississippi in September 1962 after sixteen months of litigation at a cost of $24,000. Meredith was represented by Mrs. Motley, who has recalled: "We worked eighteen months on the Meredith case before his name was seen in the papers." Although Mississippi Governor Ross R. Barnett tried to stop Meredith's enrollment, Meredith was eventually placed on campus with the aid of federal marshals. Meredith graduated in 1963, and Mrs. Motley recalls the moment when he reached for his diploma as the most thrilling in her life. She believes that with Meredith's victory the greatest obstacle to school integration had been overcome, and she has noted that Negroes are now admitted to institutions of higher learning in all states of the union.

On the elementary school level Mrs. Motley has been chief counsel on behalf of Negro children in communities in Georgia, Florida, Alabama, New York, New Jersey, and Ohio. She has said that her greatest professional satisfaction came with the reinstatement of 1,100 Negro children in Birmingham, Alabama, who had been expelled from school by the school board for taking part in massive street demonstrations in the spring of 1963. Citing the need for quick action so that the children would not miss out on an entire school semester, she explained, "We had to bring to bear all our years of experience, all our legal resources, all our money."

A few months later Mrs. Motley was back in Birmingham, directing the legal attempts to have court orders for school integration enforced in four Alabama counties. Local resistance to integration efforts was accompanied by much violence. Some schools were temporarily closed because of the disturbances, and at others admission of Negroes was barred by state troopers at the direction of Governor George C. Wallace. The crisis was finally resolved by court enforcement of integration orders and by federalization of the Alabama National Guard. Governor Wallace was compelled to accede to integration, which followed immediately as twenty Negro children entered schools in three localities. According to the New York *Times* (September 11, 1963), "A legal battle directed by Mrs. Constance Baker Motley . . . was largely responsible for the Governor's predicament."

Mrs. Motley has great admiration for the sit-in demonstrators and freedom riders, and she has represented many persons arrested in such cases, including the Reverend Martin Luther King. Her arguments on behalf of Negro plaintiffs in a transportation facilities case in Jackson, Mississippi, concerning the legality of freedom rides, resulted in a Supreme Court ruling, on February 26, 1962, declaring the segregated transportation facilities involved in the case as illegal. A particularly serious case occurred in Americus, Georgia, where in 1963 several jailed demonstrators had been denied bail and had been convicted on charges of insurrection that carried the death penalty. The defense, headed by Mrs. Motley, won its case when the insurrection and unlawful assembly charges were declared unconstitutional in a two-to-one decision by a three-judge federal court.

In the field of public housing Mrs. Motley has represented Negro clients in cases involving discrimination in Michigan, Missouri, Ohio, and New York. Other important cases argued by Mrs. Motley include *Hamilton vs. Alabama,* concerning the right to counsel in a capital case, which resulted in the Supreme Court ruling of November 13, 1961 that saved her client from a pending death sentence; and *Turner vs. City of Memphis,* which resulted in the Supreme Court decision of March 26, 1962, ordering an end to segregation in a restaurant in the Memphis airport terminal. By early 1964 Mrs. Motley had argued before the Supreme Court on six occasions and won seven times, the seventh case being adjudicated without argument. In 1963 she traveled some 70,000 air miles in order to argue cases in various parts of the country.

"Level-headed, lucid and sharp witted" and "persistent as a questioner, usually logical, direct and simple in her summations," are typical descriptions of Mrs. Motley's courtroom behavior. Such qualities have earned for her the admiration of jurists and the respect of opposing counsel, even in the courtrooms of the South. Often questioned about the reactions she evokes as a Negro woman lawyer in the South, Mrs. Motley has explained that the main ones seem to be amazement and curiosity. While a few people of what she calls the "lunatic fringe" may come up to her and argue after court is out, she has never been subjected to violence. White women lawyers are rare in the South, she says, so "a Negro woman lawyer is rarer than rare—and they want to see what you're like, how you conduct yourself, how you handle opposing lawyers."

On February 4, 1964 Mrs. Motley was elected to the New York state Senate in a special election held in the Twenty-first Senate District on Manhattan's upper West Side. She had been offered the nomination after another candidate who had been chosen in the party balloting, was ruled off the ballot on an election-law technicality. In the election Mrs. Motley defeated the Republican candidate, Thomas G. Weaver, by a vote of 3,555 to 2,261. In the Senate Mrs. Motley is concentrating on problems of housing, education, and employment, which are of primary concern to her district, and she plans in particular to sponsor measures aimed at combating racial discrimination in these fields.

With reference to the racial situation in the North Mrs. Motley has noted that public apathy and indifference have kept many Negroes out of policy-making positions and have allowed "whole segregated cities . . . to develop and flourish" in the North. She also believes that there has been a breakdown of communication between the public and the people in positions of responsibility; one of the results of this breakdown, she feels, was the one-day boycott of New York City public schools on February 3, 1964, which she supported. The boycott was a protest against alleged *de facto* segregation.

As for the civil rights movement as a whole, Mrs Motley feels that its goal can be summed up in one word: dignity. "You can have twenty-seven degrees from twenty-seven different universities," she has said, "but if your skin is different, you're still forced to use the door marked 'colored.' We want an end to that—and everything like it." Reviewing the history of Negro rights in an article in *Ebony* (September 1963) she wrote: "The year 1963 is, in fact, the year in which Negroes secured their freedom from all state-imposed racial segregation. There is now no question that the courts will strike down any racial segregation or discrimination which the state may impose. Consequently, the legal struggle for equality now focuses upon private discrimination in places open to the general public." She feels, however, that success carries with it certain problems. "Actually, the more successful we are, the greater the danger becomes . . . to the whole civil rights movement," she told Joseph Wershba of the New York *Post* (March 8, 1961). "Before 1954, no one down South really took us seriously. But after the Supreme Court desegregation decision you had massive resistance, you had actual outlawry."

Mrs. Motley has received some twenty-five awards and citations, including the achievement award of the Associated Transit Guild of New York City, the good government award of the New York State Careerists Society, the service award of the Bronx branch of NAACP, and the annual award of the New Haven branch of NAACP. She is a director of the National Committee Against Discrimination in Housing; a public member of the New York State Advisory Council on Employment and Unemployment In-

MOTLEY, CONSTANCE BAKER—*Cont.*

surance; and a member of the legal aid committee of the New York City Bar Association, the Christian social relations advisory council of United Church Women, the administrative committee of the National Student YMCA, the American Association of University Women, and the Riverside Business and Professional Women's Club. Her church is the Riverside Church in New York City.

In a profile in the New York *Times* (September 11, 1963) Mrs. Motley was described as "a tall, striking woman with piercing dark brown eyes." She speaks with a low and lilting—but persuasive—voice. Her husband, Joel Wilson Motley, is a real estate and insurance broker, and he takes great interest in her work. The Motleys have one son, Joel, Jr., a student at the Dalton School in New York City. Despite the demands of her work outside the home, Mrs. Motley is a good housekeeper, cook, and hostess, and she retains her earlier interest in interior decorating. She accompanies her son on bicycle outings in Riverside Park on weekends and regulates his television watching. When her schedule permits, she likes to listen to classical music at home with her family. Mrs. Motley's ready, warm smile perhaps belies her tenacity, not only in the courtroom but in fighting for her own rights. On December 1, 1961, the Motleys moved into an otherwise all-white apartment building. "We had a little trouble getting into the building at first," she has recalled. "I think they decided to admit me or take on a minor civil rights struggle."

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MOTT, FRANK LUTHER Apr. 4, 1886-Oct. 23, 1964 Historian of journalism and educator; author of *History of American Magazines* (1930 and 1938) and *American Journalism; A History* (1941 and 1950); director of the journalism school at Iowa University (1927-42) and dean of the school at the University of Missouri (1942-51). See *Current Biography* (October) 1941.

Obituary

N Y Times p29 O 24 '64

MUELLER, GEORGE E(DWIN) (mĭl′ẽr) July 16, 1918- United States government official; engineer; physicist

Address: b. National Aeronautics and Space Administration, Washington 25, D.C.

Project Apollo—the United States program to launch a manned expedition to the moon by 1970—is one of the most ambitious research and engineering enterprises ever undertaken. The man responsible for it is Dr. George E. Mueller, who succeeded D. Brainerd Holmes as deputy associate administrator for manned space flight in the National Aeronautics and Space Administration on September 1, 1963 and became associate administrator on November 1, 1963. Mueller has brought to the job a high degree of technical competence in physics and engineering. He was a researcher with the Bell Telephone Laboratories and a professor on the Ohio State University engineering faculty. From 1957 to 1963 he was associated with the Space Technology Laboratories in California as a consultant, director of the research laboratory, and vice-president in charge of research and development. He established the first worldwide satellite tracking network and supervised several successful space probes, including Pioneer I and V and Explorer VI. Mueller has also played a major role in developing a telemetry system for long-range space communications, and he was a pioneer in television, radar, super-radar, and missile guidance research.

George Edwin Mueller was born on July 16, 1918 in St. Louis, Missouri, to Ed and Ella F. Mueller. In 1935, after completing high school, he entered the School of Mines and Metallurgy of the University of Missouri to study electrical engineering. After graduating with a B.S. degree Mueller obtained a research fellowship at Purdue University, where he assisted in projects experimenting with video amplifiers while continuing his graduate studies.

Upon obtaining his M.Sc. degree in electrical engineering from Purdue in 1940, Mueller started his career as a researcher with the Bell Telephone Laboratories. He was first employed at the New York offices where he undertook studies of video amplifiers and television links. In 1941 Mueller was transferred to Bell's laboratories in Holmdel, New Jersey, where he concentrated on television and microwave research and developed radio and millimeter wave circuits and microwave measuring equipment. He pioneered in the development of instruments to measure radio energy from the sun, in the design of low-field magnetrons, and in microwave propagation through gases and millimeter-wave propagation. During his employment at Bell Labs, Mueller also undertook graduate work at Princeton University.

In 1946 Mueller was appointed an assistant professor of electrical engineering at Ohio State University. At the same time he continued his graduate studies, and in 1951 he was awarded the Ph.D. degree in physics. He was named associate professor of electrical engineering in 1952 and a full professor in 1955. As the director of the University's dielectric antenna program Mueller was engaged in the study and design of broadside and end-fire non-conducting antennas. He devised one of the first six-millimeter traveling wave tubes and a scanning scintillometer for mapping radioactive iodine. Mueller also investigated such areas as cathode emission, low-field magnetrons, and traveling wave tubes. In addition to his professional duties he served as chairman of the communication curriculum and of the graduate committee, and as secretary of the Engineering Experimental Station. In his free time he worked on his seventy-five acre farm on the outskirts of Columbus, Ohio.

In 1957 Mueller became a consultant to Thompson Ramo Wooldridge, Inc., in Los Angeles. Later he accepted full-time appointment with its subsidiary, the Space Technology Laboratories, serving successively as director of the electronics laboratories, program director of the "Able" space program, and vice-president of space systems management. He played a significant role in directing the electronics aspects of the first successful space probe of the United States, Pioneer I, and other orbital launchings. The Pioneer rocket proved the feasibility of relaying single radio signals across continents. Mueller predicted as early as 1958 that satellites would revolutionize long-distance communications by transmitting telephone messages more reliably and for one-tenth the cost of the oceanic cable system. He also helped to establish the first worldwide satellite tracking network to receive radio data sent back to earth by the Pioneer rocket. In October 1958, with Lieutenant Colonel Donald Latham, he directed a forty-man computation team responsible for collating the information garnered by these far-flung tracking stations.

Mueller also helped with other space probes, notably that of Explorer VI, launched on August 7, 1959. It completed a map of the earth's radiation belts revealing that they were composed of several layers rather than of one as had been previously assumed. After assessing the information Mueller observed that it would be feasible to send a manned vehicle through radiation belts without harm to human passengers if the proper protective devices were used. In the spring of 1960 Mueller was among those responsible for the planning and construction of Pioneer V, a planetoid satellite with a solar orbit, which established a record for long-range tracking of a man-made object and long-distance radio communication. Mueller suggested that some simple changes in the Pioneer V system would make it possible to communicate with all vehicles in the solar system, over a range of some 200,000,000 miles. Statistics collected by Pioneer V also refuted several popular scientific conceptions concerning cosmic ray acceleration, creation of magnetic storms, intensity of the interplanetary magnetic field, and the total energy levels of radiation in interplanetary space.

As vice-president and director of the space systems program at the Space Technology Laboratories, Mueller helped to develop the first intercontinental ballistic missile in the United States. He had overall responsibility for the design, development, and testing of systems and components basic to the Atlas, Titan, Minuteman, and Thor missile programs. In 1962 he was named vice-president of research and development at Space Technology Laboratories. In this post he administered an annual $10,000,000 research budget and had complete responsibility for technical operations at the laboratories.

Space Technology Laboratories was awarded a contract in the summer of 1963 to review the operations of the National Aeronautics and Space Administration. Space projects such as the Gemini two-man space rendezvous and the Apollo manned lunar flight had been beset by technical and management problems causing delays and excessive costs. To furnish the proper leadership for these projects Mueller was appointed to the post of deputy associate administrator for manned space flight of NASA as of September 1, 1963, succeeding D. Brainerd Holmes. On November 1, 1963 Mueller's title was changed to associate administrator for manned space flight and his powers were further expanded. Significant changes in the procedure and organization of NASA gave him unified control of the flight program. He has broader authority than his predecessor to direct the affairs of the manned space flight centers, which report directly to him on all matters. "If there is such a thing as a moon czar, he's it," an official of NASA has said of Mueller. He is also responsible for direction of three field centers—the Marshall Space Flight Center in Huntsville, Alabama; the Manned Spacecraft Center in Houston, Texas; and the Launch Operations Center on Merritt Island, Florida.

National Aeronautics and Space Administration

GEORGE E. MUELLER

One of Mueller's immediate tasks was to restore morale and eliminate differences within the National Aeronautics and Space Administration. His position made him technical supervisor of some 30,000 employees in 280 plants and installations throughout the United States. He is directly responsible for handling a $10,000,000-a-day budget and for supervising NASA's Project Apollo, which seeks to land a man on the moon by 1970. "I consider getting to the moon extremely important," Mueller said shortly after his appointment. "But let's be realistic. It's only one step in exploring space. I'm not interested in just a single victory. I think we should look to the over-all conquest of space." He has encouraged government officials to look upon the lunar probe as something more than a mere race with the Russians, and he has emphasized that the American moon effort should continue, regardless of what action Russia might take, under "an ordered, sound and well-conceived program."

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MUELLER, GEORGE E.—*Continued*

When Mueller took office NASA officials announced that the first manned test flight in the Apollo lunar capsule would not meet its schedule of March 1965. The delay was attributed not only to technical problems but also to controversy and disunity between the space centers and NASA headquarters. By February 1964, however, Mueller predicted optimistically that a manned expedition to the moon could meet its target date of late 1968 or mid-1969 if Congress provided the funds and no major problems occurred in the development of the Apollo spacecraft and the Saturn rocket that would boost it to the moon. Mueller also pointed out that hazards of excessive radiation in the atmosphere, believed to be perilous to a lunar voyage, could be overcome. On May 28, 1964 the Apollo program proved its success when a Saturn superbooster rocket propelled into orbit an unmanned model of the lunar spaceship. Mueller declared at the time that "the success adds to our confidence in meeting our goal of landing men on the moon in this decade." Several additional experimental shots of a similar nature also proved successful.

Mueller is the author of some twenty papers published in professional and technical journals covering research in electromagnetic theory and application, television, microwave antennas, missile guidance systems, systems engineering, and space payload design. In collaboration with Eugene R. Spangler he wrote the book *Communication Satellites* (Wiley, 1964), a systematic review of the various aspects of satellite communications based on the work at the Space Technology Laboratories. Mueller also pioneered in developing the plan and design for the Telebit digital telemetry system, and he holds seven patents in the field of electrical engineering.

Elected a fellow of the Institute of Electronic and Electrical Engineers, Mueller is active in the affairs of its Los Angeles division. He is an associate fellow of the American Institute of Aeronautics and Astronautics and a member of its technical committees on spacecraft and launch vehicles, and he serves on Commission 6 of the International Scientific Radio Union, dealing with radio wave and transmission of information. He has served on the editorial board of the Institute of Radio Engineers and as chairman of its Columbus (Ohio) section. Mueller is also a member of the American Physical Society, the New York Academy of Sciences, the Rocket Society, and the Geophysical Union. His honorary fraternities are Sigma Xi, Tau Beta Pi, Eta Kappa Nu, Sigma Pi Sigma, and Phi Kappa Phi.

In December 1941 George E. Mueller married Maude Rosenbaum of St. Louis. They have two daughters, Karen Ann and Jean Elizabeth. The Muellers live in the Georgetown section of Washington, D.C., and they still retain part of their Ohio farm. Slightly built, with dark hair, and penetrating eyes framed by horn-rimmed glasses, Dr. Mueller has retained much of his professorial manner. He has been described by his colleagues as a cool and calculating administrator, and he has impressed officials with his ability to handle the troublesome questions of the space program without aggressiveness. Although Mueller previously enjoyed handball and tennis he has little time for recreation in his present job and regards his work as his hobby.

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MUELLER, R(EUBEN) H(ERBERT) (mĭl'ẽr) June 2, 1897- Clergyman; religious organization official

Address: b. National Council of Churches, 475 Riverside Dr., New York 27; b. and h. 1401 Castle Ave., Indianapolis, Ind.

In electing Bishop R. H. Mueller as president for the 1963-66 triennium, the National Council of Churches of Christ in the United States of America chose a champion of both its long-range ecumenical goals and its "current action" program against racism. Bishop Mueller, who took office on December 7, 1963 at the council's general assembly in Philadelphia, has been a Bishop in Indianapolis of the Evangelical United Brethren Church since 1954. His preparation for his new position lay in many years of intense involvement in Christian education, the Christian unity movement, and the organizational affairs of the council. The National Council of Churches had broken precedent three years earlier in electing a layman, the industrialist J. Irwin Miller, to the presidency. In reverting to preference for a clergyman in 1963, it chose for the first time a leader of one of the council's smaller churches.

As the son and grandson of clergymen, Reuben Herbert Mueller was directed in part by family tradition toward training for the church. He was born in St. Paul, Minnesota on June 2, 1897 to Reinhold M. and Emma H. (Bunse) Mueller. There were three other boys in the family, all older than Reuben: Herman, who became a clergyman and seminary professor; Benjamin, now a Chicago accountant; and George, who is no longer living. One of his younger sisters, Florence, who married a clergyman, is also deceased. His other sister, Lydia I. Mueller, is administrative assistant to the comptroller of the Great Northern Railroad in St. Paul.

While attending high school in Faribault, Minnesota, Reuben Mueller participated in track and belonged for four years to the varsity debating team. After graduation in 1915, he entered North Central College in Naperville, Illinois. His studies were interrupted by World War I military duty, and he served in the United States Army Infantry from July 1 to December 26, 1918. He entered as a private, attended an officers' training course at Fort Sheridan, Illinois for two months, and then taught in the Student Army Training Corps at Ohio State University. He was discharged with the rank of second lieutenant.

After the war Mueller returned to North Central College, where he majored in public speaking and the social sciences. He was also active as a member of the varsity debating team, president of the student body, and editor of the college annual. His sport was basketball, but he did not play on the varsity team. He obtained his B.A. degree in 1919 and for the next five years taught in high schools in Wisconsin and Minnesota. From 1924 to 1926 he was an instructor at North Central College.

The young teacher was at the same time embarking on his career as clergyman. Licensed as a preacher in the Evangelical Church in 1916, Mueller began preaching under appointment in 1920 and was pastor of the Oakland Avenue Church in Minneapolis from 1921 to 1924. He was ordained a deacon in 1922 and ordained an elder in 1924. Studies at the Evangelical Theological Seminary in Naperville, Illinois, where he was also then teaching at North Central College, led to a B.D. degree in 1926. His graduation thesis was entitled "The Use of the Story in Christian Education." He was associated as pastor from 1924 to 1932 with the Grace Church in South Bend, Indiana and preached at the First Church, now called the New York Street Church, in Indianapolis, Indiana from 1932 to 1937.

In 1937 Mueller began to move up in the hierarchy of his denomination. From 1937 to 1942 he was district superintendent of the Indiana conference of the Evangelical Church. During 1941-42 he was general secretary of Christian education in the Evangelical Church and from 1942 to 1946 executive secretary of Christian education and evangelism. A consolidation of the Evangelical Church and the Church of the United Brethren in Christ led to the creation in 1946 of the Evangelical United Brethren Church. Mueller then served in the new organization as executive secretary of Christian education and associate secretary of evangelism until 1954, when he became a Bishop. He is currently president of the board of Bishops of his church; chairman of the general council of administration; chairman of the commission on church union; vice-president of the board of Christian education; member of the boards of evangelism, missions, pensions and ministerial education and relations; and chairman of the denominational board of trustees. He is a member of University Heights Evangelical United Brethren Church in Indianapolis.

The development of the ecumenical, or Christian unity, movement is Bishop Mueller's greatest interest next to Christian education. His own church is the result of a step in that direction, having arisen from the union of two small denominations. The E.U.B. Church has about 750,000 members in 4,300 churches. A large number of its members live in the upper Midwest and are of German origin. They differ only slightly in theology and polity from the Methodists. Bishop Mueller has been in charge of negotiations that aim at bringing the E.U.B. into organic union with the Methodist Church by 1968. He has also participated in moves that may in the future unite the Methodists, United Presbyterians, Episcopalians, United Church of Christ, Disciples of Christ, and the E.U.B.

Because of his intense concern for Christian education and the ecumenical movement, Mueller was attracted to the National Council of the Churches of Christ from its inception in 1950. He has served as an officer continuously since becoming first recording secretary at that time. His positions have included vice-president of the council and chairman of the division of Christian education, and as a member of the general board, he served on the policy and strategy committee. When he was elected president in December 1963, he said that he planned to lead in the establishment of a new ecumenical division and the authorized major restructuring of the council itself.

R. H. MUELLER

The National Council of Churches of Christ, the country's largest single religious organization, co-ordinates many of the activities of thirty-one denominations, embracing over 40,000,000 members of most of the Protestant and Eastern Orthodox churches in the United States. Its practice of taking stands on many controversial social issues has subjected it to criticism from people of differing opinions. A lead editorial in the *Christian Century* of July 12, 1961 began, "The enemies of the National Council . . . are highly visible and extremely vocal," and a year later, on June 13, 1962, the magazine published an article highly unfavorable toward the council, along with an editorial saying, "We reject with all our spirit the conceptions set forth in [the] article." The critical piece, written by an Oklahoma newspaper editor, asserted in part, "Right now the National Council of Churches is in hot water with a number of lay organizations. . . . The association of some National Council leaders with 'front' organizations, their joining in clemency pleas for convicted communist spies, their denunciations of the House Committee on Un-American Activities—all have been called into question. The hot water is long overdue."

Time defended the National Council in its July 14, 1961 issue. A report on the organization explained its workings and praised its stand against segregation and against the "evils, the violence and violation of human rights by communist and other tyrannies" and its support of international trade and foreign aid, collective bargaining, the United Nations, freedom of speech, and religious instruction outside of public schools.

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MUELLER, R. H.—*Continued*

Civil rights became of special concern to the National Council of Churches in 1963, following the nationwide demonstrations in the spring and summer of that year. Much of the business of the 1963 general assembly, which elected Bishop Mueller president, was taken up with the issue. After the council had passed a ten-point program that called for complete integration in all church affairs and general support for civil rights groups and movements, approximately 100 church leaders left for Washington to urge their elected representatives to take action on the then-pending civil rights bill. Commenting on civil rights in an interview after his election, Bishop Mueller said that it is the "major problem" of the world today and that the churches of the United States must face up to it "squarely and honestly."

Bishop Mueller is also active in the World Council of Churches as a member of its assembly, its central committee, and its United States conference, and in the World Council of Christian Education and its North American administrative committee. He was one of the leaders in the founding of the National Christian Teaching Mission, which now functions under the National Council of Churches, and has served as secretary and chairman of the General Commission on Chaplains of Armed Service Personnel, a national organization co-operating with the National Council of Churches.

Mueller is the author of several publications on religious subjects, the co-author of *Lay Leadership in the Church* (Evangelical Press, 1946), and a contributor to *In the Unity of the Faith* (Christian Education Press, 1960). He received honorary doctoral degrees from Westmar College in Le Mars, Iowa in 1937, from North Central College in 1954, from Indiana Central College in 1960, and from the Union Theological Seminary in Tokyo, Japan in 1961. He is a member of the National Planning Council and the National Academy of Political and Social Science and was an accredited delegate at the 1956 NATO conference. A Mason, he belongs to the John Durst Lodge in Dayton, and he is also a member of the Columbus Club in Dayton.

On December 26, 1919 R. H. Mueller married C. Magdalene Stauffacher, a high school teacher. Their daughter, Margaret Magdalene, married Armin C. Hoesch and spent thirteen years in missionary work in Nigeria with her husband before taking up educational work in Illinois. Bishop Mueller is five feet ten inches tall, weighs 240 pounds, and has blue eyes and light-brown hair that is graying. Travel is one of his favorite forms of recreation, and he and his wife have visited many countries in Europe and Asia. His other hobbies are photography and fishing, and he has said that he was born with a fishing pole in his hands.

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NATTA, GIULIO Feb. 26, 1903- Chemist; university professor; industrial consultant

Address: b. Centro di Studio per la Chimica Generale, Politecnico di Milano, Piazza Leonardo da Vinci 32, Milan, Italy; h. Via Mario Pagano 54, Milan, Italy

During the 1950's a sudden and phenomenal advance took place in the variety and quality of commercial products made of synthetic or semisynthetic material, from squeeze bottles to clothing. Two of the major man-made substances contributing to this progress were plastic resins produced from natural gases through processes that changed their physical characteristics by rearranging their molecular structure. The first was super polyethylene, introduced by the German chemist Karl Ziegler in 1952. Two years later isotactic polypropylene, a plastic with certain advantages over polyethylene, was discovered by the Italian chemist Giulio Natta. Director of the Industrial Chemistry Research Center at the Milan Polytechnic Institute since 1938, Natta is also a consultant to Montecatini Società Generale, an industrial combine that produces synthetic rubber, man-made fibers, and plastics. Jointly with Ziegler, he was awarded the 1963 Nobel Prize in Chemistry for his basic work in macromolecular chemistry and for the commercial value of his discoveries.

Giulio Natta was born on February 26, 1903 in the Italian resort community of Imperia, on the Ligurian Sea, to Francesco and Elena (Crespi) Natta. He was reared and educated in Genoa, where his father was a prominent lawyer and judge. His break from the family tradition of a legal career began at the age of twelve, when he looked into his first chemistry book and proceeded to devour it as if it were a mystery story. "From then on," he has recalled, "chemistry was my love."

After graduating with honors at the age of sixteen from Genoa's high school of science in 1919, Natta enrolled in the mathematics course at the University of Genoa. Dissatisfied with pure mathematics, he decided to change to studies that would allow more room for practical application. Accordingly, he entered the Polytechnic Institute of Milan to study chemical engineering, a field in which the dedication of the pure chemist was compatible with the practical logic of the engineer. He earned his Ph.D. degree in chemical engineering in 1924.

Remaining at the Polytechnic Institute as an instructor, Natta was appointed assistant professor of analytical chemistry in 1925 and promoted to professor of general chemistry in 1927. He left Milan for five years beginning in 1933. During that time he was director of the chemical institute at the University of Pavia (1933-35), chairman of the physical chemistry department at the University of Rome (1935-37), and professor of industrial chemistry at the Polytechnic Institute of Turin (1937-38). Returning to the Milan Polytechnic Institute in 1938, he took up his present positions there as professor of industrial chemistry and director of the Industrial Chemistry Research Center.

Natta began his industry-oriented research into polymers in the 1930's, when the Italian government was pressing for national self-subsistence in vital material resources. Polymers are the giant molecules that make up organic solids such as proteins, fibers, and rubbers. Under analysis, these macromolecules are reducible to hundreds of thousands of small atoms linked together in long chains. Conversely, under synthesis, any atoms brought together into identical arrangements would create identical physical characteristics. Much of Natta's early experimenting was directed toward synthetic rubber. He also developed catalytic syntheses for methanol, formaldehyde, and bityraldehyde, and did intensive work in X-ray crystallography, an appenticeship essential to his later insights into macromolecular processes.

The Milan-based Montecatini chemical and metallurgical firm began to subsidize Natta's work with olefins in the late 1940's. Olefins are petrochemicals with a molecular structure relatively easy to control. They are more susceptible than other derivatives of natural gas to polymerization, the uniting of hydrocarbons necessary for changing the gaseous state to a plastic one.

Natta's work with olefins was benefited not only by his own past experience but also by parallel experiments being performed by Karl Ziegler in his laboratory at the Max Planck Institute for Carbon Research at Mühlheim, West Germany. Ziegler concentrated on ethylene, the most important of the olefins, which was already the raw material for scores of commercial chemicals. By using a catalyst based on violet-colored titanium trichloride and an aluminum compound, Ziegler succeeded in polymerizing ethylene and producing the plastic resin polyethylene. He announced his discovery in 1952.

Meanwhile Natta was concentrating his research on propylene, an olefin thrown off in large quantities in the refining of oil and the processing of propane. This abundant gas, practically untapped by industry, was, at a half cent a pound; ten times cheaper than ethylene. There had been some success in polymerizing it, but the result was an inferior plastic substance, brittle and tending to break down under light and oxidation. Following Ziegler's catalytic principle, Natta and his colleagues, professors Piero Pino and Giorgio Mazzanti, looked for a process that would yield a strong, homogeneous crystal structure not vulnerable to these flaws. They achieved success in 1954 and had isotactic polypropylene ready for commercial production two years later. The name isotactic, derived by Natta's wife from Greek words, indicated the uniformity in the long chains of molecules in the new plastic substance.

Visiting New York with Piero Giustiniani, managing director of the Montecatini companies, in June 1956, Natta displayed fiber, piping, a cup, a washing machine agitator, and other articles made of isotactic polypropylene at a press conference. He said that the new plastic could be molded into solid objects stronger, more heat resistant, and less waxy in appearance and texture than polyethylene; spun into fiber as strong as and lighter than nylon; spread into film as clear as cellophane; or extruded into pipes capable of competing with metals.

Soon after the process was perfected the Montecatini plant at Ferrara, Italy began producing isotactic polypropylene under the trade name Moplen. Another plant at Brindisi went into production in 1962. In the Netherlands, Royal Dutch-Shell produces Moplen in association with Montecatini. Under patents granted to Montecatini and Natta in the United States in 1963 and 1964, the plastic is made by the Novamont Corporation (Neal, West Virginia) and the Hercules Powder Company.

GIULIO NATTA

Natta has written many articles about his work for scientific journals. In an article in the *Scientific American* for August 1961 he described the results of his experiments with polypropylene in precise technical language. Early in the research, he said, he recognized that he had created a stereoregular polymer that crystallized in a particular conformation. He hypothesized that the high crystallinity was realized because all the secondary carbon atoms of the polymer chain had similar configurations. When Natta and his staff proceeded to ascertain the unit cell, they discovered that the molecules crystallized in a three to one helix with a unit cell of 6.5 A containing three propylene units. The strength of the polymer was based on its stereoregularity and high crystallinity, the latter implying that long-chain molecules of the polymer could remain together in a regular sequence. Natta and his colleagues demonstrated that any alpha-olefin was subject to polymerization with the proper changes.

In the late 1950's Natta and his staff began to experiment with new varieties of stereoregular alternation copolymers and with asymmetric synthesis of optically active polymers. To display optical activity, he noted, an organic molecule must have at least one asymmetric carbon atom with a carbon linked to a different kind of atom through each of its four valence bonds. These copolymers, the most advanced of industrially useful plastics, can be fabricated into a great variety of forms, including solids, films, textile fibers, and rubbers. Among the various plastics that have come from Dr. Natta's laboratory besides polypropylene are a new polystyrene and a polybutadiene.

(Continued next page)

NATTA, GIULIO—*Continued*

For bridging the gap between natural and synthetic macromolecules and for developing practical methods for linking simple atoms into complex molecular networks, Dr. Natta and Karl Ziegler were awarded the Nobel Prize in Chemistry for 1963. In announcing the award on November 5, 1963, the Swedish Academy recognized both their development of basic chemical techniques and their pursuit of practical application. The Academy noted that their work had led to "a number of new products in the fields of plastics, such as laundry detergents and anti-knock admixtures to high octane fuels for engines." Other honors accumulated by Dr. Natta include sixteen gold medals bestowed by Italian and international chemical societies, an honorary degree in chemistry from the University of Turin (1962), and another honorary degree from the University of Mainz, Germany (1963).

Dr. Giulio Natta and the former Rosita Beati, who teaches literature at the University of Milan, were married on April 25, 1935. They have two children, Franca and Giuseppe. Natta is a gentle, pleasant man, five feet six inches tall and weighing 155 pounds. His eyes are brown and his hair is graying. Parkinson's disease now limits his physical activity and prohibits him from skiing and mountain climbing, two sports he previously enjoyed. He and his wife seek their recreation close to nature, particularly in rural hiking and mushroom hunting. A spare-time student of fossils, Natta has a collection of petrified fish in his home. He is a member of the Academia Nazionale dei Lincei (the National Academy of Sciences) of Italy, the Rotary Club of Milan, and an honorary member of the New York Academy of Sciences.

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NAZIMUDDIN, KHWAJA July 19, 1894-Oct. 22, 1964 Former Governor General (1948-51) and Prime Minister (1951-53) of Pakistan; since 1962, leader of the Councilors Moslem League, an opposition faction within Pakistan's ruling Moslem League party. See *Current Biography* (March) 1949.

Obituary

N Y Times p39 O 23 '64

NEAL, PATRICIA Jan. 20, 1926- Actress
Address: Little Whitefield, Great Missenden, Buckinghamshire, England

In November 1946, at the age of twenty, Patricia Neal made her Broadway debut as Regina in *Another Part of the Forest*—a performance that earned her five acting awards in 1947. During the next five years the Hollywood machine mauled her career out of shape, leading one critic to describe her as "surely our most undervalued major actress." Miss Neal subsequently climbed slowly back to stardom on the stage and in motion pictures, and with her performance in *Hud* she triumphantly fulfilled her early promise. In 1964 it earned her an Oscar and three other awards as best actress of the year.

Patricia Neal was born Patsy Louise Neal on January 20, 1926 in a mining camp in Packard, Kentucky, the oldest child of William Burdette Neal and the former Eura Mildred Petry. She has a sister, Margaret, and a brother, Peter. At the time of her birth her father was local transportation manager for the South Coal and Coke Company. While she was still in grammar school the family moved to Knoxville, Tennessee, where she attended Park Lowry grammar school and Knoxville High. The Neals were Methodists, and Patsy showed signs of a precocious talent for acting when she was called upon to recite monologues at church gatherings. Encouraged by her parents, her theatrical ambitions developed early, and she began to receive coaching from a local teacher at the age of twelve. Miss Neal acted with the Tennessee Valley Players while still in high school, and at eighteen enrolled in the famous drama department of Northwestern University.

Two years later, while still at Northwestern, she joined the road company of John Van Druten's *The Voice of the Turtle,* understudying Vivian Vance. It was then, at the suggestion of the play's producer, Alfred de Liagre, that she adopted the stage name of Patricia. On New Year's Eve, 1945, Vivian Vance fell ill, and Miss Neal went on in her place as Olive, a mature woman of considerable sophistication. Then not quite twenty, Miss Neal did so well that she retained the role during a two-week run on Broadway at the Morosco Theater.

Patricia Neal never returned to the campus. Emboldened by her success, she decided to make a frontal attack on Broadway. Rooming with another former Northwestern student, Jean Hagen, she set up headquarters in New York and began to make the rounds of the casting agents. Success did not come easily, and apart from a spell in summer stock at the Barter Theater in Eaglemore, Pennsylvania, Miss Neal had to take nontheatrical jobs to pay her share of the rent. During those first months in New York she worked as a hotel dining room cashier, as a doctor's assistant, as a jewelry store clerk, and as a photographer's model.

Her first break came when she auditioned for a projected Theatre Guild production of Eugene O'Neill's *A Moon for the Misbegotten.* O'Neill himself chanced to be present when she read her lines and, although she did not get the part, she struck up an acquaintance with the playwright that turned into a lasting friendship. "Mr. O'Neill was an inspiration," she once told an interviewer. "We exchanged letters and when he was in New York we got together for long talks." Thanks to O'Neill, the Theatre Guild soon afterwards hired her for the summer tryout of a new play, *Devil Take a Whittler,* at the Westport Playhouse in Connecticut. Her performance there brought her two dazzling offers—from Richard Rodgers to play the lead in the comedy *John Loves Mary,* and from Lillian Hellman for the part of Regina in *Another Part of the Forest.* She chose the latter.

Another Part of the Forest opened at the Fulton Theatre in New York on November 20, 1946. The play constituted an earlier chapter in the family chronicle of the Hubbards, the rapacious Southerners of Miss Hellman's *The Little Foxes.* Brooks Atkinson in the New York *Times* (November 21, 1946) called the play "a witches' brew of blackmail, insanity, cruelty, theft, torture, insult, drunkenness, with a trace of incest thrown in for good measure and some chamber music in the background." According to Atkinson, as Regina, daughter of this unlovely household, Patricia Neal caught "the bloom and greed of an amoral young woman determined to crush everyone around her." Other critics called her performance "superb," and for it she received five "best actress" awards during 1947: the Donaldson, the New York Drama Critics', the Antoinette Perry, the *Look,* and the *Pic* awards.

A Hollywood contract came her way almost inevitably, and Miss Neal, snapped up by Warner Brothers, found herself in the equivocal position of a motion-picture star with no training in the technique of screen acting. Tense and totally inexperienced, she faced the cameras for the first time as Mary, in the screen version of *John Loves Mary* (1949). Bosley Crowther, writing in the New York *Times* (February 5, 1949), thought she showed "little to recommend her to further comedy jobs. Her looks are far from arresting, her manners are slightly gauche and her way with a gag line is painful." The brilliant promise she had shown as a stage actress faded further in *The Fountainhead* (1949) and *Bright Leaf* (1950), which most critics dismissed as fatuous and pretentious pictures.

A thaw in critical hostility set in with *The Hasty Heart* (1950), which cast her as a nurse trying to ease the last days of a dying soldier. Writing some years later in the New York *World-Telegram and Sun* (January 18, 1964), Alton Cook recalled that "the radiant warmth of that Neal personality already was in full bloom. . . . She was able to reduce male members of her audience to moonstruck lovers but there was little delicacy or shading in the characters she constructed. She was strongly reminiscent of Constance Bennett in the very early days of talking pictures."

As she became more at home in the new medium, however, her natural talent began to assert itself. A relatively warm critical reception greeted her performance as an amiable tramp in *The Breaking Point* (1950), which was loosely based on Hemingway's *To Have and Have Not.* And the rapid succession of films that followed gradually established her as a screen actress of range, power, and perception, although she seemed permanently condemned to roles that gave little scope for her talents. They included *Three Secrets* (1950); *Operation Pacific* (1951); *Raton Pass* (1951); *The Day the Earth Stood Still* (1951); *Weekend with Father* (1951); *Diplomatic Courier* (1952); *Something for the Birds* (1952); and *Washington Story* (1952). At that point, after five years of struggling with meaningless roles, Miss Neal abandoned Hollywood and thereafter was lost to the screen for five years.

Paramount Pictures Corp.

PATRICIA NEAL

Returning to the New York stage, Patricia Neal opened in December 1952 in a revival at the Coronet Theater of Lillian Hellman's *The Children's Hour.* She played Martha Dobie, the teacher who is driven finally to suicide by a sadistic child's allegations of Lesbianism. Some critics felt that her performance, by allowing the audience to guess from the beginning that there might be truth in the allegation, diminished the play's impact. Other reviewers preferred the revival to the original production and *Variety* (December 24, 1952) said that Miss Neal "has a gaunt, low-pitched eloquence that admirably suggests caged-animal desperation." The play ran for 189 performances on Broadway and later went on tour with Patricia Neal heading the cast.

In June 1953 Miss Neal played Lady Teazle in an Off Broadway revival of *The School for Scandal* at the Theater de Lys, and soon after she was married. Since then she has lived most of the time in her husband's native England. Nevertheless, she was seen again on Broadway in Edith Sommer's *A Roomful of Roses,* which opened at the Playhouse on October 17, 1955. She played a mother, divorced and remarried, who seeks to reconcile her adolescent daughter to the new marriage. Though the play itself had a cool reception, the actress was universally praised for what Walter Kerr called an "impeccably wrought" performance. In March 1956 she filled in for three weeks as Margaret in *Cat on a Hot Tin Roof* at the Morosco Theatre while Barbara Bel Geddes was on vacation.

Although Miss Neal has rationed her theatrical appearances in recent years, finding long runs an unacceptable interruption of her family life, she has not altogether abandoned the stage. In September 1958 she made her London debut at the Arts Theatre Club as Catherine Holly in Tennessee Williams' *Suddenly Last Summer.* Kenneth Tynan wrote: "I must pause here to salute Patricia Neal. . ." He described the "power and variety of her dark-brown voice, on which she

NEAL, PATRICIA—*Continued*

plays like a master on the 'cello," and added: "Rhetoric and realism, in this harrowing performance, not only fuse but fertilise each other, and I was more than once reminded of Maria Casarès' incomparable Phèdre." Patricia Neal's most recent play was *The Miracle Worker*, which opened at the Playhouse in New York in October 1959. Hardly noticed by most critics in their enthusiasm for the bravura performances of Anne Bancroft and Patty Duke, her interpretation of Mrs. Keller gave an essential balance to William Gibson's play, and was described by Richard L. Coe as "a decisively shaded, memorable performance."

Meanwhile, now in a position to select her roles, Miss Neal had returned to the screen in Elia Kazan's *A Face in the Crowd* (1957), a study of the rise to power of a television hero—an amoral drunk who establishes himself as a kind of corrupt Will Rogers. Miss Neal played the Arkansas radio reporter who discovers, loves, and ultimately destroys "Lonesome Rhodes." In the first really solid role of her screen career, she delivered what was described as a "superb" performance, bringing to a powerful but pungent film "some badly needed love and humanity."

A small part in *Breakfast at Tiffany's* (1960) followed, and in 1963 came the film that removed any lingering doubts about Patricia Neal's mastery of screen acting. Martin Ritt's *Hud* starred Paul Newman as the hedonistic son of a Texas rancher, a Cadillac cowboy impatient for his father's death so that he could rape his land in search of oil. Miss Neal played Alma, the housekeeper, described by Bosley Crowther in the New York *Times* (May 29, 1963) as "a rangy, hard-bitten slattern with a heart and a dignity of her own." Mr. Crowther, not in the vanguard of Miss Neal's admirers in the past, called her performance "brilliant," and Judith Crist in the New York *Herald Tribune* (May 29, 1963) wrote that her "portrait of a woman who has lived the hard way and retained compassion, dignity and soul, is superb." Patricia Neal's performance in *Hud* won her the "best actress" awards of the New York Film Critics, the National Board of Review of Motion Pictures, and the British Film Academy. Her first Oscar followed on April 13, 1964.

Miss Neal has completed another film, *Psyche 59*, which was released, to generally unfavorable reviews, in the spring of 1964, and has signed to make another, with Otto Preminger in Hawaii, to be called *In Harm's Way*. In recent years she has been active in radio and television in both England and the United States, and was much admired for her performance in Tad Mosel's *That's Where the Town's Going*, telecast by CBS in 1962. She takes her profession very seriously and, having studied during her years on Broadway at the Actors Studio, she has been described as a "Method" actress.

Patricia Neal was married on July 2, 1953, to the English writer Roald Dahl, known in America for his television series *Way Out*, formerly telecast over CBS-TV. A former RAF pilot, Dahl has been credited with inventing the "gremlins," the mythical goblins blamed for flying mishaps in World War II. Miss Neal's private life has twice been marked by tragedy. Her son Theo was involved as a baby in an automobile accident that nearly cost him his life and necessitated a prolonged series of major operations. Another child, Olivia, died in 1962 of encephalitis. Miss Neal also has a daughter Tessa and a baby girl, who was born in May 1964 in Oxford, England.

Tall and slim, Miss Neal has hazel eyes and red hair. Her interests include cooking, ballet, and bridge, and she has devoted much time to social work for orphans and crippled children's hospitals. A writer for *Time* magazine (March 20, 1964) observed: "To all her roles, good and indifferent, Patricia Neal brings a sense of quiet excitement that speeds the circulation of contemplative men. . . . Her mahogany voice manages to create an air of sex without regret. Her steady eyes look through anything they see, and she creates the impression that no detonation could make her blink." Her friend Lillian Hellman, speaking of her as a person rather than as an actress, has called her "a straight, simple woman, a decent girl," who "has taken the enormous tragedy of her children with grace and courage."

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NEHRU, JAWAHARLAL Nov. 14, 1889-May 27, 1964 First Prime Minister of India; chief protégé of Mohandas Gandhi and Gandhi's closest collaborator in the struggle for Indian self-rule; led (since 1947) his newly independent country in the way of neutralism and democratic socialism. See *Current Biography* (April) 1948.

Obituary

N Y Times p1+ My 28 '64

NEMEROV, HOWARD (nĕm'ĕr-ŏff) Mar. 1, 1920- Poet; author; educator

Address: b. Bennington College, Bennington, Vt.; Margot Johnson Agency, 405 E. 54th St., New York 22

In September 1963 the American poet, novelist, and critic Howard Nemerov succeeded Louis Untermeyer for a one-year term as consultant in poetry in English to the Library of Congress. Nemerov, who refers to himself as a "writer of fictions in verse and prose," has to his credit six volumes of poetry, three novels, a book of short stories, and a collection of essays and reviews. He has made many contributions to literary and popular journals and has been a faculty member at Bennington College in Vermont since 1948. His writings are widely praised for their originality, sardonic wit, insight into the human condition, rhythm, imagery, diction, and technical control. Writing in the New York *Times Book Review* (March 29, 1964), Irving Howe called Nemerov a man of letters "in the best, the old-fashioned sense of the term."

Howard Nemerov was born in New York City on March 1, 1920 to David and Gertrude (Russek) Nemerov. His father, who has been described as a "merchant prince," was for a number of years president and chairman of the board of Russeks, an exclusive New York clothing store. He was also noted as an art connoisseur, amateur painter, and philanthropist. Growing up in New York City, Howard Nemerov attended the Fieldston School, sponsored by the Society for Ethical Culture, where he excelled as a student and was fullback on the second-string football team. He graduated in 1937 and then entered Harvard University, where he was Bowdoin Prize Essayist in 1940.

After obtaining his B.A. degree from Harvard in 1941, Nemerov enlisted in the Royal Canadian Air Force and received pilot training in Canada and England. A member of the 236th squad of the Royal Air Force coastal command, he flew missions over the North Sea, attacking German shipping. From 1944 to 1945 he served with the Eighth United States Army Air Force. Discharged with the rank of first lieutenant in 1945, Nemerov settled with his wife in New York City for a year and completed his first book of poetry. Financial circumstances led him to accept an offer of an instructorship in English at Hamilton College in Clinton, New York in 1946, where he remained for two years. Since 1948 Nemerov has been a member of the faculty of literature and languages at Bennington College in Vermont.

The three main influences upon Nemerov, as reflected in his writings, are his childhood in the city, the violence that he experienced in the war, and the world of nature. The poetry of Theodore Roethke also appears to have had some influence upon Nemerov's poetic style, according to Kenneth Burke, who reviewed a group of Nemerov's poems in the *Sewanee Review* (Winter, 1952). In his first volume of verse, *The Image and the Law* (Holt, 1947), Nemerov sought to expose the "ever-present dispute between two ways of looking at the world, the way of the eye and that of the mind." Most reviewers were not particularly enthusiastic about this book. F. C. Golffing, writing in *Poetry* magazine (November 1947), for example, noted that some of the poems were "quite good in their whimsical way" but criticized Nemerov's "lack of style" and "conceptual confusion."

In his first novel, *The Melodramatists* (Random House, 1949), Nemerov presented a mordant satire with a bizarre plot about decadence among the modern Boston aristocracy and touched upon such subjects as sex, religion, music, black magic, and psychiatry. Reviewing the book in *Library Journal* (March 1, 1949), Donald Wasson maintained that "the whole wordy story is unwholesome, unreal, and confused," but Herbert Barrows wrote in the New York *Times Book Review* (April 3, 1949) that the book was "quite perfectly written," and that "Nemerov's verbal wit is always satisfactory."

In his second book of poems, *Guide to the Ruins* (Random House, 1950), Nemerov toured the ruins of the postwar world, trying to achieve a "sarcastic triumph of the mind." I. L. Salomon, writing in the *Saturday Review of Literature* (July 1, 1950), found that the poems were "poorly made" and suggested that Nemerov is a skilful poet who deliberately obtrudes haphazard writing on the public in the name of modernity. In the opinion of Milton Crane, who reviewed the collection in the New York *Times Book Review* (May 21, 1950), the book is "the work of an original and sensitive mind, alive to the . . . anxieties and agonies of our age," and the poems "are not marred, in the main, by an intrusive verbal cleverness."

The Library of Congress
HOWARD NEMEROV

Federigo, or, The Power of Love (Little, 1954), Nemerov's second novel, spoofs the world of advertising—a world in which the men are "Hamlets" and the women are addicted to Freud and *Vogue*. Although Richard McLaughlin in the Springfield *Republican* (September 26, 1954) demurred at its "arch horseplay," C. J. Rolo in a review in the *Atlantic Monthly* (November 1954), referred to Nemerov as "a clever and stylish writer" and "a comic artist of real originality." Nemerov's third poetry collection, *The Salt Garden* (Little, 1955), consisting of "meditations of an intellectual who, having compared man with nature, finds that man suffers by comparison," was generally well received by the critics. G. D. McDonald called it a "distinguished collection" in *Library Journal* (April 1, 1955), and Robert Hillyer, in the New York *Times Book Review* (July 17, 1955), found it "an important and beautiful book."

Nemerov took advantage of a *Kenyon Review* fellowship in fiction, awarded him in 1955, to write another novel, *The Homecoming Game* (Simon & Schuster, 1957), about a college professor who has the audacity to flunk the campus football star, thereby setting off a chain of unexpected reactions. Critics praised the book for its ingenious plot, its brilliant satire, and its graphic characterization of campus types. B. E. Grimm in *Library Journal* (February 1, 1957) called it "a superior satiric novel for sophisticated readers," and C. J. Rolo noted in *Atlantic Monthly* (May 1957) that although "some im-plausible notes are struck," the book has "wit, dash, and point." Howard Lindsay and Russel Crouse converted the novel into a play, *Tall Story,* which was made into a film with the same title, starring Anthony Perkins and Jane Fonda and released by Warner Brothers in 1960.

A fourth volume of poetry by Nemerov, *Mirrors and Windows* (Univ. of Chicago Press, 1958), ranged widely in form, content, and pace. The poems, which had appeared previously in the *Nation, Atlantic Monthly, New Yorker, Poetry,* and other periodicals, were criticized by some reviewers for their excessive length. Commenting on the book in *Saturday Review* (September 27, 1958), John Ciardi acknowledged Nemerov's breadth and disciplined control but called his monologues and dialogues inadequate. In *Poetry* (December 1958) Carolyn Kizer found Nemerov "brave, intelligent, resourceful, crafty, accomplished and grown-up" but advised him to "renounce the verbal playground."

A Commodity of Dreams, and Other Stories (Simon & Schuster, 1959) is regarded by some critics as perhaps Nemerov's most notable contribution to fiction. Set in contemporary middle-class America, these grotesque and bizarre stories contain suspense, satiric humor, fantasy, psychodrama, and symbolism reminiscent of Hawthorne. Reviewing them for the Chicago *Sunday Tribune* (March 8, 1959), Warren Beck praised Nemerov as "one of the most gifted and versatile American writers of his generation, with a strong poetic imagination [and] a searching view of human behavior."

Nemerov's *New and Selected Poems* (Univ. of Chicago Press, 1960), consisting of selections from his earlier books and some previously unpublished pieces, includes sketches, epigrams, meditations, and satires. Although John Ciardi, appraising the collection in the *Saturday Review* (February 11, 1961), charged Nemerov with "esthetic self-indulgence," Ray Smith observed in *Library Journal* (November 15, 1960): "Few practicing craftsmen in poetry are likely to repay more readers with more pleasure." In the opinion of Thom Gunn, writing in *Yale Review* (June 1961), Nemerov is "one of the best poets writing in English" and "will have his imitators within a few years."

A volume containing forty-five poems written by Nemerov since 1960 and two verse plays with Biblical themes was published with the title *The Next Room of the Dream* (Univ. of Chicago Press, 1962). Again Nemerov was praised by critics for his verbal wit and brilliance enhanced by deeply felt emotions and bright images, which, according to R. K. Burns (*Library Journal,* April 1, 1963) "hail the reader back again and again for another reading." *Poetry and Fiction* (Rutgers Univ. Press, 1964) is a collection of thirty-seven essays and reviews on literary theory, poetry, fiction, criticism, and translation that Nemerov had contributed to literary journals between 1948 and 1962. The essays cover a wide range—from Dante and Shakespeare to Longfellow, Thomas Mann, Archibald MacLeish, and James Gould Cozzens. Evaluating them for the New York *Times Book Review* (March 29, 1964), Irving Howe noted that although Nemerov seems to lack "some sharply defined personal quality," he speaks in these essays with "a voice of intelligence, seriousness and good-faith."

Nemerov served as associate editor of the literary journal *Furioso* from 1946 to 1961. *Poetry* magazine conferred its Blumenthal prize on him in 1958, and in the same year he won the second prize in a short story competition sponsored by the *Virginia Quarterly Review.* In 1961 he received a literary award from the Institute of Arts and Letters, and in April 1963 he was also cited in the annual presentation of the Brandeis University creative arts awards. Nemerov obtained a leave of absence from Bennington College in 1958-59 to serve as visiting lecturer in English at the University of Minnesota. A further leave of absence in 1962 enabled him to take the position of writer-in-residence at Hollins College in Virginia. Nemerov has also served on the staff of the Bread Loaf Writers Conference at Bread Loaf, Vermont.

Howard Nemerov made his first public appearance at the Library of Congress in April 1962 in a poetry reading sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund. During the first National Poetry Festival in October 1962 he made two additional appearances at the library. On February 20, 1963 the Librarian of Congress, L. Quincy Mumford, announced the appointment of Nemerov to succeed Louis Untermeyer as consultant in poetry in English to the Library of Congress effective September 1963. He was slated to be succeeded in September 1964 by Reed Whittemore. The consultant in poetry advises the library on improving its collections of literature, recommends new materials for purchase, and helps the library to acquire books and manuscripts through authors and collectors. He also consults with poets and scholars who use the library's facilities, gives editorial supervision to the library's program of recording contemporary poets, and presents public lectures. Nemerov's first lecture as consultant in poetry, entitled "Bottom's Dream: The Likeness of Poems and Jokes," which he gave on October 7, 1963, evoked a warm response.

On January 26, 1944 Howard Nemerov married Margaret Russell. They have two sons, David and Alexander, and make their home in Bennington, Vermont. A tall, handsome, and athletically built man, Nemerov has close-cropped hair and likes to wear casual clothes. Kay Boyle, whose poem "A Dialogue of Birds for Howard Nemerov" appeared in *Poetry* magazine in March 1960, praised Nemerov's work in a letter to the *Nation* (February 11, 1961): "I believe his poetry will stand as a lasting contribution to the history and tradition of American poetry. . . . Howard Nemerov's poetry at its best is essentially the kind to which one returns over and over and over. In his great poems, his understanding of man's predicament, and his lyrical, modest and oblique expression of that understanding, are an enduring reward."

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Obituary

N Y Times p1+ N 2 '63

NIKOLAYEV, ANDRIAN (GRIGORYEVICH) (nĭ-kŏ-lī′ĕf ȧn-drĭ-yȧn′) Sept. 5, 1929-
Soviet cosmonaut

Address: b. Scientific Research Institute of Aviation Medicine, Petrovsky Park, Moscow, U.S.S.R.

The Soviet cosmonaut Lieutenant Colonel Andrian Nikolayev broke all records of space travel during his flight of August 11-15, 1962, when his spaceship *Vostok III* circled the earth sixty-four times. For three of his four days in space he orbited in group flight with Lieutenant Colonel Popovich's *Vostok IV*, launched on August 12. Nikolayev, a former lumberjack, was the third Soviet cosmonaut and the eighth person to go into orbit. He had won his place on the cosmonaut list because of his skill and composure under stress as pilot. His record has since been exceeded by Lieutenant Colonel Valery F. Bykovski, who completed eighty-two orbits in June 1963. Nikolayev is married to Valentina Tereshkova, the world's first spacewoman. In February 1964 he took over the command of the Soviet astronauts.

Andrian Grigoryevich Nikolayev was born on September 5, 1929, in Shorshely, a village in the Volga River valley, in the Chuvash Autonomous Republic, an area populated by a Turkic-speaking Bulgarian people that was annexed by Russia in the sixteenth century. His father, a collective farmer, died in 1944. His mother, Anna Alekseyevna Nikolayeva, still lives at Shorshely. One of his brothers, Ivan, works in a timber procurement center; another brother, Pyotr, is a driver on a collective farm; his sister, Zinaida, is a nurse. Flying has fascinated Nikolayev since his early childhood. According to one account, he threw his village into an uproar at the age of eight, when, after having seen an airfield for the first time, he climbed a tall tree and announced that he was going to fly down. With some effort, villagers persuaded him not to carry out his plan.

When his father died, Nikolayev wanted to leave school and help support the family, but his mother insisted that he complete his education. He briefly attended medical school and then transferred to a forestry school from which he graduated as technical forester. He then worked as a lumberjack at a timber-felling station in Karelia, where he eventually became a foreman. He was drafted into the army in 1950 and became a member of Komsomol, the Communist party youth organization, in December of that year. Nikolayev's childhood dream of becoming a flyer became reality when he graduated from an Air Force pilot school in 1954. Once, while a cadet at that school, he crash-landed a jet plane instead of parachuting to safety. This act of courage probably influenced his superiors when they decided to place his name on the cosmonaut list in 1959. He had become a full member of the Communist party in September 1957.

Wide World

ANDRIAN NIKOLAYEV

Upon completing his service in the Air Force in 1960 Nikolayev went into astronaut training. In 1961 he was decorated with the Order of the Red Star for having successfully carried out an unspecified government mission. He trained with Yuri Gagarin and Gherman Titov, and he was appointed Titov's substitute. Titov has said that Nikolayev "is the embodiment of composure, which is necessary for the commander of a spaceship . . . a man of iron endurance and courageous determination."

At 11:30 A.M. (Moscow time) on August 11, 1962 Major Nikolayev was launched into orbit in the 10,400-pound spaceship *Vostok III* from an undisclosed site, presumably in the Saratov region some 400 miles southeast of Moscow. *Vostok III* circled the earth every 88.32 minutes at a maximum speed of about 18,000 miles an hour and at a distance from the earth that varied between 109.7 and 141.3 miles. Immediately after the launching the Soviet government broadcast an appeal to the United States to refrain from nuclear testing while Nikolayev was aloft. The United States government, in reply, promised not to interfere and wished the cosmonaut a safe flight. During his first day in space Nikolayev sent radio greetings to Premier Khrushchev, appeared on the first live television broadcast from outer space, and twice operated his spaceship manually. His appetite was excellent, and he consumed solid foods during his three meals. By the time he went to sleep at 10 P.M., his spaceship had completed seven orbits covering some 186,000 miles.

On the following day, August 12, at 11:02 A.M. (Moscow time), Lieutenant Colonel Pavel R. Popovich was rocketed into a similar orbit in the spaceship *Vostok IV*. Radio telephone and television communications were then established between Sokol (Falcon) and Berkut (Eagle)—the respective code names of Nikolayev and Popovich. About 12:30 P.M. the two cosmonauts sent messages that they had begun a joint flight at a close

NIKOLAYEV, ANDRIAN—*Continued*

distance. Nikolayev reported that, while operating his ship manually, he could see *Vostok IV* through his porthole. According to an official announcement from Moscow, the objectives of the group flight were to set "two spaceships on orbits close to each other to obtain experimental data on the possibility of establishing contacts between the two ships, co-ordinating the actions of the pilot-cosmonauts, and to check the influence of identical conditions of a space flight on human beings." Later in the day President John F. Kennedy extended his congratulations to the Soviet Union, and the United States astronaut Lieutenant Commander Malcolm Scott Carpenter radioed greetings to Nikolayev, who sent back his thanks.

At 2 P.M. Nikolayev completed his eighteenth orbit and thus broke Titov's record of seventeen circuits. According to a report from the Soviet news agency Tass, the spacemen periodically freed themselves from the harnesses and moved about in weightless condition. While Nikolayev slept, the functioning of his instruments was automatically controlled. "The possibility of a radio link in outer space between spaceships flying between the planets Mars and Venus may be solved today," the Soviet scientist Konstantin Palatov announced at the end of the day.

The routine of the flight did not vary much during the next two days. On August 13 the cosmonauts got up at 4:30 A.M. (Moscow time), had breakfast, and performed physical exercises. By the time they went to sleep at 10:00 P.M., *Vostok III* had completed forty orbits, traveling more than 1,000,000 miles. On August 14, Nikolayev's fourth day in orbit, the pilots undertook some difficult experiments for the space research program. The Soviet geophysicist Yevgeni K. Fyodorov, writing in *Pravda* at the time, noted that the group flight of *Vostoks III* and *IV* was in preparation for the day when astronauts would be performing such maneuvers as passing from one orbit to another and assembling installations in space. In his view, Nikolayev's moving around in the spaceship was "just as important for the conquest of space as a child's first steps on the floor." The two astronauts lullabied each other to sleep at 9 P.M.

At 9:55 A.M. (Moscow time) on August 15, Nikolayev touched earth again after having completed sixty-four orbits and after having traveled about 1,625,000 miles in ninety-four hours and twenty minutes. As he later recalled, he experienced some anxiety when his spaceship turned into a ball of fire upon re-entering the earth's atmosphere. As the two astronauts wrote in a joint article in *Pravda* (August 31, 1962): "Our antennas charred, the [radio] connection between the earth and the spaceships stopped. We did not close the shields over the portholes and watched with curiosity from behind the heat-proof glass, flames that raged in different colors, alternating from blue to dark red." Nikolayev said he even had misgivings about the coating of the capsule coming off. He landed by parachute in the desert steppe country south of Karaganda in Central Kazakhstan, about 1,500 miles southeast of Moscow. Popovich, having completed forty-eight orbits, followed him six minutes later and 125 miles away.

The astronauts Yuri Gagarian and Gherman Titov were among the first to meet Nikolayev and Popovich when they landed, and Premier Khrushchev warmly congratulated the spacemen. An official communiqué from Moscow, reviewing the mission, noted that the two men had "carried out a simultaneous group flight, maintained communication between each other, steered their ships, co-ordinated their efforts, exchanged information on the situation, on the work of the apparatus and compared the results of their observation." The statement hailed the space feat as a triumph that illustrated "that communism is scoring one victory after another in its peaceful competition with capitalism."

A thunderous welcome awaited Nikolayev and Popovich on August 18, 1962 in Moscow's Red Square, which was jammed with some 80,000 people. In his welcoming speech Premier Khrushchev coupled his praise of the cosmonauts with a renewed demand that the West pull out its troops from Berlin. Nikolayev, reading from a prepared text, credited the Soviet people with the success of the space flights and called it "one more vivid proof of the superiority of socialism over capitalism." The day came to a climax with a private ceremony in St. George's Hall in the Kremlin, at which the highest Soviet decoration—Hero of the Soviet Union—was awarded to Nikolayev and Popovich.

The group flight of Nikolayev and Popovich aroused great interest in the United States, where the initial reaction was one of admiration mixed with gloom. Dr. Edward Teller announced that "the best scientists as of this moment are not in the United States but in Moscow." A warning issued to the "enemies" of the Soviet Union by the Soviet Defense Minister, Marshal Radion Malinovsky with reference to the new Soviet space techniques caused some speculation in the West about the military aspects of the flights of *Vostoks III* and *IV*. As more information became available, however, much of the pessimism subsided, and the United States space expert Dr. Wernher von Braun expressed the view that the flights did not constitute a major technical breakthrough for the Soviet Union.

Western scientists centered their interest on results obtained from testing rendezvous methods in space, since the coupling of spaceships and space platforms might be vital in attempting more distant flights to the moon and the planets. Some Western scientists believed that Nikolayev and Popovich actually maneuvered their spaceships toward each other and that they may have picked up valuable information on rates of closure and relative velocities that would be useful for actual docking in space some time later. There were also indications that Soviet scientists may have developed better ways to store or dispose of body wastes, and that a solution had been found for the problem of space sickness that Titov had experienced in 1961.

More light was gradually cast upon the space flights by newspaper accounts and press conferences. A report in *Pravda* disclosed that telemetered information provided a thorough picture of the cosmonauts' physical condition while in orbit, and that a special test demonstrated the interaction of their sense-of-balance apparatus and sight organs. The report revealed that the tasks performed by Nikolayev and Popovich while aloft included the gathering of information regarding problems of space biology, the photographing of celestial bodies, and the recording and sending to earth of readings of instruments in their spacecraft. In an interview with Soviet reporters Nikolayev said that one could live and work in the state of weightlessness, which he had experienced for about ninety-four hours. He also asserted that the program for the three-day flights in adjacent orbits had not provided for an actual rendezvous between the two spacecraft, and that he and Popovich could have landed in their vehicles instead of ejecting and parachuting to earth.

A definitive Soviet report on the space flight, issued on October 22, 1962, further revealed that the distance between the two spaceships ranged from about four to 1,860 miles. The report stated that Nikolayev had remained afloat, unharnessed, in his cabin for three and a half hours; that the radiation doses absorbed by the two cosmonauts were absolutely safe; and that the two spaceships had remained fully intact.

Nikolayev is a man of medium height, somewhat burly, pleasant-faced, dark-complexioned, and with thick hair. Quiet and reserved, he values modesty and efficiency above other virtues. In sports he prefers gymnastics, and his main hobby is reading. Jack London is his favorite American writer. Nikolayev's rise on land has been as swift as his ascent into space. He has been promoted to the rank of lieutenant colonel, and in February 1964 he took over the command of the team of Soviet astronauts from Colonel Yuri A. Gagarin.

On November 3, 1963, in a civil ceremony at a Moscow wedding palace, Andrian G. Nikolayev married Valentina Tereshkova, the first woman cosmonaut. While honeymooning in India, Nikolayev told scientists that the Soviet Union was planning a spaceship that would sustain life in outer space for three years—the estimated time required for a round trip to Venus. On June 10, 1964 Valentina Nikolayeva-Tereshkova gave birth to a healthy girl who was named Yelena. The birth showed that the exposure of both parents to conditions of weightlessness and radiation had had no effects on germ cells.

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Obituary

N Y Times p33 My 8 '64

NORELL, NORMAN 1900- Fashion designer

Address: b. Norman Norell, Inc.; 550 7th Ave., New York 18

Internationally known for his penchant for the dramatic and the sophisticated, Norman Norell is one of the foremost fashion designers in the United States. His designs are the most frequently copied in the American wholesale market. A leading pacesetter in the world of high fashion, he has introduced more than twenty new styles, some of which have even influenced the Paris fashion industry. Although most of these were at first regarded as avant-garde, many have since become classics because Norell has always obeyed his own dictum that "fashion should express the needs of women." In 1956 Norell was elected first Hall of Fame designer by the American press, and he has received three Coty American Fashion Critics awards. Norell, who has had a bent for the theatrical since the beginning of his career, is well-known for the artificial "Norell look" he has created for his models. Their whitened faces, burnt-corked eyelids, and shingled barbershop haircuts have brought to Norell's black-tie openings the excitement usually associated with a Broadway première.

Wide World

NORMAN NORELL

Norman Norell was born Norman Levinson in 1900 in Noblesville, Indiana, in the central part of the state near Indianapolis. His father had inherited a clothing store in Noblesville and later opened a profitable men's hat store in Indianapolis, where the family moved when Norell was five. Often ill during his childhood, the boy sometimes had to spend long periods in bed, and he was too frail to play the usual childhood games. Perhaps as compensation, he developed a passionate interest in the theater, attending as many as three or four shows a week on the free tickets supplied to his father, an advertiser in the local playbills.

He also spent a good deal of time shopping with his clothes-conscious mother, who subscribed to French fashion magazines and dressed in styles that were years ahead of those of her Indianapolis neighbors. Her clothes looked bizarre to passersby, Norell recalls, but she was impervious to the stares of people on the street. His mother's obsession with fashion and the stacks of fashion magazines that he remembers seeing around the house taught Norell much about *haute couture* at an early age.

During World War I Norell attended military school for a time, where he acquired a rather undistinguished academic record, but he returned home when the war ended. When he reached eighteen his parents subsidized him to a course of study at the Parsons School of Design, in New York City, and he gladly went, primarily to avoid college. In New York he changed his name on the advice of friends who told him that he would need a fancier one to get theatrical work. Norell skipped many of his classes at Parsons and returned home after a year because he had felt constricted by what he considered the too rigid rules for drawing that prevailed there. In Indianapolis he and a partner opened a batik shop but soon closed it, although it had been fairly successful. Returning East once more, Norell then studied art for two years at the Pratt Institute, in Brooklyn, where he won a $100 prize in a blouse designing contest. The prize, which he felt justified his choice of a career, proved a turning point in his life.

In 1922 Norell became a costume designer at the Astoria, New York studio of Paramount Pictures, where he designed clothes for such stars of the silent screen as Mae Murray, Rudolph Valentino, and Gloria Swanson. When the studio closed, the job ended, and he then free-lanced for two Broadway musical productions, one of which was the *Greenwich Village Follies.* Although Norell did not know it at the time, the jobs were on a provisional basis, and he was not paid when both shows closed. He then returned home to fight out another six-month bout of illness.

Back in New York, Norell next joined the Brooks Costume Company as a "rock bottom designer," creating flamboyant costumes for what he has called "third-rate" vaudeville and burlesque shows. Then, in 1925, he took a job with a now defunct wholesale manufacturer, where he remained until 1928, when he was given a two-week tryout at Hattie Carnegie, one of New York's most elegant custom-order houses. From Hattie Carnegie, Norell learned "what fashion is really all about." During his thirteen years with Hattie Carnegie he built up a large theatrical clientele, including Gertrude Lawrence, who selected him to create her wardrobe for *Lady in the Dark.* Miss Lawrence approved of Norell's designs for the show, but Miss Carnegie demanded more subdued dresses. Norell's costumes remained in *Lady in the Dark* and drew high praise, but his conflict with Hattie Carnegie cost Norell his job.

In 1941 he found another with the firm of Anthony Traina, a quality wholesale manufacturer. Traina handled the business end, and Norell did the designing. The Traina-Norell collections soon became newsworthy in American fashion circles, and the Traina-Norell label became a new status symbol among American women. Norell himself became one of the few American dress designers to be considered an equal by many of the Paris couturiers, and during this period he turned down an offer to establish his own *haute couture* house in the French capital.

Some of the styles that Norell introduced and made popular during his Traina-Norell period were the chemise, the evening shirtdress, the fur trench coat, the Empire dress, and the sequined sheath. In 1944 he introduced the chemise as a solution to wartime restrictions on fabrics, twelve years before it was adopted by Paris designers. One of Norell's admirers, Lauren Bacall, reported in 1962 that she was still wearing one of his sequin dresses that she had bought fifteen years earlier. "Norman's clothes are not just dramatic fads," she said. "His marvelous cut and use of fabrics make his things the most comfortable I've ever worn."

Backed by two investors from out of town, Norell launched his own business in 1960. It consists of a main office on Seventh Avenue and a factory in lower Manhattan employing about 150 workers. Norell owns 51 percent of the stock and has a free hand in running the enterprise. At his first, highly successful showing on his own, in June 1960, Norell's models were made up in dead-white faces with flaming red mouths, and their eyes were ringed with black circles made by burnt cork. Their very short, shingled mannish haircuts were created by Norell's own barber, Eddie. They appeared in suits with culottes or divided skirts that look like conventional skirts when the wearer is standing still but that divide for ease in walking, getting in and out of cars, and other activities.

Norell conceded that his culottes might look a little avant-garde at first, but insisted that they were right for the active life that modern women lead. The show also featured refinements of classical styles or of previous Norell interests. According to Carrie Donovan of the New York *Times* (June 22, 1960), the collection bore witness to Norell's "infallible eye for proportion, his ability to pare a dress down to only the essential seams, his sure touch with color, his flair for dramatic yet elegant evening fashions and his mastery of faultless workmanship."

His next collection, shown in December 1960, was considered by fashion experts as resounding a success as the previous one. Norell continued showing culottes, extending them into evening wear, and he moved toward fitted clothes, designing princess-line coats and belting his chemises. The controversial items were evening gowns of silk chiffon with daring decolleté necklines and full harem-style trousers. The collections of February and September 1961, also enthusiastically received, showed models with normal make-up, wearing elegant, relatively conservative styles detailed in the military manner.

Some surprises were in store for Norell's December 1961 showing. Emphasizing youth and a complete change of silhouette, he exhibited costumes with tight, wide belts, bringing back the small waist, and suits with short capelet or bolero jackets and wide-gored skirts, which spun straight out as the models turned. By July 1962 he had switched to a little boy look, and his collection featured severely tailored suits with square shoulders and such details as canteen pockets and cuffs resembling those on a man's shirt sleeves. Lavish fur trimming was another aspect of the collection, which also included such conversation pieces as feather pants under short, swirling skirts with feather hems, and a transparent black evening dress with bare legs showing through.

In July 1963 Norell was showing culottes for evening wear only, and his travel suits had an extra skirt for street wear. His favorite suit for that year featured a pea jacket and straight skirt and jersey shirt, in nonmatching colors. In December 1963 he reversed fashion rules by showing wool for spring and shunning prints and pastels. Suits featured blazer jackets and plaited skirts (like Scotch kilts, but longer) and many dresses had V-necks. Norell summed up the showing to Eugenia Sheppard of the New York *Herald Tribune* (December 13, 1963) with the remark, "There's no bang-up new thing in my collection—I've kind of got away from that." He added that he had reached a stage where he was satisfied to find a new seam that works.

The majority of Norell's prices start at around $400 and they can ascend as high as $3,000, which Norell charges for his famous solid sequin sheath. Carried by about 100 stores, the clothes are considered such prestige items that buyers accept stipulations imposed by no other firm. Each outlet must buy at least twelve pieces from each collection; clothes are made up only in sizes 6 to 14, and if a store wants an item in size 16 the order must be approved by Norell. More often than not, he refuses to fill it. All items are handmade, which accounts for their durability and the high prices. In 1962 the labor cost of sewing thousands of sequins on a dress was $750, and the $900 twirling-skirted suit should have sold for even higher, Norell has contended, because of the amount of labor needed to manufacture it properly.

Norell starts to design for each semiannual collection four months before the scheduled showing. He discards many sketches, but the ideas he retains he works out in fabric on live models. The designs are constantly checked while the models are standing, sitting, and walking. When using a dummy he works with a special one of his own design that duplicates the collarbone, shoulder blades, and sloping neck muscles of an actual woman. All shape is achieved by work inside the garment.

Pirating is one of the leading problems with which Norell must contend. Afraid that shoddy imitations of the culotte would endanger public acceptance of the style, but willing to have it imitated if it were made well, he had the specifications of his design published in *Women's Wear Daily* soon after it was introduced. The culotte, introduced in the 1962 spring collection, started the greatest wave of piracy in the history of the garment industry. Although Norell prohibits the publication of sketches and photographs until two months after the designs are introduced, duplicates of the $900 suit were selling at prices ranging from $17.95 to $300 weeks before Norell's versions were available in the stores. Five French couturiers borrowed the culotte two years after Norell introduced it.

Norell won the Coty American Fashion Critics Award; the so-called "Winnie," in 1943, the first time it was given. He won a return award in 1953 and in October 1956 was presented with his third Winnie and a newly created honor—membership in the Critic's Hall of Fame. In June 1963 he returned his third award on the grounds that many jury members never see the collections they are voting on. Eleanor Lambert, co-ordinator of the City Awards, had the Winnie returned to Norell because "it is a symbol of an honor and you cannot return an honor." He holds an honorary Doctor of Fine Arts degree from Pratt Institute, awarded him in 1962.

In 1963 Norell designed his first movie wardrobe, for Lee Remick in MGM's *The Wheeler Dealers.* Doris Day also wore three Norell costumes in *That Touch of Mink,* which were selected for her off the rack in Norell's showroom by co-star Cary Grant. Norell has headed the list of top designers who have taught at the Parsons School of Design. School officials call the guest designers "critics," each of whom is required to come to the school three times a year and is paid a token fee. Most critics, however, contribute much more time, and Norell is likely to stop by the school every morning on his way to the office.

Described by reporters as "elfin," "bouncy," and as "an impeccably tailored, chic George Raft," Norell dislikes the preciosities sometimes associated with his profession. His talk about his work is down to earth and, according to an account in the New York *Times* (June 28, 1961), "liberally laced with a truck driver's expressive language." Shy and reserved with strangers, he shuns public appearances and social events. Norell usually lunches at Schrafft's and dines at Hamburg Heaven. His floor-through Upper East Side apartment in Manhattan is filled with Chinese antiques and Louis XV and Louis XVI furniture, and he spends much of his spare time in auction galleries. He suffers from pre-collection migraine headaches that have become more severe since he started his own business and speaks in a hoarse whisper induced by an operation a few years ago for cancer of a vocal cord.

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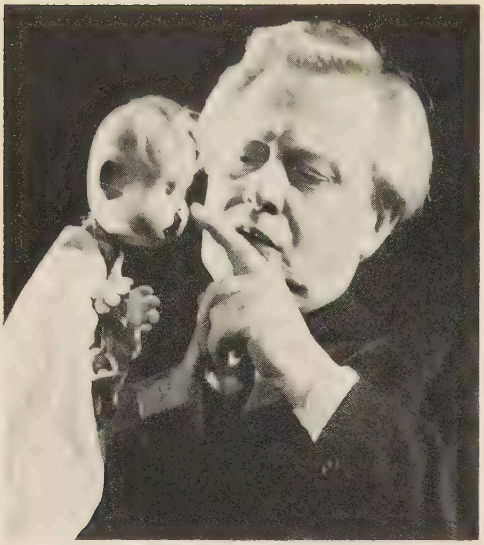
OBRAZTSOV, SERGEI (VLADIMIROVICH) (ō-bräz-tsôf) 1901- Soviet puppeteer; actor; producer

Address: b. Central Puppet Theater, ul. Gorkogo 32a, Moscow, U.S.S.R.; h. ul. Nemirovicha-Danchenko 5, Moscow, U.S.S.R.

Sergei Obraztsov, the director of the State Central Puppet Theater of the U.S.S.R., has been called the greatest puppeteer in the world and the Soviet Union's most effective goodwill ambassador. Obraztsov, who considers himself fortunate in that he has never been compelled to do anything that he did not want to do, began his career in the early 1920's as an actor with



Novosti Press Agency
SERGEI OBRAZTSOV

the Moscow Art Theater and founded the State Central Puppet Theater in 1931. Over the years he has developed puppetry into one of the most popular art forms and has delighted millions of adults and children with his puppet performances in various countries. On his tour of the United States in the fall of 1963, sponsored by the cultural exchange program of the United States Department of State, his productions were received with great enthusiasm.

Sergei Vladimirovich Obraztsov (some sources spell the name Obratsov) was born in 1901 in the Sokolniki section of Moscow, one of the two sons of Vladimir Nikolayevich Obraztsov. His father, a noted railroad engineer and the founder of an engineering school, later became a member of the Academy of Sciences of the U.S.S.R. and died in 1949. His mother was a schoolteacher. At an early age Obraztsov looked upon "art in a clear, straightforward way, as an organic part of human life." He recalls among the major influences upon his life and career the times he spent in the Sokolniki park near his home, which aroused his fondness for nature and animal life; the family song sessions and visits to the theater; and the fairy tales and stories from history and literature told to him by his father, which stimulated his imagination and "made the world appear full of enchantment and imagery."

When he was only four years old Sergei Obraztsov showed a talent for drawing, and the family soon took it for granted that he would follow an artistic career. His preoccupation with puppets dates from his childhood, when he fashioned a puppet—a small Negro figure—from an old stocking and entertained spectators with it on the streets of Moscow. At the age of ten he began to take art lessons. After completing his secondary education Obraztsov entered the Higher Art and Technical Studios, where, during the early post-Revolutionary years, he studied painting with A. Arkhipov and graphic art with V. Favorsky. At the same time he taught art classes for children and adults and attended lectures on philosophy at the University of Moscow. Later he also studied voice in a private music conservatory directed by A. G. Shor.

A singing competition in 1922 enabled Obraztsov to enter the music studio of the Moscow Art Theater, where he was employed at first without salary while continuing to attend art classes. As his theatrical activities occupied more of his time he gradually abandoned his art studies. As an actor with the Moscow Art Theater and the Nemirovich-Danchenko Music Theater from 1922 to 1931, Obraztsov performed in such roles as that of the leader of the elders in Aristophanes' *Lysistrata;* the jester in Shakespeare's *Twelfth Night;* and Volgin in Afinogenev's *Chudak* (The Eccentric). Once, during his early acting career, he experienced some difficulty in portraying an old man in Offenbach's opera *La Périchole.* At the suggestion of a stage manager he created a puppet of the character, and as a result of this experiment he found that he could do his best acting by means of puppets.

From 1923 to 1931, while continuing to act on the stage, Obraztsov also gave one-man vaudeville puppet shows, presenting short satirical sketches and songs that attained considerable popularity. He took his first tour abroad in 1925 as the youngest member of a Moscow Art Theater company that toured Europe and America, performing *Lysistrata* and other plays. He recalls that during his three-month stay in New York he spent much of his spare time in Central Park, where he entertained children with toy monkeys.

In 1931 Obraztsov established the State Central Puppet Theater on Mayakovsky Square in Moscow under the auspices of the Soviet Ministry of Education, and he became its director. He continued to perform as an actor on the stage of the Second Moscow Art Theater until 1936, when he began to devote his full time to his puppets. By 1937 the State Central Puppet Theater had become the leading puppet theater in the Soviet Union. At first Obraztsov staged puppet performances primarily for children, including such plays as *Kashtanka; Mowgli* (based on a character in Kipling's *Jungle Books*); *Po shchuchyemu veleniyu* (By Order of the Pike); *Bolshoi Ivan* (Big Ivan); *Veselye medvezhata* (The Merry Bear Cubs); and *Ilya Muromets.* Since 1940 the State Central Puppet Theater has also presented puppet shows for adults, including *Volshebnaya lampa Aladina* (Aladdin and His Wonderful Lamp); *Noch pod rozhdestvo* (Night Before Christmas); *Korol-Olen* (Stag King); *Neobyknovenny kontsert* (An Unusual Concert); *Chortova melnitsa* (Devil's Mill); and *Doch-nevesta* (Daughter and Bride). During World War II Obraztsov performed with his puppets at recruiting stations, barracks, munitions plants, military hospitals, and on battlefronts, presenting, among other things, anti-Fascist satires.

The ancient art of puppetry had long been popular in Russia, and in the early years of the Soviet Union puppets were often used to spread the revolutionary gospel in remote parts of the country. It was Obraztsov who established puppetry as an independent art in the U.S.S.R., and his satirical treatment of various aspects of contemporary life has not always been in step with official Soviet policy. Yet, despite the liberties that he has taken in his art—even during the Stalin era—he maintains that he has never encountered any difficulties from the authorities and has, in fact, been widely honored.

The State Central Puppet Theater, which originally began with merely a handful of employees, now employs a permanent staff of more than 200 persons, including operators, actors, playwrights, designers, sculptors, painters, musicians, and technicians. Obraztsov chooses his puppeteers primarily for their acting ability and gift for ironic comedy. The theater has some 5,000 or 6,000 puppets, each of them individually handcrafted from wood or papier-mâché. Performances are given in a ten-foot arched puppet stage. The puppets are manipulated from below by hand and by special rod mechanisms, which control the more intricate movements. Although simple puppets generally require only a single operator, some of the more complex puppets must be manipulated by two or more persons.

Over the years Obraztsov has presented some 25,000 shows in many parts of the world. In the fall of 1963 he visited the United States with a company of twenty-seven persons and 400 puppets under the sponsorship of the cultural exchange program of the United States Department of State. Presented by Sol Hurok, the Obraztsov Puppets began a nine-week run at the Broadway Theater in New York City on October 2, 1963, giving eighty-five matinee and evening performances of *An Unusual Concert* and *Aladdin and His Wonderful Lamp* to capacity houses.

Described by Obraztsov as a satire on "tedious pedantry, suburban genteelism, pretentious shams, and mock profundity," *An Unusual Concert* is a musical variety show with vaudeville acts, circus acts, and slapstick comedy. Its cast of characters includes an infant piano prodigy, a parrot-voiced coloratura, an aged cellist, a sleight-of-hand magician, a troupe of gypsy singers, an a capella choir, performing dogs, lions riding on horseback, a singing rooster, and an English-speaking master of ceremonies, modeled after Obraztsov himself.

A reviewer for *Variety* (October 9, 1963) described the show as "continuously delightful, seldom lagging, surprisingly witty, always technically astonishing." Howard Taubman of the New York *Times* (October 3, 1963) expressed satisfaction that "we don't need a treaty or the advice and consent of the Senate" to enjoy Obraztsov's production, and he noted that it is difficult to realize "that these engaging performers, human or animal, are only puppets." Commenting on Obraztsov's lavish production of *Aladdin and His Wonderful Lamp*, Judith Crist of the New York *Herald Tribune* (October 21, 1963) observed that it was "packed with excitement without crudity, humor without vulgarity and a directness and integrity that brings the audience to the level of the story." After its New York run Obraztsov's company toured cities in the United States and Canada. On December 1, 1963 the company appeared for a full hour on the *Ed Sullivan Show* over CBS-TV.

In addition to producing the regular shows of the Central Puppet Theater, Sergei Obraztsov makes documentary films through his cinema workshop. Occasionally he still gives some of his highly acclaimed solo performances, using glove puppets or manipulating simple wooden spheres. Obraztsov feels that puppets can express universal qualities better than other art media. He regards the role of the entertainer as similar to that of a physician and, like other Soviet artists, he has an acute awareness of the social responsibility of his art. Speaking of the "essence of art," Obraztsov told an interviewer for *Cue* (October 19, 1963): "Human talent is born from the ability to wonder about the most ordinary things. Unless a person can be interested in how a fly washes himself, he cannot be an actor, an artist, or a writer."

Obraztsov's first book, *Akter s kukloy* (Actor with Puppet), was published in 1938. His other books, which have been translated into English, include the autobiographical *My Profession* (Central Bks., 1957) and *London; On What I Saw, Learned, and Understood During Two Visits* (Sidgwick, 1957). While visiting China, Obraztsov made a detailed study of Chinese puppetry, which he greatly admires. The book that resulted, *The Chinese Puppet Theatre* (Faber, 1961), is regarded as one of the authoritative works on this subject.

Obraztsov has received a number of honors and distinctions in the Soviet Union, including a Stalin Prize, which was awarded to him in 1943, and the Order of the Red Banner of Labor, which was conferred on him in 1946 and again in 1961. He was proclaimed a People's Artist of the U.S.S.R. in 1954. Obraztsov is a member of the World Peace Council, the Soviet Committee for the Defense of Peace, and the Union of Soviet Writers, and he serves on the editorial board of the yearbook *Theatrical Moscow*.

Sergei Obraztsov's wife, Olga, is a former actress and a pianist. From an earlier marriage Obraztsov has a son who is an architect and a daughter, Natasha, who is a puppeteer and a member of his company. He has three grandchildren. Described as a kindly, good-natured man and a lively conversationalist, Obraztsov is stockily built and of medium height, with white hair, pale-blue eyes, and expressive hands. Tania Osadca, writing in *Newsday* (November 5, 1963), noted that Obraztsov "has one thing in common with his puppets: he is an absolute ham. When he talks, he roars like a lion. He can outscowl Grumpy, the dwarf, and he can outsmile Smiley. His expressions change with the speed of quicksilver." The Obraztsovs have an apartment in Moscow and a dacha in the country. In their homes they maintain several dogs and cats and twenty-four aquariums. Mrs. Obraztsov is president of a society for the prevention of cruelty to animals.

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O'CASEY, SEAN Mar. 30, 1880-Sept. 18, 1964 Irish playwright; poured a proletarian anger, a compassion for humanity, and an exuberant sense of humor into plays about his native land, beginning with *Juno and the Paycock* (1924); self-exiled to England since 1926, when his *The Plough and the Stars* provoked the wrath of Dubliners. See *Current Biography* (November) 1962.

Obituary

N Y Times p1+ S 19 '64

OHIRA, MASAYOSHI Mar. 12, 1910- Former Japanese Foreign Minister

Address: h. 105, Komagome Hayashicho, Bunkyo-ku, Tokyo, Japan

Masayoshi Ohira, who called himself an "amateur" in the field of foreign affairs when he was named Foreign Minister of Japan in July 1962, came to be hailed as a successful negotiator endowed with one of the keenest minds in the pro-Western Cabinet of Premier Hayato Ikeda. Ohira was a former civil servant in the Finance Ministry, and as a former private secretary to Premier Hayato Ikeda, he enjoyed the complete confidence of the chief of state. In accordance with custom, Ohira and his fellow Cabinet members resigned to make way for a new Cabinet following the re-election of Premier Ikeda in July 1964.

Masayoshi Ohira was born in Kagawa Prefecture on the Island of Shikoku, Japan, on March 12, 1910. The son of Toshikichi Ohira, a farmer, and Saku (Takuma) Ohira, he has two brothers, Kazumitsu and Yoshikazu and two sisters, Uma and Tomiko. Ohira attended local elementary schools and in 1933 graduated from Takamatsu Commercial High School in Kagawa Prefecture. He then entered Tokyo Commercial College, where he majored in economics. While in college he participated in track and field sports and specialized in the marathon race as he had done in high school.

In April 1936 Ohira entered government service when he took a position with the Ministry of Finance in Tokyo. The following year he was named superintendent of the Yokohama internal revenue office in Tokyo, where he served through 1938. He was appointed private secretary to the Minister of Finance in 1949, a post he held until 1952, when he was elected to the House of Representatives from Kagawa Prefecture. In 1960 Ohira was appointed chief Cabinet secretary under Prime Minister Hayato Ikeda. Following Ikeda's re-election in the summer of 1962, Ohira was appointed his Foreign Minister.

Although Ohira was an acknowledged expert on domestic economic affairs, he was a newcomer in the field of foreign relations. Upon his appointment, he told A. M. Rosenthal of the New York *Times* (July 18, 1962) that he would follow the existing policy of his government. "I am an amateur as far as foreign policy is concerned and I fully realize the limitations of my ability," he said. Before long, however, he was making his skill as a negotiator felt. Late in 1962 he quickly and successfully made Japan's first breakthrough in negotiations concerning the settlement of Korean claims against Japan that had dragged along for a decade. In the winter of 1963 he signed a memorandum with Burma that provided for Japan to pay additional war reparations, climaxing negotiations that had lasted for two years.

As Foreign Minister, Ohira was reputedly the guiding force behind the Ikeda Cabinet's "low posture" policy. The "low posture" method is similar to the American "soft sell" as compared to the "high posture" method of the "hard sell." Chalmers M. Roberts explained in the Washington *Post* (January 27, 1963), that Ikeda's predecessor, Nobusuke Kishi, was a "high posture" man, who would ram legislation through the Japanese Diet (parliament), sometimes creating a reaction against what became known as "the tyranny of the majority." Ikeda's "low posture" policy, on the other hand, tries to find a middle ground between his ruling Liberal-Democratic party and the opposition Socialists so that legislation will not be rammed through the Diet, even though the Liberal-Democrats have enough votes. The "low posture" theory has resulted in Ikeda's party making some concessions to the Socialists, but it has also stopped the Socialists from starting riots of the kind that prevented the visit of President Dwight D. Eisenhower to Japan in 1960.

Explaining the "low posture" policy, Ohira pointed out in an interview with Chalmers M. Roberts that Japan must create a stronger position at home before it can play the world role that the United States would like it to play. "Japan today," he said, "is like a boy who has just entered high school. He looks like an adult physically. He is sound and robust because of his growth, but his goals and philosophy are shaky. They are not firmed up." He explained that since its bitter defeat in World War II, Japan has "denied the past as having been in error." He pointed out that his nation has now adopted an "advanced form of democracy," and that it is still trying to adjust "the realities of life" to the political ideals it has adopted.

In December 1962 Ohira led a delegation of Japanese Cabinet members to Washington for a series of talks on trade and economic problems with United States Cabinet officials, headed by Secretary of State Dean Rusk. The three-day conference—the second annual meeting of the Joint United States-Japan Committee on Trade and Economic Affairs—dealt mainly with bilateral and multilateral trade. The Japanese delegation wanted greater access to the United States market, but the United States urged Tokyo to expand its trade with other nations, especially in Europe. After the talks ended, a United States trade official commented: "Never before in history has trade of such proportions been achieved between two countries so distant and so diverse in their histories. It must be remembered that U.S.-Japan trade is the success story of world commerce."

The subject of Japanese trade with Communist China also came up during the conference. Ohira told reporters that although Japan engaged in trade with Communist China, the volume was low and not harmful as long as political differences between the two countries were made clear. He later explained that although his government opposed Communism, "a sense of guilt" lingered in the Japanese mind for the Japanese military action in China, and he pointed out that there was also "a sense of kinship which goes way back in our historical and cultural relationships."

On July 18, 1963 President John F. Kennedy proposed to the United States Congress that a tax be imposed on American investors holding foreign securities. News of the proposal had immediate repercussions in Japan, and within forty-eight hours the Tokyo stock market plunged to a record low. Japanese economists feared that the tax proposal would seriously curtail American investment in Japanese securities and eventually upset the already delicate balance of payments. Early in August, Ohira was sent to Washington on a mission intended to gain Japanese exemption to the proposed tax measure. Although he did not obtain immediate special treatment for Japanese securities, an official joint Japanese-American communiqué indicated that American authorities would consider Japanese proposals if economic conditions in Japan deteriorated as a result of the foreign securities tax.

Japan's current and future policy toward Communist China was analyzed by Ohira in an interview with Takashi Oka, the East Asia correspondent of the *Christian Science Monitor* on August 6, 1963. Ohira emphasized that the most effective way in which Japan can influence China consists in Japan's setting a forceful example as a successfully working democracy. Japan's example, he pointed out, would attract other nations in Southeast Asia to the ways of democracy. During the interview Ohira praised the United States for helping Japan to get back on its feet economically and said that his country should get used to shouldering its own defense costs instead of expecting the United States to help carry the burden.

Addressing the eighteenth session of the United Nations General Assembly on September 20, 1963, Ohira declared that as a representative of the country that had experienced the tragedy of Hiroshima and Nagasaki the recent partial nuclear test ban treaty did not completely satisfy the Japanese, to whom it was only "a first step in what is a long process that still lies ahead." He appealed to the big powers to step up their efforts for a ban on all testing of nuclear weapons with the ultimate goal of total and general disarmament. "The road to peace is not an easy road," Ohira told the Assembly. "It is a rugged road over which the nations of the world must tread, one step at a time, with patience and effort, never losing hope along the way."

Ohira reaffirmed his country's close ties with the United States in October 1963 when he outlined Japan's foreign policy to the Diet. "In order to insure our security and our prosperity, the government intends to make further efforts to strengthen and expand our country's co-operative relations with the United States," he declared. On November 21, 1963 Ohira, along with other members of the ruling Liberal-Democratic party, was re-elected in a general election called by Premier Ikeda to test the popularity of his programs of economic growth and pro-Western foreign policy. On July 17, 1964, after the customary two years of service, Ohira resigned. Later in the same day Premier Ikeda named Etsusaburo Shiina to succeed him as Foreign Minister.

Wide World

MASAYOSHI OHIRA

Masayoshi Ohira married Shigeko Suzuki on April 15, 1937. They have three sons, Masaki, Hiroshi, and Akira, and a married daughter, Yoshiko, Hajime Morita. Takashi Oka, in the *Christian Science Monitor* (August 6, 1963) described Ohira as "one of the most relaxed statesmen" he has ever met, and one who impresses visitors with "disarming openness and an impression of rugged sincerity." Ohira, who has dark eyes and hair, is five feet four inches tall and weighs 189 pounds. According to Oka, he is slow and deliberate in his speech, has the hands of an outdoor man, and is so skilled in political tactics that some of his critics have called him the "Old Badger." He has written essays and books on public finance and government, including *Sugao no Daigishi* (A Parliamentarian As He Is), published in 1954. Baseball, golf, and reading are his favorite recreations.

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O'KEEFFE, GEORGIA Nov. 15, 1887- Painter

Address: Abiquiu, N.M.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

At an age when most successful artists are content to yield to the slower pace of advancing years, Georgia O'Keeffe continues to paint with an energy and growth that bring fresh praise from a generation of critics who were unborn when she suddenly emerged upon the New York art scene in 1916. For many years she has lived in New Mexico, whose mountains, deserts, flowers,

Doris Bry

GEORGIA O'KEEFFE

stones, skeletons, and burning colors she has made known around the world.

"A figure only casually appreciated in relation to her value," Roland F. Pease, Jr., observed in *Art USA Now* (Viking, 1963), "O'Keeffe is truly a precursor of many phases of contemporary painting, American and international." She has been termed a surrealist, abstractionist, precisionist, romanticist, and an ist of other schools. She has been compared with Matisse and Mondriaan, dismissed as merely decorative, acclaimed as the least derivative of American painters, suspected of pornographic intent, and called both supremely feminine and starkly photographic. Uninfluenced by critical comment, she continues to turn out an unremitting flow of paintings that defy classification, except that they are all unmistakably "O'Keeffes."

Georgia O'Keeffe was born on November 15, 1887 on her father's Wisconsin farm, in a small settlement called Sun Prairie. There were six other children in the family: Francis, Alexis, Ida, Anita, Katherine, and Claudia. Her father, Francis Calixtus O'Keeffe, was Irish. Her mother, Ida (Totto) O'Keeffe, was the descendant of Dutch settlers who came to America in 1638 and of an aide-de-camp to Louis Kossuth, the Hungarian revolutionist. Both her grandmothers had been interested in painting. Two of her sisters took up painting, and one became an art teacher. The older of her brothers became an architect.

As a child "I was always doing things other people didn't do," Miss O'Keeffe told a New York *Post* reporter in 1946. This embarrassed her family, so, before she was twelve years old, she decided that she would become a painter: "That was the only thing I could do that was nobody else's business. . . . I could do that as I chose because nobody would care."

When Georgia O'Keeffe was fourteen, the family moved to Williamsburg, Virginia from Madison, Wisconsin, where she had attended the Sacred Heart Academy and high school. In Virginia she entered Chatham Protestant Episcopal Institute, from which she graduated in 1904. She went to Chicago later in 1904, where she studied for a year at the Art Institute with John Vanderpoel. In 1907-8 she attended classes at the Art Students League in New York, studying with William Merritt Chase and Francis Luis Mora, and won a prize for a still life of a rabbit with a copper pot. "But I began to realize that a lot of people had done this same kind of thing before I came along. . . . I didn't think I could do it any better . . . so I stopped painting for quite a while," Miss O'Keeffe recently told Katharine Kuh (*The Artist's Voice,* Harper, 1962).

During 1909 Miss O'Keeffe lived in Chicago and did free-lance commercial art work. Then she decided to become a teacher. From 1912 to 1916 she was supervisor of art in the public schools of Amarillo, Texas and from 1913 to 1916 taught in summer school at the University of Virginia. She was also an instructor at Columbia College in South Carolina. In the summer of 1915, at Teachers College, Columbia University, in New York, Miss O'Keeffe studied art under Arthur Dow and Alon Bement. Her interest in being a painter flickered back to life. "It was Arthur Dow who affected my start, who helped me to find something of my own," she recalled in her interview with Katherine Kuh. He taught her the importance of design, of filling space "in a beautiful way."

Miss O'Keeffe returned to Texas that fall to head the art department of West Texas State Normal College at Canyon. She also returned to her easel and began to paint and draw again. Using colors sharply observed and deeply meditated, in her own personal way, she found that she could "say things that I couldn't say in any other way—things that I had no words for."

By an odd stroke of fate, Miss O'Keeffe's message reached the man in America most likely to understand and proclaim it at that time. He was Alfred Stieglitz, a pioneer in photography and in exhibiting modern art. Anita Pollitzer, an admirer of Stieglitz, had been a room-mate of Miss O'Keeffe at Teachers College, and the two kept up a correspondence afterward. As a part of that correspondence, in 1916 Miss O'Keeffe mailed her a roll of charcoal drawings, wrapped in brown paper, to show her friend what she was doing these days. She cautioned Miss Pollitzer not to show them to anyone else.

Miss Pollitzer was so impressed with the drawings that she took them to Stieglitz. He, too, was impressed, exclaiming, "Finally, a woman on paper!" Stieglitz included the drawings in his next show at "291," his famous gallery on Fifth Avenue, and suddenly the twenty-nine-year-old Texas schoolteacher was an acknowledged artist. At first Miss O'Keeffe was displeased about the unauthorized display of her work. A reticent person, as she still is, she was even more upset about the comments of some of the critics, who interpreted her designs and shapes as symbols of feminine sexuality.

Mollifying her on both counts, Stieglitz persuaded Georgia O'Keeffe to go on painting exactly as she pleased, without regard to what might be said of her motives. In 1918 she quit teaching and moved to New York to devote full time to painting. She became a part of the Stieglitz circle and soon shone within it. Critics saw traces of this or that member of the circle in her work and indications that photography, in which Stieglitz was a master artist, was also influencing her. However, she developed a unique style of her own, with constant experimentation in techniques and subject, which survived all comparisons with other artists and made her a peer among the best of them.

So easily identifiable is Georgia O'Keeffe's work, in the freshness, intensity, and discipline of her style, that her paintings were unsigned at her first major exhibition, "One Hundred Pictures," held at the Anderson Galleries in New York on January 29, 1923. In quantity as well as quality her work was extraordinary. Stieglitz presented her in one-man exhibitions annually until 1946 and again in 1950. After attending a group show in 1925, the critic Edmund Wilson wrote, "Georgia O'Keeffe outblazes the other painters in the exhibition: Marin, Hartley, Dove and Demuth."

The Brooklyn Museum of Art gave a retrospective exhibit of her work in 1927. Other retrospective showings were held at the Art Institute of Chicago in 1943, Museum of Modern Art in New York in 1946, Dallas Museum of Fine Arts in 1953, and Worcester (Massachusetts) Art Museum in 1960. Her paintings have been bought by the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; the Art Institute of Chicago; and more than forty other museums throughout the United States, as well as by many private collectors.

Meanwhile, Georgia O'Keeffe and Alfred Stieglitz were married, on December 11, 1924. From their apartment high in the Shelton Hotel, she painted the New York skyline (*The Shelton with Sun Spots*, New York, 1926). At their summer home in Lake George, she painted the horizon and its moods (*Lake George Window*, 1929), and she took shingles, shells, and rocks back to the city, where she painted them singly and in groupings. She turned a microscopic eye on single flower blossoms, and painted them giant size, in both realistic and abstract manner, displaying startling originality. Her fairly early *Tulip* (1926) and later *Poppies* (1950) are among her hundreds of flower paintings.

On a visit to the Gaspé in 1932, she painted a series of Canadian barns, including *Stables*. In New Mexico, where she began to go for summer visits, the regional architecture also attracted her. *Gate of Adobe Church* (1929) is one of her early New Mexican paintings. She found beauty and infinite meaning in the bleached bones of animals in the desert. She painted the skulls of horses and cows and rams, sometimes decked with a bright-colored flower; and she painted the moon and sky seen through the skeleton of a pelvis, again displaying her talent for amplifying the latent design and implication of ordinary subjects.

After Stieglitz' death in 1945, Georgia O'Keeffe made her permanent home in New Mexico, near Abiquiu. She lives in a rambling adobe house, which she restored and enlarged, surrounded by an uninterrupted view of mountains and by flower and vegetable gardens that she likes to tend in her spare time. Another of her hobbies is travel. She spent three months flying around the world in 1959, revisited the Far East in 1960, traveled down the Colorado River on a rubber raft in 1961, and visited Greece and the Near East in 1963.

A small, slender figure, Georgia O'Keeffe weighs about 125 pounds. Her dark, now-graying hair is drawn back severely in the same way she has worn it for more than forty years. She has high cheekbones and large, luminous green eyes still capable of viewing the world or reading a book without glasses. She still dresses simply, and in black or white loose-fitting, functional clothes. "I wouldn't feel comfortable in anything else," she demurred, when a friend suggested that she buy an evening gown to wear, instead, to a formal banquet at which she was to be presented an award in 1963.

She received two honors in 1963—the annual Creative Arts Award from Brandeis University and installation as a member of the American Academy of Arts and Letters, which exhibited some of her paintings in connection with the event. Among her earlier awards are honorary doctorates from William and Mary College (1938), the University of Wisconsin (1942), and Mills College (1951). In 1939 the New York World's Fair Tomorrow Committee chose her as one of the twelve most outstanding women of the past fifty years.

Georgia O'Keeffe once said that her paintings were her children. In *Art USA Now* she tried to explain in different terms what painting means to her as compared with other activities such as seeing friends, shopping, traveling, and gardening: "Always you are hurrying through these things with a certain amount of aggravation so that you can get at the painting again because that is the high spot—in a way it is what you do all the other things for. Why it is that way I do not know. . . . The painting is like a thread that runs through all the reasons for all the other things that make one's life."

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OLLENHAUER, ERICH Mar. 27, 1901-Dec. 14, 1963 West German political leader; elected to executive committee of Social Democratic party in 1933; in exile (1933-46); became leader of Social Democrats in 1952; twice ran unsuccessfully for chancellorship of German Federal Republic. See *Current Biography* (January) 1953.

Obituary

N Y Times p86 D 15 '63

OPPENHEIMER, J(ULIUS) ROBERT Apr. 22, 1904- Physicist

Address: b. Institute for Advanced Study, Princeton, N.J.; h. Olden Manor, Princeton, N.J.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

The bestowal of the Atomic Energy Commission's highest honor, the $50,000 Fermi Award, on Dr. J. Robert Oppenheimer in December 1963 had a twofold significance. In addition to recognizing his contributions to theoretical physics, it symbolized the United States government's desire to clear the name of a man who had been declared a security risk in 1954. During World War II, Oppenheimer directed the Los Alamos laboratory that built the first atomic bomb, and after the war he gave much of his time to advising the government on atomic energy matters. In 1954, however, the AEC declared him a loyal citizen but a security risk and debarred him from further access to government secrets. Although many people protested the decision as arbitrary and unfounded, it inevitably damaged his public reputation.

Meanwhile, Oppenheimer continued to direct the Institute for Advanced Study in Princeton, New Jersey, which he had joined in 1947 and which he still heads. Known for his work on the quantum theory, cosmic rays, fundamental particles, and relativity, he also inspired others to creativity in physics. Before the war he had become the nucleus of a flourishing school of research in theoretical physics at the University of California and the California Institute of Technology, on both of whose faculties he served from 1929 to 1947.

Julius Robert Oppenheimer, the older son of a well-to-do, liberal Jewish family, was born in New York City on April 22, 1904. His father, Julius, was a successful textile importer who had emigrated from Germany in 1888, and his mother, Ella (Freedman or Friedman) Oppenheimer, was a former artist from Baltimore. Robert Oppenheimer attended the Ethical Culture School, where he was an outstanding student. He took an early interest in mathematics and chemistry, and by the age of eleven he had amassed a rock collection and had become the youngest member of the New York Mineralogical Society. Later he had his own twenty-seven-foot sloop, which he named *Trimethy* in honor of trimethylene chloride.

At Harvard University, Oppenheimer plunged eagerly into scientific and humanistic studies. He overloaded himself with courses, "lived in the stacks, just raided the place intellectually," and after three years took his B.A. degree (1926) *summa cum laude*. He was also elected to Phi Beta Kappa. Having become interested in atomic physics, he went abroad to study at two main centers of atomic research—Cambridge University (1925-26) and the University of Göttingen (1926-27), where he obtained a Ph.D. degree in 1927 after submitting a thesis on the quantum theory. Two years of postdoctoral study followed—1927-28 as a National Research Fellow at Harvard and the California Institute of Technology and 1928-29 as a fellow of the International Education Board at the University of Leiden and the Technische Hochschule in Zurich.

On his return from Europe in the spring of 1929 Oppenheimer, who had received teaching offers from about ten universities, joined the faculties of the University of California and the California Institute of Technology. He retained his connection with both schools until 1947, rising in rank from assistant professor of physics to professor. Beginning with one graduate student, he gradually built up at Berkeley the largest school of graduate and postdoctoral study in theoretical physics in the United States. So devoted were his students that they adopted his mannerisms and accompanied him to his teaching duties at Cal Tech after the term at Berkeley was over so that they might continue to work with him. Men who studied with him made significant contributions to physics and later held important teaching posts throughout the United States.

In addition to teaching, Oppenheimer assisted in the management of the physics department, the selection of courses, and the awarding of fellowships. He also carried on his own research. Investigating high energy phenomena involving relativity, he made important studies of the positron, of cosmic ray showers, and of mesotrons. He also worked on aperiodic collision processes, was the first to underline the importance of electron exchange in slow electron collisions, and one of the first to work out the theory of cold emission of electrons from metals under intense electron fields and the capture of electrons by alpha particles. He is known also for the Oppenheimer-Phillips reaction, discovered from a study of the reactions of nuclei bombarded by deuterons.

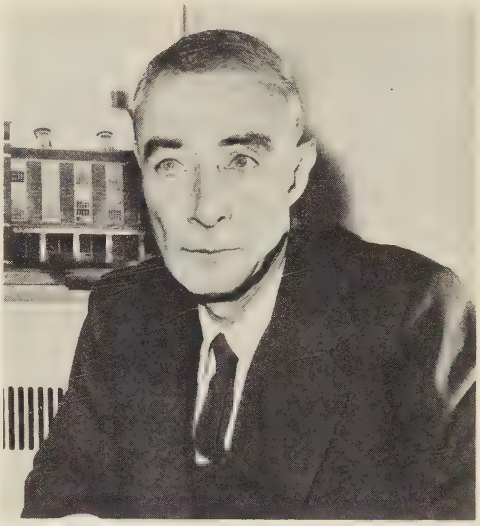
Far from being a narrow specialist, Oppenheimer kept up with other sciences and with the arts and literature. He read classics, novels, poetry, and plays; at the age of thirty, he added an eighth language—Sanskrit—to his reading repertoire so that he could study Hindu scriptures in the original. During the early 1930's, however, his interests did not extend to contemporary society; he had no telephone, read no newspapers, and did not vote until the elections of 1936. About that time, his social conscience began to develop. Stories of the mistreatment of German Jews (some of whom were his relatives) and the plight of his students who could not get jobs during the Depression made him aware of the importance of politics and economics.

In 1936, also, he met Jean Tatlock, the daughter of a professor of English at Berkeley, with whom he became close. A member of the Communist party, she introduced him to leftist circles. Others close to him—his brother, Frank Friedman Oppenheimer, with whom he spent summers at their ranch in New Mexico, and Katherine Harrison, whom he married in 1940—had leftist associations. During the late 1930's, then, Oppenheimer not only met many leftists but worked for and contributed to leftist causes—the Loyalist cause in Spain was for him, as for many others, of particular concern. "I liked the new sense of companionship," Oppenheimer has explained, "and at the same time felt that I was coming to be part of the life of my time and country." However, he never joined the Communist party himself, and after the United States entered World War II and he had gone with his family to live at Los Alamos, he dropped most of his former associations.

Oppenheimer made his first official connection with the atomic energy program in 1941, when he attended a special National Academy of Sciences committee session, led by the Nobel Prize winner Arthur H. Compton, which was called to advise on the military application of atomic energy. Oppenheimer had already begun rough calculations of critical mass (the amount of uranium necessary to cause atomic explosion) in 1939. Now, on his own initiative, he began to work at the Radiation Laboratory of the University of California, where Dr. Ernest O. Lawrence, inventor of the cyclotron, was directing experiments on an electromagnetic method of separating uranium 235 from the nonfissionable uranium 238. Oppenheimer and two students evolved a method for separating uranium isotopes that reduced costs from 50 to 75 percent and was adopted at Oak Ridge. He also attended the conference that established the Metallurgical Laboratory (to produce plutonium) at the University of Chicago.

A. H. Compon asked Oppenheimer in 1942 to devote his full time to the atomic energy project, and in the summer of 1942 Oppenheimer directed a small group of scientists at Berkeley that considered theoretical aspects of atom bomb production. Eventually he reached the conclusion that the laboratories in the United States, England, and Canada that were working on the problem should be brought together in one place, where theoretical and experimental physicists, mathematicians, armament and radar specialists, and technicians could communicate and co-operate for maximum efficiency. Impressed by Oppenheimer's leadership of the theoretical study group, Compton suggested that he take charge of the projected laboratory.

Discussing with the head of the Manhattan Project the choice of a site for the atomic bomb laboratory, Oppenheimer suggested the remote New Mexican desert where he had spent many pleasant vacations. When he was officially appointed director of the Los Alamos project early in 1943, it became his job to supervise erection of the giant complex, amass the necessary laboratory equipment, and—perhaps most difficult—persuade hundreds of scientists to commit themselves and their families to the security-tight compound at Los Alamos for the duration of the war. By describing the projected work in glowing terms and by exerting a personal magnetism and a kind of "intellectual sex appeal," as one recruit put it, Oppenheimer managed to get most of those he asked. Eventually some thousands of people worked at Los Alamos to bring about the first atomic bomb explosion on July 16, 1945. As he stood in the control room about five miles from the explosion, two passages from the Bhagavad-Gita, the sacred Hindu poem, flashed through Oppenheimer's mind: "If the radiance of a thousand suns/were to burst into the sky/that would be like/the splendor of the Mighty One" and "I am become Death, the shatterer of worlds." Secretary of War Henry Stimson later said of Oppenheimer: "The development of the bomb itself has been largely due to his genius and the inspiration and leadership he has given to his associates."


Wide World

J. ROBERT OPPENHEIMER

The construction of the bomb made necessary the formulation of a policy as to its use, control, and further development, and Oppenheimer's advice on such questions was sought by the government on many occasions. Between October 16, 1945, when he resigned from the directorship of Los Alamos to return to Berkeley, and the spring of 1947, when he became director of the Institute for Advanced Study, he was able to do little teaching because of his advisory responsibilities. In the spring of 1945 he had been appointed to the science panel of the Secretary of War's interim committee on atomic energy. His other assignments included membership on a committee to consider classification policy on atomic energy matters; the board of consultants to the Secretary of State's committee on atomic energy; a committee on atomic energy of the Research and Development Board, which advised the military on technical aspects of the atomic energy program; the science advisory committee to the Office of Defense Mobilization and the President; and a panel to advise on armaments and their regulation. He also served as consultant on continental and civil defense and the use of atomic weapons, and as a consultant to Bernard Baruch, who represented the United States on the United Nations Atomic Energy Committee.

From 1947 to 1952 Oppenheimer was chairman of the general advisory committee to the Atomic Energy Commission, which met some thirty times during those years and prepared a comparable number of reports. Oppenheimer testified in October 1945 on behalf of the May-Johnson bill for military control of the atomic energy program (which he supported as a compromise measure), and later on the McMahon bill, which established the civilian Atomic Energy Commission. He also took a leading part in drafting the Amer-

OPPENHEIMER, J. ROBERT—*Continued*

ican plan for international control of atomic energy that was presented to the United Nations in 1946.

Aware that the Soviet Union would soon have an atomic bomb of its own, Oppenheimer encouraged an accelerated development of atomic weapons in the United States. He and the other members of the AEC general advisory committee did not favor a program for development of the hydrogen bomb, partly on moral grounds and partly because it was thought in the late 1940's that this was not practicable. Meanwhile, along with his influence in the government, he had acquired an enormous prestige in the public eye as "the father of the atom bomb." He was the best known of the atomic scientists and was looked to for explanations of the new science and its relation to society. Some of his many lectures on such topics were collected in *Science and the Common Understanding* (Simon & Schuster, 1954); *The Open Mind* (Simon & Schuster, 1955); and *Some Reflections on Science and Culture* (Univ. of North Carolina Press, 1960).

When Oppenheimer returned from a trip to England in December 1953 he learned that the AEC had decided to revoke his security clearance and that President Eisenhower had ordered "a blank wall" erected between him and all government secrets. He was offered the choice of resigning his consultative position or having his status investigated by a loyalty board. Oppenheimer had been cleared several times since the 1940's; the new move had come about as the result of a letter accusing him of being a Soviet agent and of a new push by the head of the F.B.I., J. Edgar Hoover.

Oppenheimer requested a review of his case. The charges against him cited his Communist associations in the late 1930's and early 1940's and accused him of opposing the hydrogen bomb program for subversive reasons. The special personnel security board of the AEC, which heard his case in April 1954, found him, 2-1, to be a security risk, although it stated that he was a "loyal citizen," and that he "seems to have had a high degree of discretion reflecting an unusual ability to keep to himself vital secrets." The weight of the decision rested on the judgments that Oppenheimer had not taken the requirements of the security system seriously enough; that he had "repeatedly exercised an arrogance of his own judgment with respect to the loyalty and reliability of other citizens to an extent which has frustrated and at times impeded the workings of the system"; and that he had not enthusiastically supported the hydrogen bomb program.

The AEC action in withdrawing his clearance and, in particular, the hydrogen bomb charge, which seemed to penalize government advisers for holding honest, but unpopular, opinions, caused a stir throughout the United States, especially among scientists. Many spoke in his defense, and he became a symbol of the victimization of the innocent in the McCarthy era. However, when the AEC itself reviewed the case on an appeal from Oppenheimer, it again found him to be a security risk, 4-1. The commission threw out the charge that he had hampered the hydrogen bomb program. It held, however, that Oppenheimer had "fundamental defects in his character"—he had contradicted himself on several points in testimony over the previous ten years—and that "his associations with persons known to him to be Communists have extended far beyond the tolerable limits of prudence and self-restraint." It was not until April 1962, when President Kennedy invited him to a dinner of Nobel Prize winners at the White House, that the first public step toward a rapprochement was taken. Although he still lacks a security clearance, the designation of Oppenheimer as winner of the 1963 Enrico Fermi Award was viewed as making partial amends for his trials of ten years before. "Most of us look to the good opinion of our colleagues and to the goodwill and the confidence of our government," Oppenheimer said on receiving news of the award. "I am no exception."

J. Robert Oppenheimer and his wife, the former Katherine (Puening) Harrison, whom he married in November 1940, have two children, Peter and Katherine. "Oppie," as he is nicknamed, is tall and thin, and ascetic in appearance, with blue eyes and gray hair. He holds the Medal of Merit and several honorary doctorates, and he is a fellow of the National Academy of Arts and Sciences, of the American Physical Society (president, 1948), and of the Royal Society, and a member of the National Academy of Sciences, the American Philosophical Society, and several foreign scientific academies. In addition to pursuing his own research in the quiet precincts of the Institute for Advanced Study, Oppenheimer administers the work of some 200 postdoctoral fellows in many fields and from many countries, who are invited to engage in research or writing without having to fulfill the usual academic responsibilities.

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OVERHOLSER, WINFRED Apr. 21, 1892-Oct. 6, 1964 Psychiatrist; superintendent of St. Elizabeths Hospital, Washington, D.C. (1937-62), where he guided pioneering use of tranquilizers and other new therapeutic agents and techniques; served Massachusetts State hospital system from 1920 to 1936 in various capacities, including that of commissioner of the Department of Mental Diseases (1934-36). See *Current Biography* (November) 1953.

Obituary

N Y Times p47 O 7 '64

OWEN, STEVE Apr. 21, 1898-May 17, 1964 Football coach; former head coach of the New York Giants (1931-53). See *Current Biography* (December) 1946.

Obituary

N Y Times p29 My 18 '64

PAGE, ROBERT MORRIS June 2, 1903- Physicist; research director

Address: b. United States Naval Research Laboratory, Washington 25, D.C.

The research director of the United States Naval Research Laboratory, Robert Morris Page, has been a key figure in the history of radar in the United States. He was a pioneer in the building of the first pulse radar system in the 1930's, and some of the major advances in radar technology since that time have been based on his ideas. A member of the staff of the Naval Research Laboratory since 1927, Dr. Page successively served as physicist, head of the radar research section, superintendent of the missile control division, and associate director of research for electronics, before becoming research director in 1957. Besides its main facilities in the Washington, D.C. suburb of Anacostia, the NRL has an annex on Chesapeake Bay for the operational evaluation of equipment under simulated shipboard conditions and laboratories in the Canal Zone for the study of tropical deterioration.

Robert Morris Page was born in St. Paul, Minnesota on June 2, 1903 to Clarence Quincy Page, a Methodist minister, and Lillian (Wintermute) Page. Reared on a farm near Minneapolis, Page received his early education in a one-room country schoolhouse. He entered Hamline University in St. Paul with the intention of studying for the ministry, but, under the influence of a perceptive teacher of physics, he changed his mind and decided upon a career in science. He received his B.S. degree in physics at Hamline in 1927. A master's degree in physics was granted to him five years later by George Washington University in Washington, D.C.

Immediately after his graduation from Hamline, Page joined the staff of the United States Naval Research Laboratory as a junior physicist. The laboratory, with headquarters in Washington, D.C., is an institution of civilian scientists dedicated to research and experimentation on naval problems. It was established in 1923 in accordance with a plan outlined eight years earlier by Thomas A. Edison and the Naval Consulting Board. The founders expressed the mission of NRL as "scientific research and development in the physical sciences and related fields directed toward new and improved materials, equipment, techniques, and systems for the Navy."

When Page arrived at NRL, the bulk of experimentation there was in radio communications and underwater sound. Page's early research was in the fields of frequency standardization and measurement. In the early 1930's he began participating in the pioneering radar experiments of A. Hoyt Taylor, Leo C. Young, and Lawrence A. Hyland.

ROBERT MORRIS PAGE

The radar experiments grew out of the earlier work of physicist Taylor and Young, his assistant, at the Aircraft Radio Laboratory of the Anacostia Naval Air Station near Washington. In 1922 Taylor and Young were studying high frequency radio communication at the air station laboratory. From a transmitter in a radio shack on one side of the Anacostia River they were sending signals to a receiver mounted in a truck on the opposite shore. To their annoyance, they observed that from time to time the signals would double in volume and then die out altogether. They soon explained the dying out of signals by the obstruction caused by passing ships. The doubling of signal strength was more puzzling. A careful analysis of the radio waves showed that as the steamers approached the stations, the waves that were transmitted directly between stations and those that were reflected from the approaching ship either added together or cancelled each other out. Thus a ship revealed its approach by a series of signal "beats," its passage between stations by radio silence, and its departure by a second series of beats. Taylor and Young immediately perceived the possibility of applying this discovery to the detection of enemy ships entering harbors or penetrating ship formations at night.

When the Aircraft Radio Laboratory was absorbed by the Naval Research Laboratory in 1923, Taylor became superintendent of the radio division of the new establishment and Young continued to work under him there. In 1930, while working on short wave direction finding with Lawrence A. Hyland, Young noticed a phenomenon similar to that which he and Taylor had experienced eight years before. Now the observations were disturbed, not by ships on the surface of water, but by airplanes in the sky. Over the next three years the researchers developed for the Navy a detection system utilizing the so-called Doppler principle (the frequency of a radio wave is in inverse ratio to the distance it covers). The system used continuous radio waves and required widely separated stations for sending and receiving the signals.

Since this original system was too bulky and complicated for practical use on Navy ships, Robert Morris Page undertook with Leo C. Young in 1933 the development of a more compact system. They began to apply the pulse principle established in ionospheric experiments to the building of a system in which transmitter and receiver would be parts of one unit, or in close proximity to each other. The basic concepts underlying their project were set down by Page in his official laboratory record on March 14, 1934. As Page later recalled in his book *The Origin of Radar* (Doubleday, 1962), the guiding ideas were the following: "(1) that electromagnetic radiation of high frequency be employed for the detection and location of remote objects, or 'targets', (2) that the radiation be sent out in pulses not more than a very few microseconds in duration, separated by time intervals tens to thousands of times greater than the pulse duration, (3) that reflections or 'echoes' of the short pulses scattered back from targets be received and displayed by a receiver in close proximity to the transmitter, (4) that distance to targets be determined by measuring the time of travel of pulses to the target and back, and (5) that direction to targets be determined by using highly directive antennas for transmitter, or for receiver, or for both."

Late in 1934, Page and Young, using equipment operating at sixty megacycles, obtained saturation signals from an airplane about a mile away, but the range resolution was inadequate. Using a second experimental radar set in 1936, they increased the range to twenty-five miles and reduced the minimum range resolution to 500 yards. They produced the first radar duplexer (allowing use of a single antenna for transmitting and receiving) in the summer of 1936, and by the following autumn they had developed a precision range finder.

In 1937 they built the first multitube ring oscillator, and during the same year a 200 megacycle radar set with a duplexing antenna system was installed aboard the destroyer *Leary* and operated successfully in Chesapeake Bay. The following year a set designed and built for use at sea was installed aboard the battleship U.S.S. *New York*. This set was able to detect surface craft up to twelve miles away, airplanes up to 85 miles, and it was able to resolve minimum ranges of 275 yards. Officially designated the XAF, it became the Navy's first production radar equipment. Twenty sets were being used by the United States fleet by the time of American entry into World War II.

While Page and his colleagues had been developing radar in the United States during the 1930's, parallel work was being done in England by Sir Alexander Watson Watt. In 1940 the American and British efforts were pooled at the Radiation Laboratory of Massachusetts Institute of Technology, which was working under contract with the United States National Defense Research Committee. The refinement of microwave radar continued throughout World War II, when it made an incalculable contribution to the defense of Allied cities, particularly in Britain, and to precision bombing.

Head of the radar research section of the Naval Research Laboratory since 1938, Page became superintendent of the missile control division in 1952, associate director of research for electronics in 1954, and research director of the laboratory in 1957. Meanwhile Page, who holds more than seventy patents and patent applications in precision electronics, has continued to make personal contributions to progress in radar.

One of his major contributions was the theory he outlined in the late 1940's for a radar system that would not be limited in scope to the horizon. Existing radar was thus limited because the course of its beam was a straight line. The theoretical system proposed by Page, embodying magnetic drum receiving equipment, would bend its beam to the curve of the earth. Successful development of such a system, called Project Madre, was announced by the Naval Research Laboratory on January 17, 1960. A prototype Madre station, resembling a giant steel fence, was built on Chesapeake Bay in 1960. The station surveys the North Atlantic from Nova Scotia to the Azores. Its signals cross the horizon by bouncing off the ionosphere, and it can detect objects between 500 and 2,600 miles away, depending upon ionospheric conditions. Another advantage of the Madre system is that it can operate with a less powerful transmitter than other modern radars.

One of the chief functions of Project Madre is the detection of possible missile launchings from distant submarines. An outgrowth of Project Madre is Project Tepee, a Navy system for the detection of nuclear explosions in the atmosphere as well as for intercontinental detection of missile launchings. As administrator of the Naval Research Laboratory, Dr. Page has been concerned with many problems besides radar, particularly in the fields of space and nuclear research. Under his administration there have been new developments in satellites for the study of the sun and its effects on communications, and new methods discovered for the control of the temperature and energy in nuclear fusion.

Besides *The Origin of Radar*, his authoritative and readable history of radar's development on both sides of the Atlantic, Dr. Page wrote "A Conclusive Test" in *Evidence of God in an Expanding Universe* (Putnam, 1958), edited by John C. Monsma, and with Donald J. Povejsil and others, was a contributor to *Airborne Radar* (Van Nostrand, 1961), a book on the principles of guided missile design. He has also contributed technical papers to the *Journal of the Washington Academy of Sciences*, the *Journal of the Society for Personnel Administration*, and the *Proceedings of the Institute of Radio Engineers*.

Hamline University bestowed an honorary doctorate in science on Page in 1943 and named its electronics laboratory in his honor in 1952. His other citations and awards include the Certificate of Award of the Office of Scientific Research and Development (1945); the Navy's Distinguished Civilian Service Award (1945); the Presidential Certificate of Merit (1946); the Harry Diamond Memorial Award of the Institute of Radio Engineers (1953); the Franklin Institute's Stuart Ballantine Medal (1957); the Navy's Robert Dexter Conrad Award (1959); and the President's Award for Distinguished Federal Civilian Service (1960). Dr. Page particularly cherishes his Wheaton College Centennial Award (1960), which cited his "uncompromising, consistent testimony for Christ among subordinates, scientific peers and military and public officials, as well as in local church work." The local church work was chiefly Bible teaching and choir leading in a Methodist church in suburban Washington.

Robert Morris Page and Esther Cornelia Britt were married in 1963. An earlier marriage, to Signe Astrid Benson, contracted in 1928, ended in divorce in 1962. By that marriage he has three children, John Robert, Jennifer Jeanne, and Morris LaVerne. Dr. Page is courtly and gentle in manner. He reportedly has shaved off the goatee that he had worn for two decades.

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PAHLMANN, WILLIAM C(ARROLL) Dec. 12, 1906- Interior decorator; industrial designer
Address: b. 136 E. 57th St., New York 22; h. 40 Central Park S., New York 19; "Pahlmannia," Pound Ridge Rd., Bedford Village, N.Y.

During a career of more than thirty years, William C. Pahlmann, one of the world's leading interior designers, has exercised a spectacular influence on American taste. His professional prestige has helped to make interior designing and decorating an important part of the multi-billion dollar home-furnishings industry in the United States. Among his many innovations, Pahlmann originated the "eclectic look"—a blending of designs from all periods and all parts of the world. Pahlmann began his career as an interior decorator in 1931. He joined the staff of the New York department store Lord & Taylor in 1936, and since 1946 has headed his own firm, William Pahlmann Associates. He has designed interiors for homes, apartments, department stores, offices, clubs, hotels, restaurants, and boats. Among his clients are a number of celebrities. Pahlmann also acts as a design consultant to textile and furniture manufacturers, exhibits model rooms at home-furnishings shows, and is a popular lecturer and writer on all aspects of interior decoration.

The youngest of four children, William Carroll Pahlmann was born on December 12, 1906 in Pleasant Mound, Illinois, to Benjamin Otto and Iva Florence (Perkins) Pahlmann. His father, a dairy creamery operator, died when William was six years old. The family later moved to San Antonio, Texas, where Mrs. Pahlmann supported herself and the children by running a boarding house in the Prospect Hill section of the city. William Pahlmann attended public schools in San Antonio. When he was about ten years old, he began to display a talent for mechanical and freehand drawing. He first ventured into interior decorating at the Prospect Hill Baptist Church, where he made flower arrangements for important events.

Wide World
WILLIAM C. PAHLMANN

After graduating from high school Pahlmann held several jobs, working for a tobacco company, an automobile agency, and a shipyard. In 1923 he became a traveling salesman for the San Antonio Sewer Pipe Company, and as a way of passing the lonely hours in hotel rooms, he registered for a practical home-study course in interior design. After completing the forty-eight lesson course, offered by *Arts and Decoration* magazine, he became determined to make decorating his career. By 1927 he had saved enough money to go to New York City, where he attended classes at the Parsons School of Design for two years. During this period he also worked in the casts of two musical comedies—*Good News*, which opened on Broadway in 1927, and *Follow Thru*, which opened in 1929. He then went to Paris for a year of study at the Parsons branch there, and he later spent some time traveling throughout Europe.

Returning to New York in 1931, Pahlmann set up shop as an interior decorator but found himself with more ideas than customers at first. In 1933, however, Mrs. William Paley, the wife of the president of Columbia Broadcasting System, was so taken by his original design for a bedroom that she hired him on the spot and recommended his work to her friends. In the same year Pahlmann also worked for a time for the New York department store B. Altman & Company. In 1936 he became the head of the decorating department and buyer of antiques for Lord & Taylor, an exclusive New York department store, and he remained with the store until 1942. His unconventional but effective furniture shows reinvigorated Lord & Taylor's lagging sales and at the same time established his own reputation.

(Continued next page)

PAHLMANN, WILLIAM C.—*Continued*

Soon an increasingly style-conscious American public eagerly awaited such Pahlmann innovations as canopied ceilings, spotlights, oversized cocktail tables, and mattress ticking used as wallpaper. He also promoted more traditional ornaments, like large chandeliers, lighted candles, and fresh-cut flowers. As an extra dividend Pahlmann sometimes introduces what he calls "fun pieces" into the homes that he is decorating. These include such items as sentry boxes, feed buckets, bread racks, or ox yokes, and they are often related to the personality of the client. For example, while decorating the home of the diet expert Gayelord Hauser, Pahlmann insisted, over Hauser's protests, upon introducing a set of large and rare French prints of vegetables into one room.

During World War II, William Pahlmann served with a camouflage unit of the United States Army Air Force. After his discharge with the rank of lieutenant colonel in 1946 he opened his own firm—William Pahlmann Associates—with $5,000 capital and one small office. He did $200,000 worth of business during his first year of operation, and soon began hiring other decorators as members of his staff. For one of his first postwar clients, Pahlmann designed and completed the furnishings of a home in Texas, then had them flown there. This was the start of a lucrative decorating-by-air arrangement, which has taken Pahlmann and his staff to such places as Hong Kong, Nassau, Venezuela, Canada, and Switzerland. His clients have included Abe Burrows, Billy Rose, Ray Middleton, Margaret Cousins, and other celebrities. The most expensive private interior designed by Pahlmann was a five-room Madison Avenue duplex penthouse for the oilman Walter C. Pew that cost $125,000.

Although he continues to design interiors for private clients, much of Pahlmann's work in recent years has been on larger projects—department stores, schools, hotels, country clubs, apartment buildings, restaurants, and offices. He created the interiors at the Bonwit Teller Stores in New York, Boston, Chicago, Cleveland, and Manhasset, Long Island, and in the Philadelphia area. He is responsible for the decorating in Henry Morgan & Company Ltd. in Montreal and Toronto, and the John Wanamaker department store in New York's Westchester County. Among the hotels and clubs that feature Pahlmann-designed interiors are the Columbus Hotel, Miami; the Coral Harbour Club near Nassau in the Bahamas; the Philadelphia Country Club; the Oakwood Country Club in Cleveland; and the Dos Cientos Club in Caracas, Venezuela.

Pahlmann is responsible for the theme and decor of the Forum of the Twelve Caesars, an exclusive restaurant in New York's Rockefeller Center. It is rivaled in Manhattan only by another Pahlmann-designed dining establishment, the Four Seasons, said to be the world's costliest restaurant, when it opened in 1959. Pahlmann has also decorated interiors of the New York Hilton Hotel; the Biscayne Terrace Hotel in Miami; the student nurses' residence at Mount Sinai Hospital, in New York; and several buildings at the University of South Carolina. Projects Pahlmann recently completed include the interiors of the Hotel President in Hong Kong and the Women's Hospitality Center at the 1964-65 New York World's Fair.

In addition to his achievements as an interior decorator, Pahlmann has met with considerable success in designing for industry, especially in creating new furniture, fabrics, floor coverings, and even women's apparel. He has designed furniture for the Grand Rapids Bookcase & Chair Company of Hastings, Michigan and has served as a consultant to a number of firms in the decorative trades, including the carpet manufacturers James Lees & Sons and the textile firm Joseph Bancroft & Sons.

Ever since he initiated the first model rooms at Lord & Taylor in 1936, Pahlmann has taken an active part in exhibits of home furnishings and interior design. His own exhibit rooms, Pahlmann Previews, Inc., usually display new interiors and also make available a wide range of decorative accessories. Exhibition highlights have included a room designed around pieces of sculpture for the Sculptor's Guild show in 1952; an "explorer's study" featured at the fifth annual Home Furnishings Show in 1953; a dentist's office with a baby-blue chair and lemon-yellow tile floor in 1956; and a "Spell of the Yukon" room, complete with Franklin stove and fur-covered sofa, for the 1958 National Home Furnishings Show. Pahlmann is also responsible for instituting the annual exhibitions of the New York chapter of the American Institute of Decorators. These shows, which began in 1960, include room settings by member decorators and exhibits of new home furnishings. According to the New York *Herald Tribune* (October 10, 1960), they give "a remarkable graphic picture of achievements in the decorative arts at this time in history."

Pahlmann travels about 124,000 miles a year and often makes trips abroad to obtain new ideas and new decorative objects for use in his work. In 1955 he led a delegation of members of the American Institute of Decorators on an extended tour of Europe. While visiting Paris, he offered a $1,000 scholarship and a year's study at the Parsons School of Design in New York to a French student in the field of design.

In popular demand as a lecturer and commentator on all aspects of interior decoration for many years, Pahlmann has also been on the staff of the Bride's School, sponsored by the New York *Herald Tribune*, since 1951. He is the author of *The Pahlmann Book of Interior Design* (Studio, 1955). Written in a simple, informal style, Pahlmann's book is a useful compendium of decorating ideas, and also—through its many handsome illustrations—a permanent record of the author's experience with actual situations. Pahlmann has contributed articles on aspects of home furnishing to the leading trade magazines. His syndicated column, *A Matter of Taste*, has appeared in several American newspapers, including the New York *Herald Tribune*.

William Pahlmann Associates, which now has a staff of over twenty decorators, architects, and other experts, derives most of its income from the sale of furnishings and accessories at retail prices. In addition, Pahlmann receives a special fee for personal consultations on color and style. He feels that anyone in his profession must keep up to date, which for him means staying ahead of everyone else. His firm is now designing for its second generation of clients. Over the years his own decorating trends have been admired, criticized, ridiculed, and copied by other interior decorators; at least one Pahlmann innovation—the mixing of styles of various countries and periods—continues to be an important feature of contemporary home styling.

Pahlmann's own living quarters reflect the comfort, convenience, and unpretentious graciousness that mark his professional work. Since settling in New York he has lived in seven apartments; each one has forecast major trends in decorating and has exemplified the Pahlmann idea that surroundings should be suited to each person's way of life. His apartments have included furnishings from the Louis XV and XVI, seventeenth-century English, and eighteenth-century Genoese and Venetian periods, with additional items from the Orient, Portugal, Greece, and Latin America. Objects often change as Pahlmann moves or redecorates, but among his favorite permanent possessions are collections of Louis Philippe china and Peruvian jugs, and a pair of Louis XVI chairs that he bought when he was still a student in Paris.

After house-hunting for several years, Pahlmann bought a country estate in Bedford Village, Westchester County, New York. Built in the Bauhaus style of the 1930's, the house stands on a hilly, wooded sixteen acres, and the estate includes a natural stream and a large swimming pool. Pahlmann and his associates experimented with colors and added a two-story conservatory to the original structure. Completed in October 1957, it has become a showcase of interior design and is occasionally open to the public for benefit tours.

A fellow of the American Institute of Decorators, Pahlmann is a past president and past chairman of its New York chapter, and he served as the first president of its resources council. He also belongs to the Architectural League in New York. In 1942 he received the Cavalier Merchants award. In recognition of his outstanding contributions to the decorative arts Pahlmann became the ninth annual recipient of the Elsie de Wolfe Award, presented by the American Institute of Interior Designers on February 27, 1964. The award is given in the name of the late Miss De Wolfe (Lady Mendl), who is credited with introducing interior decorating into the United States from Europe in the early twentieth century. William Pahlmann Associates was among the winners of the sixth annual Institutions Interiors Award.

William C. Pahlmann is tall and has blue eyes and graying hair. Maurice Zolotow, writing in the *Saturday Evening Post* (November 23, 1957), describes him as having "that air of grace and authority that suggests a retired lawn-tennis champion or career diplomat." Amiable but businesslike, Pahlmann maintains a busy work schedule. Although he has remained a bachelor he enjoys escorting ladies to the opera or theater. "He is a delightful friend and charming company," one woman told Maurice Zolotow, "but can you imagine keeping house for a man as fussy as Bill Pahlmann?" He is an ailurophobe, and he looks with disfavor upon undisciplined children. When not at the opera or a Broadway opening night Pahlmann spends his leisure hours traveling, entertaining, or enjoying his country home. His enthusiasm for his work is expressed in *The Pahlmann Book of Interior Design*: "Decorating is one adventure that is still open to everybody. It is fraught with excitement, imagination, daring, achievement, toil—and, sometimes, tears. But it is always rewarding, as any part of making a home is rewarding. I am grateful for whatever small contribution I have been able to make to this lively art."

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PARK, ROSEMARY Mar. 11, 1907- College president

Address: b. Barnard College, 606 W. 120th St., New York 27; h. 460 Riverside Dr., New York 27

On April 22, 1963 Miss Rosemary Park became the first person to be inaugurated as president of Barnard College, New York City's oldest women's college. The paradox is explained by the fact that Barnard's head administrators used to hold the title of dean. As head of Columbia University's seventy-five-year-old women's undergraduate division, Miss Park is the first American woman to have twice become a college president. Not too long ago she completed fifteen years of service as president of Connecticut College in New London.

Miss Park, who can claim two other college presidents within her immediate family, is known in academic circles for her administrative and scholarly abilities as well as for her wit and charm. Her title of president of Barnard was inherited from Mrs. Millicent Carey McIntosh, who was made president by the college's board of trustees midway in her fifteen-year term. Miss Park also retains the title of dean of Barnard College in Columbia University.

Rosemary Park was born on March 11, 1907 in Andover, Massachusetts, the daughter of Grace Lina (Burtt) and Dr. J. Edgar Park, a former president of Wheaton College in Norton, Massachusetts. Miss Park has one brother, Dr. William E. Park, who since 1955 has been president of Simmons College in Boston, and two sisters, Mrs. Richard W. Howell of Greenwich, Connecticut and Mrs. Beatrice P. Leland of Portland, Oregon. After attending public schools in Newton, Massachusetts, Miss Park entered Radcliffe College in 1924, where she majored in German and received her B.A. degree *summa cum laude* in 1928 and her M.A. degree in 1929.

After studying for a year on an exchange fellowship at the University of Bonn in Germany, she was appointed instructor in German at Wheaton College upon her return in 1930. "I felt no strong urge toward one profession," she has said. "I think I might have made a good lawyer or enjoyed newspaper work. But the opportunity came to teach a foreign language at Wheaton College. I found I liked teaching immensely."

(Continued next page)

ROSEMARY PARK

In 1932 Miss Park returned to Germany to continue her studies at the University of Cologne, which awarded her a Ph.D. degree *magna cum laude* in 1934. Her doctoral dissertation, *Das Bild Richard Wagners Tristan und Isolde in der deutschen Literatur* (The Image of Richard Wagner's *Tristan and Isolde* in German Literature), was published the following year. Miss Park recalls with horror the effect of the Hitler regime upon the German university faculties: "It was something awful—dismissal, persecution, suicide."

Returning to the United States in 1934, Miss Park (she prefers not to be called "Doctor") was appointed acting dean of freshmen at Wheaton and at the same time taught German at the Winsor School in Boston. A year later Miss Park's long association with Connecticut College for Women (as it was then called) began when she accepted an instructorship in German. In 1938 she was named an assistant professor and in 1943 an associate professor of German. She also served as dean of freshmen from 1941 to 1945 and was appointed academic dean and acting chairman of the German department in 1945. Later the same year she was named acting president of Connecticut College, and in 1947 she assumed the presidency, succeeding Miss Katherine Blunt.

During the presidency of Miss Park, Connecticut College underwent an academic and material growth unparalleled in its history. The college's undergraduate enrollment grew from 700 in 1947 to 1,150 in 1961. A total of $10,000,000 was expended on new buildings, including six dormitories, valued at $4,000,000, a swimming pool, infirmary, and other structures of contemporary design.

One of Miss Park's many innovations at Connecticut College was the renowned Summer School of the Dance and the American Dance Festival, which brought to the campus such notables as the late Doris Humphrey, Martha Graham, and José Limón. The academic curriculum was enlarged to include courses on Africa and the Far East. In 1959 Miss Park obtained a charter for the Connecticut College for Men, affording graduate study to fifty nonresident males. Williams Memorial Institute, adjacent to the campus, was another of Miss Park's achievements. Housing grades eight through twelve, the institute provides facilities for Connecticut College students who want to engage in practice teaching. Also encouraged during the presidential tenure of Miss Park was the four-course program, directed at study in increased depth. Besides handling administrative duties, Miss Park co-edited with Hanna Hafkesbrink *Deutsche Erleben die Zeit (1914-1945)* (Houghton, 1949), a college textbook in German.

In September 1961 Miss Park was chosen by the board of trustees of Barnard College to succeed retiring president Mrs. Millicent C. McIntosh, who had headed the college since 1947. Miss Park became Barnard's second president and fifth dean, and the first person to be inaugurated as a Barnard president. The trustees of the board in 1952 had been petitioned by the alumnae to create the title of president for the college head; Mrs. McIntosh had also retained the title of dean of Barnard College in Columbia University.

Miss Park's resignation from Connecticut College in August 1962 was accepted "with very deep regret" by its board of trustees, who had said of her: "It is very rarely that a distinguished scholar is also a thoroughly competent administrator. Rosemary Park is such a person. In addition she has a gift for lucid and beautiful speech, salted by a keen wit and warmed by the human understanding and friendliness that brings out the very best in all those with whom she deals."

On accepting the presidency of Barnard, Miss Park said: "An association with Barnard College offers an opportunity to study the role of a woman's college connected with a university in the big city. The fate of the large city in our society is in no sense determined, nor, I think, is there agreement on the best educational program for women. I look forward, therefore, with great interest to working in a situation where these typically modern problems impinge."

Seventy-four college presidents, including Miss Park's brother, Dr. William E. Park of Simmons College, attended her official inauguration on April 22, 1963. She had assumed her presidential duties on November 15, 1962. In her inaugural address Miss Park decried the emphasis on specialization in higher education and the failure of the liberal arts colleges fully to maintain their traditional role of fostering a generally informed public. "The excitement in learning today," said Miss Park, "is almost entirely the excitement incident to discovery, not creation." To consider the discovery of facts to be the only truth, as many scientists do today, is "to negate possibilities of human activity which desperately need strengthening in our society," she said.

Miss Park declared that if the liberal arts colleges would "return the tradition of liberal learning to a decent level of sophistication and seriousness, it would become less a way station to specialization and more the indoctrination center for a generation." She warned of "an era where the needs of machines may dictate the form of life to man. There is a danger that the specialist and the society he controls atrophy in his power structure. We must find strength in our own tradition sufficient to meet and hold off these dangers."

In reference to the prediction of Miss Sarah Gibson Blanding, president of Vassar College, that the women's college would be virtually extinct within 100 years, Miss Park has said: "I am inclined to think that there is still a place for the women's college. Somehow, it is always more difficult for women than for men to achieve a sense of independent individuality. In the background of a woman's mind, there is traditionally the thought that someone will take care of her, that some man will come along and give the answer." Miss Park has also said: "At the moment, the climate of certain universities is that a woman shouldn't be too bright. What is so apt to happen in a coeducational system is that the girls let the boys do it. In girls' colleges, she has to answer the questions herself and therefore has a better chance to develop intellectually."

During her first year at Barnard Miss Park has evoked admiring comments from faculty members as well as students. "She has a mind like a steel trap," a colleague has said, "and you can hear it snapping. Her side remarks at meetings of boards on which she serves make sitting through them worth the time and effort." "She is sympathetic to what is important to students," a Barnard student has said. "It's very easy to take our problems right to her."

Rosemary Park has accumulated an impressive list of academic honors, including honorary degrees from Wesleyan, Yale, Bridgeport, Brown, Columbia, and New York universities and from Trinity, Wheaton, Mount Holyoke, and Douglas colleges. She was awarded Radcliffe College's graduate chapter medal for distinguished achievement and is a senator-at-large of united chapters of Phi Beta Kappa. She is a trustee of Robert College, Istanbul, Turkey, the Masters School, Dobbs Ferry, New York, and the University of Hartford. Miss Park is a member of the General Motors national scholarship committee and the John Hay Whitney Foundation opportunity fellowships committee of award. She is a fellow of the American Academy of Arts and Sciences and a member of the academy's committee on international relations. She serves on the board of directors of the Association of American Colleges and the Rockefeller brothers theological fellowship program. The Association of American Colleges elected her its vice-president in January 1964.

During her years at Connecticut College Miss Park was a member of the Connecticut higher education assistance corporation and was on the board of directors of the Mystic Oral School and the State Board of Mental Health. She also served on Governor Ribicoff's prison study committee and was vice-chairman of the state advisory committee of the commission on civil rights.

One of Miss Park's principal interests is travel, and she has been all over the world. During the summer before she assumed her duties as president at Barnard she spent a month in Tokyo, studying under a Carnegie award for travel and study. Her chosen field of study in Japan was aesthetics, including Japanese contributions to the theater, dance, and painting. Another of her major interests is art: she frequents museums and galleries. In lighter moods she reads detective stories and enjoys good food and wines. She also likes to swim and for this reason takes her winter vacations in warm climates. Small in stature and youthful in appearance, Miss Park blends in so well with the Barnard undergraduates that she is sometimes mistaken for one of the 1,500 students on the Morningside Heights campus. She lives in a spacious apartment on New York's Riverside Drive, overlooking the Hudson River.

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PAUL I, KING OF THE HELLENES Dec. 14, 1901-Mar. 6, 1964 Served in the Royal Hellenic Navy; a member of the Greek government-in-exile during World War II; became monarch of Greece on April 1, 1947. See *Current Biography* (May) 1947.

Obituary

N Y Times p2 Mr 7 '64

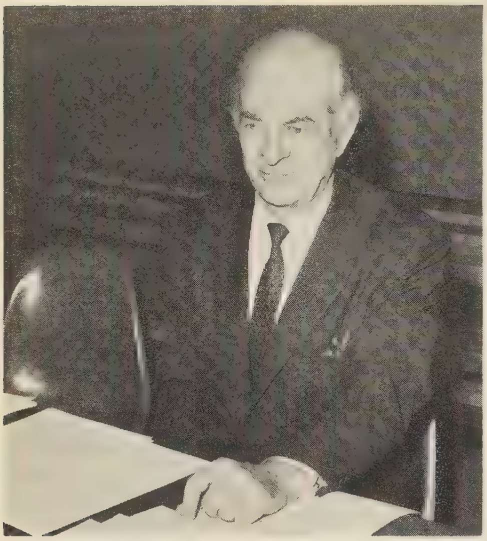
PAULING, LINUS (CARL) (pô′lĭng lī′nŭs) Feb. 28, 1901- Chemist; university professor
Address: b. California Institute of Technology, Pasadena, Calif.; h. 3500 Fairpoint St., Pasadena, Calif.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1949.

Linus Pauling, the brilliant chemist and leading opponent of nuclear weapons testing, has been honored in both his major fields of endeavor: he has received the 1954 Nobel Prize for Chemistry and the 1962 Nobel Peace Prize. A professor of chemistry at the California Institute of Technology since 1931, he is noted for his pioneering application of quantum physics to chemistry. His work on the nature of the chemical bond and on molecular structure has demonstrated that these are among the most productive areas of research in modern chemistry.

Pauling has often crossed swords with proponents of continued nuclear weapons testing and with those who have interpreted his activities in the cause of peace as being pro-Soviet in their objectives. Denying any Communist or Marxist sympathies, he has said that his advocacy of multilateral disarmament stems from his concern for the welfare of the world's populations. In 1957 Pauling circulated a petition, ultimately signed by 11,021 scientists, that urged international cessation of nuclear bomb testing. Pauling is currently on a year's leave from the California Institute of Technology to work with the Center for the Study of Democratic Institutions in Santa Barbara, California.

Of German and English descent, Linus Carl Pauling was born on February 28, 1901 in Portland, Oregon to Herman Henry William Pauling, a pharmacist, and Lucy Isabelle (Darling) Pauling. He attended Washington High School in



Wide World

LINUS PAULING

Portland, but left without graduating because he did not have the right courses to qualify for the diploma. (He received the diploma from the school in 1962.) At Oregon State College, from which he graduated with a B.A. degree in 1922, he majored in chemistry and physics and served as an assistant in quantitative analysis.

While doing graduate work at the California Institute of Technology, Pauling was an assistant to Dr. Roscoe Dickinson in 1922-23 and a teaching fellow from 1923 to 1925. He was awarded the Ph.D. degree *summa cum laude* in 1925. In 1925-26, as a research associate, he held grants from Caltech and the National Research Council. As a result of his close association with Arthur Noyes, who had founded the division of chemistry at Caltech, Pauling became so involved with physical chemistry that he considered specializing in atomic physics. He extended his knowledge in the field of physics when, as a Guggenheim Fellow in 1926-27, he worked with Arnold Summerfield in Munich, with Erwin Schrödinger in Zurich, and with Niels Bohr in Copenhagen. At this time he studied the new theory of quantum mechanics.

Pauling's early work involved the exploration of crystalline structure by means of X-rays, and this led him to consider the nature of the chemical bond (forces holding molecules together), which he first investigated in metals and later in inorganic compounds, simple organic substances, and finally, the more complex molecules that originate in living systems. As early as 1926 he had published a paper on the structures of benzene and its analogues in terms of the Bohr atom. Pauling followed this with a series of papers in which he applied the new method of wave mechanics to all kinds of chemical problems and in which he developed the resonance theory as a general qualitative approach to such problems.

The resonance theory evolved by Pauling has been extremely useful in explaining the structure of certain molecules—for instance, that of the aromatic substance benzene—to which no satisfactory single structure in terms of conventional chemical bonds could previously be assigned. When the concept of quantum mechanical resonance was applied to chemistry, these molecules could be described as "resonating" among several valence bond structures or as existing as a hybrid of these structures.

This theory helped to explain complicated substances like the colors of dyes and led eventually to the development of many new drugs, plastics, and synthetic fibers. His book *The Nature of the Chemical Bond and the Structure of Molecules and Crystals* (Cornell Univ. Press, 1939) is a classic in its field, and his original tables of bond energies, covalent radii, and electronegativities have been modified only in details. In 1931 Pauling won the $1,000 Langmuir Prize from the American Chemical Society for his work on chemical bonds and the structure of crystals. In 1951, at a Soviet Academy of Sciences conference, his resonance theory was rejected because its "indeterminacy" did not accord with Soviet ideology.

At the California Institute of Technology, Pauling was an assistant professor from 1927 to 1929 and an associate professor from 1929 to 1931; since 1931 he has been a full professor. In 1937, after the death of Arthur Noyes, Pauling succeeded him as chairman of the division of chemistry and chemical engineering and as director of the Gates and Crellin Laboratories of Caltech. At this time Pauling, continuing to approach chemistry from the structural point of view, turned his attention to research on proteins. He initiated a study of the structure of amino acids and peptides (the chief components of proteins) by means of X-ray diffraction. In 1942 he and two colleagues produced synthetic antibodies for the first time by altering molecules of globulins in the blood, and in 1945 a project of which he was co-chairman developed a substitute for blood plasma from gelatin.

During World War II, from 1942 to 1945, Pauling worked in the explosives division of the National Defense Research Commission and on the consultative committee on medical research of the Office of Scientific Research and Development. In 1945-46 he served the government as a member of the Research Board for National Security, and in 1946 he was made a trustee of the Emergency Committee of Atomic Scientists. He was given the Presidential Medal for Merit for his wartime work in 1948. In April 1947 Pauling and George W. Beadle obtained a $300,000 grant for a five-year program of research into the structure of organic proteins to learn how the polio virus destroys human nerve cells.

In 1951, after fourteen years of work that had begun with the study of amino acids and peptides, Pauling and Robert B. Corey announced that they had discovered the structure of several types of protein molecules. This marked the first time that anyone had obtained the atomic structure of any protein molecule, and never before had molecular architecture been so accurately delineated. The discovery represented a huge stride toward understanding the chemical mysteries of life and pointed the way toward the eventual control of various diseases. Pauling and Corey found that the atoms that make up hair, wool, muscle, fingernails and several other fibrous proteins are arranged in the form of a helix and they made extremely fine measurements of the molecular dimensions. Two years later they announced that these fibrous proteins are constructed by the twisting of constituents of ordinary body tissues into "ropes." In March 1953 Pauling received the Page One Award of the Newspaper Guild of New York for his work on proteins, and in 1954 he was awarded the Nobel Prize for Chemistry, worth $35,000 for his work on chemical bonds and molecular structure.

In recent years Pauling has continued to investigate the relationship between molecular abnormalities and hereditary diseases. He has studied the connection between mental retardation and body chemistry, and he and his colleagues have found that the hereditary disease sickle-cell anemia arises from a minute abnormality in the molecular structure of hemoglobin. Pauling has suggested that all prospective marriage partners take prenuptial tests, if they exist, for heredity-linked diseases; the two could then decide, if they were carriers of the disease, whether to marry and whether to have children. In 1961 Pauling also put forward a new theory of anesthesia, which postulates that anesthetics help the water in the brain to form submicroscopic crystals, similar to ice, that interfere with the electrical activity responsible for consciousness.

As a scientist who knows the destructive potential of nuclear weapons and the malignant hereditary effects of abnormalities in molecular structure that may arise from nuclear fallout, Pauling has felt it his duty since World War II to speak out against the testing of nuclear weapons and for multilateral disarmament. (He emphasizes that he has never advocated unilateral disarmament.) He has estimated that radiation from elements like strontium 90 and carbon 14, released in radioactive fallout and later absorbed by the human body through food, would damage millions of children of the present and future generations. Possible direct and hereditary effects might be leukemia, cancer, physical defects, and mental retardation. Pauling has also estimated that the Soviet Union and the United States have more than enough stockpiled nuclear weapons to destroy each other completely.

Scientists are uncertain about the exact amount of damage to human beings that may be caused by radioactive fallout, and although they have expressed widely differing opinions on the subject, most of them agree that there would be some. Some authorities, like Edward Teller, an architect of the hydrogen bomb and an advocate of continued nuclear testing, maintain that harmful effects are minimal. In February 1958 Pauling and Teller debated the topic on educational TV station KQED in San Francisco, and the opinions they expressed were later published as *Fallout and Disarmament; A Debate* by S. F. Fearon.

Pauling has pleaded the cause of disarmament in his book *No More War!* (Dodd Mead, 1958; 1962), in interviews, at conferences, in articles, and in letters to the New York *Times*. He has supported, he says, "every peace movement that has come to my attention," including some sponsored by the Soviet Union, and on January 15, 1958 he presented to the United Nations a petition, signed by 11,021 scientists the world over, urging cessation of nuclear weapons testing. In 1958 he was a complainant in an ultimately unsuccessful suit to enjoin the Defense Department and the Atomic Energy Commission from conducting further nuclear weapons tests, and in 1961 he spoke to the Soviet Union over Radio Liberty, urging cessation of such tests.

Suspected by the State Department of pro-Soviet leanings, Pauling was denied a passport in 1952 and 1954, but after he won the 1954 Nobel Prize for Chemistry, the Department of State reversed its position and gave him an unlimited passport. Senator Joseph R. McCarthy and Louis F. Budenz, a former Communist, both accused him of being a Communist. Pauling has several times denied any past or present affiliation with the Communist party, and has said, "I am not even a theoretical Marxist." In 1960 he successfully defied a Senate Internal Security subcommittee, which had asked him to reveal the names of persons who had helped him to circulate his petition for nuclear disarmament.

The announcement that Pauling had won the 1962 Nobel Peace Prize (worth about $50,000) was made on October 10, 1963, the day that a partial nuclear test ban went into effect. He received the prize that had not been awarded in 1962. Although no official reason was given for awarding Pauling at that time, the consensus was that it had been conferred in recognition of his continuous efforts on behalf of such a ban. Asked which of his two Nobel Prizes seemed to him the more significant, he replied: "Today's, I think, perhaps because I feel so strongly about the need for peace and an end to human suffering from wars." Pauling is the first person to receive two complete Nobel Prizes. Mme. Marie Curie won one prize and shared another.

Pauling has lectured at several schools other than his own, including the University of California, the Massachusetts Institute of Technology, the University of Chicago, Oxford University, and Princeton University. In addition to the books already mentioned, he has written *Introduction to Quantum Mechanics, With Applications to Chemistry* (McGraw-Hill, 1935), with E. B. Wilson, Jr.; *The Structure of Line Spectra* (Cornell Univ. Press, 1939), with Samuel Goudsmit; *General Chemistry* (W. H. Freeman, 1947; 1953), and *College Chemistry* (W. H. Freeman, 1950; 1955), as well as many professional papers. He was an associate editor of the *Journal of the American Chemical Society* from 1930 to 1940 and of the *Journal of Chemical Physics* from 1932 to 1937. He is a sponsor and frequent contributor to the monthly publication *The Minority of One*.

Linus Pauling has an impressive array of honorary degrees from American and foreign universities, including Princeton, Yale, Paris, Toulouse, Liège, Oxford, and Cambridge. Among the several medals that he has been awarded

PAULING, LINUS—*Continued*

for his scientific achievements are the Royal Society's Davy Award and the Presidential Medal for Merit. He is a member of the National Academy of Sciences and of many scientific societies abroad. His fraternities are Delta Upsilon, Sigma Xi, Alpha Chi Sigma, Tau Beta Pi, Sigma Tau, and Phi Lambda Upsilon. Pauling served as president of the American Chemical Society in 1948, president of the Pacific division of the American Association for the Advancement of Science from 1942 to 1945, and vice-president of the American Philosophical Society from 1951 to 1954. He received 2,400 write-in votes for Governor of California during the November 1962 elections.

In 1958 Pauling resigned from his posts as chairman of the chemistry department and director of the Gates and Crellin Laboratories, retaining his title of professor. He took a leave of absence from Caltech in 1963-64 to join the Center for the Study of Democratic Institutions, which is headed by Dr. Robert M. Hutchins. By joining that organization, Pauling felt he would be better able to work for peace and nuclear disarmament. He has indicated that he might leave Caltech permanently in the summer of 1964, but would continue to supervise research there on the biochemistry of mental diseases and on anesthetics. He also hopes to do independent research in experimental medicine.

A past president of the California Institute of Technology, Robert A. Millikan, once said that the more he read and studied, the more he was sure about the existence of God. Commenting in 1956 on this statement on the NBC-TV program *Youth Wants to Know,* Pauling said, "My experience has been different, in a sense almost the opposite of Professor Millikan's." Linus Pauling and his wife, the former Ava Helen Miller, whom he married on June 17, 1923, have four children: Mrs. Linda Helen Kamb, Linus Carl, Jr., Peter Jeffress, and Edward Crellin. Pauling is tall and slender, with blue eyes and wispy white hair. When he received the news of his second Nobel Prize at his cabin in the woods near San Simeon, California, he said, "For many years it has not been respectable to work for peace. Perhaps the Norwegian Nobel Prize committee's action will help to make it respectable."

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PEABODY, ENDICOTT Feb. 15, 1920- Former Governor of Massachusetts; lawyer
Address: h. 19 Larch Rd., Cambridge 38, Mass.

Corruption in government, as in other recent Massachusetts elections, was the issue of the gubernatorial campaign of 1962, which made Endicott Peabody, a Boston lawyer, the Governor of the commonwealth for a term to run to January 1965. In a very close contest he defeated the incumbent Republican Governor John A. Volpe, whose election two years earlier had been attributed largely to an independent voters' revolt against widespread scandal in an earlier Democratic administration. During his term of office, Governor Peabody pressed for extensive constitutional reform in part to strengthen his office in combatting corruption and inefficiency. Despite a good legislative record, he was denied nomination for a second term by the Democratic voters of Massachusetts, who chose Lieutenant Governor Francis X. Bellotti over Peabody in the gubernatorial primary election of September 10, 1964.

A member of one of Massachusetts' most distinguished families, Endicott Peabody is directly descended from the John Endicott who was named interim Governor of the Massachusetts Bay Colony in 1629 and is regarded by some authorities as its first Governor. Another of his ancestors was the nineteenth-century financier and philanthropist George Peabody, after whom the city of Peabody in Massachusetts is named. His grandfather, the Reverend Endicott Peabody, was the founder and for fifty-six years the headmaster of Groton School in Massachusetts.

Endicott Peabody is the second of the five children of the Very Reverend Malcolm Endicott Peabody and his wife, the former Mary Elizabeth Parkman. He was born on February 15, 1920 in Lawrence, Massachusetts, where between 1916 and 1925 his father was successively curate and rector of Grace Church. He later became Episcopalian Bishop of Central New York. Mrs. Peabody was one of 283 persons arrested in civil rights demonstrations in St. Augustine, Florida between March 28 and April 1, 1964. Endicott Peabody's sister, Mrs. Marietta Tree, serves as United States representative on the United Nations Commission on Human Rights. The eldest of his three brothers, George Lee, is an Episcopalian clergyman, and the other two, Samuel Parkman and Malcolm Endicott, Jr., are in business in New York City.

Although Peabody spent most of his boyhood in Lawrence and the Boston area, he attended Penn Charter School near Philadelphia before entering Groton, where his grandfather was still the headmaster. He was elected president of the first form (Groton is modeled on English public schools such as Eton and Harrow) and was later made a junior prefect. "Chub" Peabody (as he was nicknamed) is also remembered by schoolmates at Groton as a vice-president of the Dramatic Association and as a volunteer worker during vacations at a New Hampshire camp for underprivileged children.

All through his Groton days Peabody played football, although at that time he weighed less than 160 pounds. At Harvard University, in which he enrolled in 1938, he went out for football in his freshman year and aroused the interest of Coach Dick Harlow. "As a freshman, Peabody was not strong and he was awkward," Harlow has recalled in the *Harvard Alumni Bulletin.* "By following faithfully the exercises we gave him he added two inches to his neck in a single summer and had to throw away all his shirts. . . . By the end of his career, Peabody was practically indestructible and played fifty minutes of the Yale game with a charley-horse severe enough to keep most football players in bed." This was at the end of the 1941 football season, and Chub had raised his weight from 165 to 195 pounds. He was named to five of the so-called "All-American teams," including the one selected for *Collier's* magazine by Grantland Rice, who noted that "the guard who stood out above the field this season was Endicott Peabody of Harvard."

In addition to playing guard for three seasons on Harvard's varsity football team, Peabody was on the hockey and tennis squads in his junior and senior years. Before graduating with the B.A. degree in June 1942, he had served on the Student Council, had been named second marshal of his class, and been elected to the Varsity and Hasty Pudding clubs. But his "concern with national politics . . . was slight," and he "ranked academically around the middle of his class," according to recent articles in the undergraduate newspaper, the *Harvard Crimson.*

Peabody was a member of the Naval Reserve Officers Training Corps all through college, and one hour after graduation he was commissioned a lieutenant in the Navy's Submarine Corps. At various times a fire control, torpedo, and gunnery officer, Lieutenant Peabody served aboard the submarine R-6 in the Atlantic and Caribbean theaters of World War II. In June 1944 he was reassigned to the new submarine *Tirante,* and it was as an officer of the *Tirante* that he distinguished himself between March and July 1945 in patrols against Japanese ships disguised as junks in the China and Yellow seas. For "extraordinary heroism in action during the first war patrol against enemy Japanese surface forces in the harbor of Quelpart Island off the coast of Korea," the *Tirante* received the Presidential Unit Citation. Lieutenant Peabody was personally decorated with the Silver Star by the Secretary of the Navy, the late James V. Forrestal.

Peabody's political consciousness was much stirred during the war, and the story is told that in 1945 he made a nonmonetary bet with Captain Edward L. Beach, the executive officer of the *Tirante,* that he would be Governor of Massachusetts. As soon as he had graduated from the Harvard Law School with the LL.B. degree in 1948, Peabody became active politically as a Democrat, campaigning for Harry S. Truman in the same year. Among his early legal duties were those of an assistant regional counsel for the Office of Price Stabilization in 1950-51 and of a regional counsel for the Small Defense Plants Administration in 1952, both during Truman's Presidency. He became a founder and partner of the Boston law firm Peabody, Koufman & Brewer in 1952.

Also in 1952 Peabody campaigned for Adlai E. Stevenson and was one of the signers of a letter to the New York *Times* of October 11 of that year protesting the newspaper's support of Dwight D. Eisenhower for President. Running for a state office in November 1954 in a normally Republican district, he won election to the executive (or Governor's) council, which in Massachusetts has veto power over most gubernatorial appointments and must approve all money paid out of the Treasury by the Governor. Peabody, who again campaigned for Stevenson in the Presidential race of 1956, sought the Democratic nomination for Attorney General of Massachusetts in 1956 and 1958, but lost on both occasions to Edward J. McCormack, Jr. When he tried for the Democratic nomination for Governor in 1960, Peabody was rejected at the state convention in favor of Secretary of the Commonwealth Joseph D. Ward under circumstances that produced considerable intraparty bitterness. Challenging Ward in the September primaries, he ran only a close second.

Wide World
ENDICOTT PEABODY

Irregularities in the highway building program during the administration of the previous Democratic Governor became the principal issue in the ensuing campaign. In November 1960 the Republican candidate, John A. Volpe, a former Public Works Commissioner with an unblemished record, beat Ward by 1,233,855 votes to 1,101,186. Volpe was the only Republican elected to statewide office. As a consequence, little of his reform program during the next two years was enacted in the face of top-heavy Democratic majorities in both houses of the General Court (legislature) as well as the executive council. Meanwhile, disclosures of alleged corruption in public office continued, but none could be linked to the Republican Governor, whose call for a reaffirmation of "the moral fiber and moral consciousness" of Massachusetts made his renomination in 1962 almost a certainty.

Peabody, who defeated Lieutenant Governor Edward F. McLaughlin, Jr., for the Democratic gubernatorial nomination at the state convention on June 9, 1962, may well have been actually helped by his three previous failures in quest for public office. "Losing," observed Lawrence W. Feinberg in the *Harvard Crimson* (May 2, 1962) a few weeks before the primary, "has kept Peabody on the sidelines while other more successful Democratic politicians have been getting their

PEABODY, ENDICOTT—*Continued*

fingers dirty." He was probably also helped by the general belief that his nomination was favored by Edward M. Kennedy, the President's brother and the Democratic candidate for United States Senator.

With both the Democratic and Republican candidates calling for a cleanup of state politics, and with higher Democratic registration offsetting Volpe's advantage in incumbency, the result of the voting for Governor on November 8, 1962 was so close that first Volpe and later Peabody demanded a recount. But on December 20, as Peabody's lead slowly increased, Volpe conceded, and Peabody was declared elected by the original official count of 1,051,635 votes to 1,048,562, or a margin of only 3,091 out of about 2,100,000.

After he was sworn into office for a two-year term as Governor of Massachusetts on January 3, 1963, Peabody made the shortest inaugural address in several years. He called for "a government of quality" and a "partnership for progress" in which the Governor and the two Democratic-controlled houses of the General Court would work together. In his address he urged the legislature to grant him not only immediate broad powers over the appointment of department chiefs, but the authority to "approve" recommended constitutional amendments that would provide for abolition of the executive council, extend the gubernatorial term to four years, and have the Governor and Lieutenant Governor seek election as a team, thus averting the situation in the two years just ended, when the Governor was a Republican and the Lieutenant Governor was a Democrat.

On the day after his inaugural address Governor Peabody received a political rebuke from the Massachusetts House of Representatives, which renamed as its speaker for a third term the controversial Representative John F. Thompson. Both Peabody and Senator Edward M. Kennedy had put themselves on record as not supporting Thompson. The re-election was achieved by a coalition of old-guard Democrats and Republicans, a fact that seemed to bode ill for the Peabody program. In November 1963, however, when the legislature approached prorogation after the longest session on record, it was found that the administration had managed to score several victories. Peabody obtained approval of his plan for reorganizing the Department of Public Works and his accelerated tax protection plan; most of his racing reform and highway safety recommendations were adopted; and a majority of his constitutional reform proposals received initial favorable action. On the other hand, the legislature rejected his program for aiding education through tax reforms, as well as his plea for the abolition of capital punishment in Massachusetts.

Endicott Peabody is a member of the American, Massachusetts, and Boston bar associations. The Boston Junior Chamber of Commerce named him the Outstanding Young Man of 1954. He was chairman of the Massachusetts Mental Health Campaign in 1957 and the Heart Fund in 1960. He belongs to the American Legion and the Elks. His church is the Episcopal and he is a vestryman.

During the war, in early 1944, when Peabody was stationed at a submarine base in Bermuda, he met Barbara ("Toni") Welch Gibbons, daughter of Morris A. Gibbons, a member of the Parliament of Bermuda. They were married on June 24, 1944 and are the parents of a daughter, Barbara (aged sixteen), and two younger sons, Endicott, Jr., and Robert. Writing in the New York *Times Magazine* (October 21, 1962), shortly before Peabody's election as Governor, Professor James MacGregor Burns noted that "with his open features and unlined face, the 42-year-old candidate looks more like the scoutmaster of a particularly unruly troop than the survivor of three frenzied and unsuccessful campaigns." Burns went on to say, "Nor is he so seasoned a Massachusetts politician as to lose faith in what Massachusetts can do, or to lose his incredulity at the gap between the potential of the state and its performance."

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PERKINS, JAMES A(LFRED) Oct. 11, 1911-

University president

Address: b. Cornell University, Ithaca, New York; h. 511 Cayuga Heights Rd., Ithaca, N.Y.

In his inaugural address and other public statements, Dr. James A. Perkins, the president of Cornell University, has repeatedly sounded a call for greater co-ordination between the academic community and the world of public affairs. That such co-operation is possible is evident in Dr. Perkins' own career. Before succeeding Deane W. Mallott as president of Cornell on July 1, 1963, Dr. Perkins had been a successful educator, government official, foundation executive, and top-level government consultant. He has always been especially interested in American foreign and military policy.

James Alfred Perkins was born on October 11, 1911 in Philadelphia, Pennsylvania to Harry Norman Perkins, a banker, and Emily Cramp (Taylor) Perkins. His brother, Courtland D. Perkins, is professor of aeronautical engineering and chairman of the department at Princeton University. A member of the Society of Friends (as was Ezra Cornell, the founder of Cornell), James A. Perkins attended Germantown Friends' School and Swarthmore College. After graduating with high honors from Swarthmore in 1934, he entered the graduate school of Princeton University, and while doing his postgraduate work there, decided on a teaching career. He obtained his M.A. degree in 1936 and his Ph.D. degree in political science in 1937. He then stayed on at Princeton as an instructor in political science.

His career as educator and administrator began in 1939, when he became assistant director of Princeton's School of Public and International Affairs. Dr. Perkins held this position until 1941

—the year in which he entered government service as director of the paper division in the Office of Price Administration. In 1943 he was named assistant to the administrator of the Foreign Economic Administration; he remained in the post until 1945, when he returned to Swarthmore College as its vice-president. Leaving Swarthmore in 1950, Dr. Perkins joined the Carnegie Corporation as an executive associate. The next year he was named vice-president of the Carnegie Corporation, and in 1955 he assumed the position of vice-president of the Carnegie Foundation for the Advancement of Teaching.

His background in education and administration on many levels of responsibility made James A. Perkins a natural choice to head Cornell University, a uniquely hybrid complex of fifteen private and state-owned colleges numbering almost 12,000 students. Dr. Perkins took on the responsibility of administering a diverse and decentralized institution because "I was ready for a large, tough proposition." How difficult his task will be is substantiated by a remark once made by one of Cornell's own faculty members, Clinton Rossiter, the political scientist. "This," said Rossiter, "is the most unmanageable, undirectable university in the country."

Cornell University has been co-educational since 1872, and about one-third of its student body is now composed of women. Its four private undergraduate colleges are arts and sciences, architecture, engineering, and hotel administration; its four distinguished state-supported undergraduate schools are agriculture, home economics, veterinary medicine, and industrial and labor relations. Its medical school in New York City ranks among the best in the United States. Supporting this gigantic operation is an endowment of $150,000,000 and a current budget of $110,000,000, more than half of which comes from the federal and state governments.

Dr. Perkins has said that he was at first inclined to refuse the Cornell presidency when it was offered him in the late autumn of 1962, but early in January 1963 he decided to accept it. "On anybody's list Cornell ranks in the first ten American universities," he explained to a reporter for *Newsweek* (January 14, 1963). "Of those ten, it's the only one that is both public and private. Private universities are increasingly digesting public funds, and state universities are increasingly acquiring private endowments. Cornell has a real chance to show how both can be done and done well."

Since arriving in the Cornell community Dr. Perkins has made several decisive moves. He has won approval of members of a faculty once described by *Time* (April 5, 1963) as "militant" by getting them an across-the-board pay raise that ranks Cornell among the top five universities in the United States regarding salaries. He has also made three major administrative appointments involving men with strong academic backgrounds. His first faculty meeting was attended by 675 members instead of the 200 or so who had attended faculty meetings in recent years. He has also established rapport with the students by wandering around the campus and talking informally with them. When he attended the first freshman orientation camp at Cornell he arrived wearing a crew sweater and an orientation button reading "Jim Perkins."

Fabian Bachrach
JAMES A. PERKINS

In his inaugural address on October 4, 1963 Dr. Perkins warned that American universities "having meshed their gears with society . . . must develop the institutional policies and the administrative muscle required to be a driving rather than merely a spinning gear." He pointed out that the undergraduate program has slipped too far down on the scale of educational priorities, adding the reminder that it is the undergraduate program that "distinguishes a modern university from a research park."

He developed these points in an interview with Mary Kelly of the *Christian Science Monitor* (December 23, 1963). Higher education, he observed, had too long been on the defensive, and its protective concern for the university student had made the American college seem at times "like a beleaguered medieval city with moat and drawbridge to hold off the brigands outside its gates." Recommending that higher institutions go beyond their "fortifications," he cited scientific research, traffic control, and health and welfare as representative areas in which the university could serve society's needs.

Such pronouncements help to explain why Perkins has in recent years been considered a penetrating critic of administrative procedures and policy planning in such government agencies as the Department of Defense, State Department, and National Security Council. He has made his influence felt through membership in such bodies as the thirty-man team, headed by H. Rowan Gaither, that produced the controversial and still top-secret Gaither Report submitted by President Dwight D. Eisenhower in 1957. He has served as a consultant to the RAND Corporation and the Institute for Defense Analyses since 1958.

(Continued next page)

PERKINS, JAMES A.—*Continued*

Criticism of organizational shortcomings in government agencies has become more vocal in recent years. Dr. Perkins was one of the first to set forth the need for some administrative changes in a paper published in *Public Administration Review* in the spring of 1953. He suggested that the Joint Chiefs of Staff be relieved of many administrative tasks so that they could concentrate their energies on military planning, and he recommended that the State Department establish liaison posts so that its policy planners would be kept informed of new concepts of military strategy and economic planning. Lack of expertise in the National Security Council, he suggested, made it difficult for that body to play its rightful role in long-range government planning.

These recommendations were in substance repeated by Dr. Perkins when he testified before the Senate subcommittee on national policy machinery on April 25, 1960. Referring to his work as a member of the Gaither Committee, he said that "it seemed to us quite clear" that the government did not fully realize the Soviet threat as it was described at the Pentagon and the Central Intelligence Agency. He pointed out that the organizational shortcomings of the National Security Council had been largely responsible for its failure to give the President "the kind of sharp debate, the clear difference of opinion which would require major modifications of program." Committee members from both political parties applauded Dr. Perkins' testimony. He was a member of the four-man, nonpartisan team of national security experts named to advise Senator John F. Kennedy while he was President-elect and to assist in the transition from the Eisenhower to the Kennedy administration.

While he was with the Carnegie Corporation, Dr. Perkins helped to found the Council for Higher Education in the American Republics. With Charles Frankel and Pendleton Herring he prepared "The Power of the Democratic Idea" for the "Prospect for America" series of the Rockefeller Brothers Fund. The report expressed confidence in the ability of democracy to survive in peace and freedom if given the proper strong leadership. He was chairman of President John F. Kennedy's advisory panel on a proposed National Academy of Foreign Affairs and in a report submitted to the President in December 1962 recommended that an institution be established to train personnel for government positions in foreign affairs. Kennedy publicly endorsed the findings of the report and supported legislation aimed at making the proposal a reality.

Associates have described Dr. James A. Perkins as a man who "likes to have his fingers in many pies." He is a trustee of the Foundation Library Center, an agency that collects, organizes, and makes available information about foundations, and of the Sloan-Kettering Institute for Cancer Research. He is a member of the board of the Teachers Insurance and Annuity Association, and since 1962 he has been one of the twelve members of the United States Arms Control and Disarmament Agency. Dr. Perkins is also a member of the United States Commission for UNESCO, the Council of Foreign Relations, and the American Political Science Association. His clubs are the Century and Coffee House in New York City and the Cosmos Club in Washington, D.C.

On June 20, 1938 James A. Perkins married Jean E. Bredin, a graduate of Swarthmore College. They have five children: Barbara, Joan, John, David, and Tracy. Dr. Perkins is a man of medium build, about five feet ten inches in height, with light and thinning hair. Since his college days he has been fond of playing tennis and golf. His less active diversion is reading books about Abraham Lincoln. He holds honorary degrees from Brown University, Centre College (Danville, Kentucky), Case Institute of Technology, Ohio University, Rutgers University, and Swarthmore College.

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PETERSON, R(UDOLPH) A(RVID) Dec. 6, 1904- Banker

Address: b. 300 Montgomery St., San Francisco, Calif.; h. 2100 Pacific Ave., San Francisco, Calif.

Automation and expansion of its foreign business figure prominently in the plans for the future of the Bank of America National Trust and Savings Association, a relative newcomer to the international field but already the world's largest private banking institution. Its president, R. A. Peterson, feels that a more personal relationship between the giant bank and its small depositors is equally needed to insure its continued growth. Peterson, who was elected president of the Bank of America in November 1963, hopes to meet the challenges of international finance with as much distinction as his predecessors, including Amadeo Pietro Giannini, its founder.

A native of Svenljunga, Sweden, Rudolph Arvid Peterson was born to Aaron Peterson, a farmer, and Anna (Johansson) Peterson on December 6, 1904. When he was two years old, his family migrated to the United States, and his father established the family on a ranch in Hilmar, California, which specialized in dairy cattle, hogs, and fruit growing. In 1921 Peterson graduated from Hilmar Union High School. He had planned to enroll in the University of California medical school, but after investigating the costs of a long and expensive medical education, he decided against it. Peterson has recalled that in 1921 raisins, the chief crop at his father's ranch, were only selling for two cents a pound and at that price, his father did better to feed them to the hogs than to sell them. His projected medical career tumbled along with the price of raisins.

He decided to switch to banking and finance, in which he had become interested in high school, and enrolled in the University of California at Berkeley College of Commerce. Peterson arrived on the campus with $200, but after paying his tuition and buying some clothes he only had $10 left. To pay his way through college he took on a variety of jobs, including waiting on tables in a dormitory dining room, restocking a bakery at night, and supervising a school playground. Peterson received his B.S. degree in 1925 and then joined the Commercial Credit Company as a field representative repossessing property of delinquent borrowers. He remained with the installment financing firm until 1936, advancing through the ranks as its assistant manager of the San Francisco office, its vice-president and general manager in Mexico City, and finally its division operations manager in Chicago.

In 1936 Peterson joined the Bank of America National Trust and Savings Association as district manager of its Fresno, California office. He helped to organize the bank's installment credit activities, and by 1946 he had been promoted to vice-president of the bank's head office in San Francisco in charge of all statewide installment credit loan activities. From 1946 to 1952 he served as president of Allied Building Credits, Inc., a subsidiary of the Transamerica Corporation, in turn a holding company of the Bank of America. He joined Transamerica Corporation in 1952 as its vice-president in San Francisco, where he supervised the corporation's banking interests in five Western states.

Leaving Transamerica Corporation in July 1955, Peterson became vice-president of the Bank of Hawaii in Honolulu, and in October of the same year he was named executive vice-president and executive officer of the bank. On February 16, 1956 he was made its president and managing executive officer. During his years in Hawaii, Peterson played a major role in its economic growth by bringing in fresh capital from the mainland. Booming under his leadership, the bank opened twenty-two new branches, tripled its earnings, and increased its deposits from $163,000,000 to $345,000,000.

No wonder, then, that Peterson calls his time in Hawaii "five and a half golden years," during a period when its economy and the tourist business were gathering momentum. A former associate has said that Peterson "wanted to create the image that we were the bank to deal with—and he did." He has recalled that when Peterson heard that a firm from the mainland was planning to move to Hawaii, instead of waiting for it to arrive, he solicited its banking business on the mainland."

Peterson brought innovations to the Bank of Hawaii that he was later to introduce into the Bank of America. One of these was his attempt to achieve a closer relationship between the bank and the depositor. He insisted, for example, that all tellers call customers by name, which they could learn from checks and deposit slips. Peterson feels that an emphasis on the personal touch benefits banking. "It's damn hard to call somebody by name and be unpleasant," he has pointed out. Peterson also demanded results from his staff. In an article for *Newsweek* (November 4, 1963) he recalled: "Old-timers learned there was nothing sacred about their chairs. If they'd been sitting there and doing very little for ten or fifteen years, they had to move aside. We'd put them in a chair that was appropriate to their inclination or their ability . . . and move the young men in." Other executives who did not produce were told that their salaries were being adjusted downward in line with their duties.

R. A. PETERSON

On December 1, 1961 R. A. Peterson left Hawaii and returned to San Francisco as vice-chairman of the board of directors of the Bank of America. In January 1963 the board of directors put Peterson in charge of general administration of the bank, and on November 1, 1963 he was named president and chief executive officer of the bank, succeeding S. Clark Beise, who retired. As president of the Bank of America National Trust and Savings Association, Peterson heads the largest privately owned banking system in the world. The bank, which was founded by Amadeo Pietro Giannini in 1904, had total resources at the end of 1963 of $14,693,851,459. Its net operating earnings were $90,508,827, and its deposits were $13,242,505,625.

In November 1963, the Bank of America had 846 branches in California and twenty-two branches and eleven representative offices in eighteen countries. Peterson attributes its continued growth to his predecessor, S. Clark Beise, who changed the organizational structure from a "family arrangement" to a "mature and sophisticated operation." Although he estimates that the bank will open from thirty to forty branches in California during the next two years, Peterson feels that its future major growth will consist in its expansion overseas. Before World War II, the Bank of America had only one foreign branch. It now owns, in addition to its own overseas branches and representative offices, 97 percent of the Banca d'America e d'Italia, with its eighty-one branches, which it bought from Transamerica Corporation in 1957. In 1964 the Bank of America was reportedly in the process of establishing branches in India, Hong Kong, Spain, Turkey, and Tunisia.

Although the Bank of America arrived late on the international scene, Peterson believes that it can turn this to its advantage. "We have no rickshaw dynasties and we don't have to worry too much about past traditions of doing business," he has explained. "Our job is to build a flexible worldwide system that can take care of a businessman wherever he wants to trade." In the year-end financial report, Peterson announced that the "bank's internationally-based services continued to grow and contribute importantly to earnings." According to *Business Week* (November 16, 1963), the overseas market already accounts for about 20 percent of the bank's business.

Peterson also feels that electronic computers and universal credit cards will revolutionize the banking industry. Bank of America pioneered in the use of electronic data processing in the banking field and today has a $50,000,000 computer system that does the work of 3,500 to 4,000 employees. Peterson thinks that electronic procedures will eventually make it possible to lend "the last loanable dollar and to increase the customer's credit and working capital so he can do more business on the same equity cushion."

The bank executive has predicted that in about five years, because of automation and credit cards, there will be a rapid drop-off in the use of checks by the public, and the depositor will instead only have to write one check a month covering all bills. He has explained that the bank will pay a man's bills as they come along and he will simply make a deposit of his salary check each month. Automation, he feels, has made it more important than ever for the bank to keep up human contacts with its depositors and not take them for granted, and he insists that tellers at all Bank of America branches learn the names of depositors.

In November 1927 Rudolph Arvid Peterson married Patricia Price, who died in 1960. His two children by this marriage are Dr. R. Price Peterson and Mrs. Stephen W. Bennett. In December 1962 Peterson married Mrs Barbara (Welser) Lindsay, a widow with four children, Robert, Lorna, Margaret, and Anne Lindsay. The Petersons maintain an apartment in San Francisco, from which the bank executive walks two miles to work in the morning. They also have a ten-acre ranch, "Seven Hills," near Walnut Creek, an hour's drive from San Francisco. Here Peterson often spends his weekends, swimming, gardening, or lounging by the side of the pool, reading history or biography. Peterson has brown eyes and graying brown hair, stands six feet tall, and weighs 180 pounds. A former colleague once described him as "a man with great inner resources . . . a man who is so sure of himself he doesn't have to lay on the airs that are second nature to most of us."

R. A. Peterson is chairman of the economic growth committee of the California State Chamber of Commerce, and he is a director of the Council for Economic Growth & Security, the Swedish Chamber of Commerce of the U.S.A, the United Community Fund, and the California State Chamber of Commerce. His clubs include the Stock Exchange Club and the Navy League in San Francisco, the California Club in Los Angeles, and the Links Club in New York. He is on the board of governors of the San Francisco Bay Area Council and a trustee of the California Alumni Foundation. His college fraternity was Delta Sigma Pi. In September 1964 Peterson was named a vice-president of the United States Council of the International Chamber of Commerce.

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PIBUL SONGGRAM, LUANG July 14, 1897-June 11, 1964 Former pro-Western Premier of Thailand (1938-44 and 1948-57); ousted by an army coup, spent his last years in exile in Japan. See *Current Biography* (September) 1951.

Obituary

N Y Times p23 Je 13 '64

PIERLOT, HUBERT, COUNT Dec. 23, 1883-Dec. 13, 1963 Belgian statesman; cabinet minister (1934-39); became Premier of Belgium in 1939; led the government-in-exile during Nazi occupation (1940-44). See *Current Biography* (May) 1943.

Obituary

N Y Times p27 D 14 '63

PIPER, JOHN Dec. 13, 1903- British artist; writer

Address: "Fawley Bottom Farmhouse," near Henley-on-Thames, Oxfordshire, England

Gradually over the course of some thirty years John Piper has revealed himself as one of England's most protean artists: a painter in oil, watercolor, and gouache; a draftsman; a lithographer; a scenic and costume designer; and a decorator. He pioneered both abstractionism in England and, later, a revival of romantic landscape painting. As an author, he is perhaps best known for his architectural criticism. Much could be added to this list of Piper's achievements: his recent triumphant entry into a new field as a designer of stained glass; his mastery of illustrative techniques from etching to aquatinting; his work as a book illustrator; his service as a war artist during World War II and his subsequent contributions as a member of committees concerned with the arts; his immeasurable influence upon young artists whom he has helped in many fields.

John Piper was born on December 13, 1903, in Epsom, Surrey, an area that, though close to London, was at that time still rural. He is the youngest of the three sons of Charles A. Piper and his wife. Charles Piper, who had built up the successful law firm of Piper, Smith and Piper, had an enthusiasm for the visual arts. He welcomed and encouraged signs of similar interests in his youngest son, taking him often to the Tate Gallery in London and once to the Louvre. By the time he was twelve, John Piper was already discovering the appeal of church architecture, making tracings of stained glass and rubbings from monumental brasses.

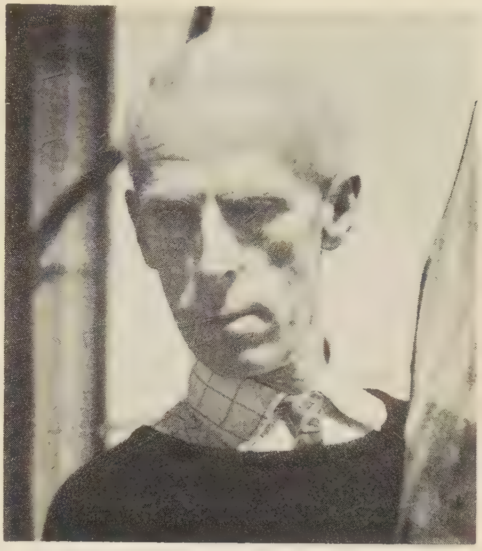
During the years of his secondary education at Epsom College, Piper's enthusiasm for man-made monuments continued to develop, and while still in his teens he became local secretary of the Surrey Archeological Society. He was already painting and drawing a great deal, generally choosing architectural subjects, in England and on holidays in Italy. In 1921 he left school to study law in his father's offices as an articled clerk, and for the next five years he was, perforce, a Sunday painter. Meanwhile, his artistic interests widened. He grew fond of Mozart and Beethoven, went often to the Diaghileff Ballet, and played the piano in an amateur dance band. He also read Lawrence and Joyce and wrote verse of his own, publishing in 1921 a collection of poems, *The Wind in the Trees,* with his own illustrations.

Through his father's friends in the arts, Piper was introduced to contemporary French painting, which greatly stimulated him. By the time his father died in 1926, and Piper felt free to abandon law, he had decided to become a painter. For some years thereafter, he studied at a succession of art schools, including the Royal College of Art and the Slade. It was not an encouraging beginning. His early work, it has been said, was unpromising.

Piper nevertheless persevered, working from early morning to late at night, as he has all his life. During his first years as a full-time painter he depended for his income on a small allowance from his mother and his earnings from reviewing. From 1928 to 1938 he was a regular contributor to the *Nation and Athenaeum,* later the *New Statesman and Nation,* writing with equal facility on concerts, books, plays and art. He also contributed woodcuts to magazines.

In 1927 and 1931 Piper's work was exhibited with that of other young artists in shows at the Arlington and Mansard galleries in London. S. John Woods has found in the woodcuts and paintings of this period themes and methods that have continued to preoccupy Piper. Woods was the arranger of *John Piper; Paintings, Drawings and Theatre Designs, 1932-1954* (Faber; Valentin, 1955). In his introduction to that work, Woods wrote that Piper in his mid-twenties already exhibited a characteristic "frontality of approach and a play of vertical against horizontal . . . space and distance are expressed through colour . . . with forms and lines crossing and penetrating in a way that clearly owes much to his love for stained glass."

On a visit to Paris in 1933, Piper met Hélion, Braque, Léger, and Brancusi. The experience influenced him so deeply that from 1934 to 1937 he abandoned representational art. For a year he experimented with three-dimensional constructions, often related to the sea, and in 1935, when he returned to painting, he produced series of abstracts in which recurring forms changed their relationships to each other in successive pictures, rather as the elements of mobiles do. Piper learned much during this period about the use of color and texture, but critics have recognized a poetic strain in his nature that could not long be satisfied by nonobjective painting.


The Observer, London

JOHN PIPER

In 1935 Piper married Mary Myfanwy Evans, a university lecturer in English and a writer. Together they started *Axis,* subtitled "a quarterly review of contemporary 'abstract' painting and sculpture," in which Piper made himself responsible for layout and production. Mrs. Piper's book, *The Painter's Object* (Howe, 1937), compiled during 1936, contained an article by her husband in which, in a sense, he prophesied the end of his own abstract phase. ". . . the tree standing in the field has practically no meaning at the moment for the painter," he wrote. "It is an ideal: not a reality. But the object must grow again: must reappear as the 'country' that inspires painting."

In the same essay Piper spoke of an "object" that even then was "suggesting" itself as fact or symbol in his painting. He could describe it only vaguely, as a kind of room containing shapes, some hard and geometric, some amorphous—"a combination of a crystal and a potato, with neither predominating too much." Some critics have seen all his subsequent work as an attempt to reconcile these two forms, by applying abstract methods to topographical subject matter. *Axis* was abandoned in 1937, and Piper's exhibition of collages at the London Gallery in 1938 was regarded as an "open avowal" of his break with pure abstractionism. His oil paintings at this time were, rather, "abstract versions of English landscapes."

The years immediately before World War II saw the beginning of several new endeavors. In 1937 Piper did his first work for the theater, designing scenery and costumes for a production of Stephen Spender's *Trial of a Judge* at the Unity Theatre. In 1938 he began his notable series of articles in *Architectural Review,* illustrating in words and pictures the architectural delights and the richness of minor crafts to be found in England. Piper's use of collage as an element of letterpress illustrations in these articles has been widely copied. Some of the articles, together with others from the *Cornhill, Orion,* and the *Geographical Magazine,* were published in book form as *Buildings and Prospects* (Architecural Press, 1948).

Piper's first guide book, *The Shell Guide to Oxfordshire* (Faber), also appeared in 1938. It was reissued with new illustrations in 1953. The editor of the Shell guides was the poet John Betjeman, who was to become Piper's friend and collaborator. In 1939 Duckworth published Piper's *Brighton Aquatints,* a set of twelve aquatints of modern Brighton, with descriptive text by the artist and an introduction by Lord Alfred Douglas.

With the outbreak of World War II in 1939, Piper was named an official war artist, first to the Ministry of Information and later to the Ministry of Transport. He recorded for the government the destruction of the House of Commons, Coventry Cathedral, and many other buildings. On his own account during the war years he painted architectural and topographical watercolors, intensely dramatic pictures of country houses and ruins.

In 1941 Piper was commissioned by the Queen, now the Queen Mother, to make two series of watercolors of Windsor Castle. These were later exhibited at the National Gallery and won him, for the first time, a wide audience. He was also commissioned by Sir Osbert Sitwell to make a series of oils and watercolors of Renishaw Hall, the Sitwells' house in Derbyshire. Piper's work at this time was consciously romantic, as an antidote to the ugliness of war and also, he said, as a result of having come to see the truth of Ruskin's aphorism: "You will never love art well till you love what she mirrors better." In his book *British Romantic Artists* (Britain in Pictures series, Collins; Chanticleer, 1942), Piper wrote: "Romantic art is the result of a vision that can see in things something significant beyond ordinary significance: something that for a moment seems to contain the whole world."

Meanwhile, during the war, Piper was producing memorable work for the theater: a front-of-stage cloth for the 1942 production of *Façade,* by Edith Sitwell and William Walton; scenery and costumes for the Walton-Frederick Ashton ballet *The Quest* (Sadler's Wells, 1943); and in 1945 the striking sets—huge twin pillars and massive archaic gods—for the Old Vic's *Oedipus Rex.* Piper designed the scenery and costumes for the Glyndebourne presentation of Benjamin Britten's *The Rape of Lucretia,* produced by Eric Crozier in 1946.

Together with Britten and Crozier, in 1947 Piper formed the English Opera Group to present British operas, with the emphasis on chamber operas. Its first work was Britten's own *Albert Herring,* with scenery and costumes by Piper, produced at Glyndebourne in 1947. The following year the group became the mainstay of a new festival at Aldeburgh in Suffolk. It has since encouraged other British composers to write operas and has performed them in England and other countries. Piper has also designed a number of productions for Sadler's Wells Ballet and Sadler's Wells Theatre Ballet (notably for the ballets of John Cranko); for Covent Garden Opera (including new operas by Britten); for Sadler's Wells Opera; for La Scala opera company in Milan; and for others.

Most of Piper's books since the end of World War II have been written in collaboration with John Betjeman. They include *Murray's Buckinghamshire Architectural Guide* (Murray, 1948); *Murray's Berkshire Architectural Guide* (Murray, 1949); and the *Shell Guide to Shropshire* (Faber, 1951). All three books were illustrated with Piper's photographs, and all but the first had his drawings as well. *Romney Marsh,* written and illustrated by Piper alone, was published in 1950 as a King Penguin book. Piper has also illustrated books of poems by Betjeman, C. Day Lewis, and Edwin Muir, among others; the autobiographical works of Sir Osbert Sitwell; and many other books, as well as designing book jackets.

Piper, whose work has been influenced by stained glass since childhood, turned to that medium itself in the mid-1950's when he was commissioned to plan the three east windows of Oundle School Chapel. The windows, installed in 1956, showed nine figures of Christ, combining a profound religious feeling with a high degree of abstraction. Piper has since designed windows for Eton College Chapel (1958); Nuffield College Chapel, Oxford University (1961); and Coventry Cathedral (1962). His 6,000-square-foot baptistry window at Coventry has been called "the one great sure blaze of individual genius in the Cathedral." Piper has also planned interiors or designed mosaics or decorative panels for a number of other buildings, including the British Broadcasting Corporation's television center, the headquarters of the North Thames Gas Board, and the British Embassy in Rio de Janeiro.

These manifold demands upon his time and creative energy have not hindered Piper's development as a painter and draftsman. Rather, his excursions into so many of the visual arts have tended to have a cross-fertilizing effect. Reviewers of a 1948 Piper exhibition at the Buchholz Gallery in New York noted that his experiments with abstract art had given a new freedom to his handling of "openly avowed subject matter." There followed a period in the 1950's when some critics tended to dismiss him as "a poetic painter of the Anglo-Saxon twilight," suggesting that he had reached a kind of limited and unadventurous perfection. Then came the work with stained glass, inspiring new departures in his painting style. One critic, describing his 1961 show at Durlacher Brothers in New York wrote that instead of "darkly romantic, misty landscapes," Piper was now painting "the glowing furnaces of England's industrial cities" in pictures "full of fire and light."

Many important galleries and museums in the British Commonwealth and the United States own Piper's paintings and drawings. Since 1950 he has served on the Oxford Diocesan Advisory Committee as art adviser and since 1959 on the Royal Fine Arts Committee. He was a trustee of the Tate Gallery from 1946 to 1953 and from 1954 to 1961. He is an honorary associate of the Royal Institute of British Architects (1957) and of the Royal College of Art (1959) and has an honorary Doctor of Literature degree from Leicester University (1960).

Before Piper married Mary Myfanwy Evans in 1935, he had been married to Eileen Holding Piper. His first marriage was dissolved. He is the father of two sons and two daughters. The artist was described in the London *Sunday Times* (May 20, 1962) as being "erect of carriage, affable, white-haired from first youth and endowed with a deceptively easy, casual turn of phrase." Piper, whose father had allowed his children to make up their own minds about religion, was received into the Church of England shortly after the beginning of World War II. He lives in an old farmhouse that as recently as 1962 still lacked electric light. In *Art in America* (Fall, 1962) John Russell wrote: "[Piper] has been the animator . . . of much that has never borne his name, and the list of those he has secretly helped and encouraged would fill the rest of this page."

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Angus McBean, London

JOAN PLOWRIGHT

PLOWRIGHT, JOAN Oct. 28, 1929- British actress

Address: b. c/o M.C.A., 139 Piccadilly, London, W.1, England; h. 8 Hamilton Place, London, W.1, England

It is a tribute to her great and still growing talent that Lady Olivier, wife of Britain's most distinguished man of the theater, remains best known as Joan Plowright. Described in 1960, when she was only thirty, as "one of the finest young actresses anywhere," she had overcome parental opposition to study at the Old Vic drama school, and polished her craft in a succession of repertory companies. She first came to prominence in 1956, when she joined the English Stage Company and, after her initial success in Wycherley's comedy *The Country Wife*, earned critical acclaim as an actress superbly equipped to interpret the work of Britain's New Wave dramatists.

She made Plowright fans of New York theatergoers in 1958, with her performances in two Ionesco plays and in John Osborne's *The Entertainer*, and her London triumph the following year in Arnold Wesker's *Roots* ranked her among the important actresses of the contemporary theater. She made a second conquest of New York in the 1960-61 season as Josephine in Shelagh Delaney's *A Taste of Honey*, winning among other accolades the Antoinette Perry Award (Tony) as the best dramatic actress of the year. Since then she has confounded those who thought her talent confined to "kitchen-sink" roles with brilliant performances in Chekhov's *Uncle Vanya* and Shaw's *Saint Joan*. She has also acted on television and gave a much-admired performance as Jean Rice in the screen version of *The Entertainer*.

Joan Plowright was born on October 28, 1929 in Brigg, near the industrial Midlands city of Scunthorpe, Lincolnshire. Her father, William Ernest Plowright, is editor of the *Lincolnshire Star*, and her mother is the former Daisy Margaret Burton, whose own enthusiasm for the stage had led her, as a girl, to run away from home in pursuit of an acting career. Joan Plowright has two brothers: Robert, a composer and lecturer in music at Trinity College, Cambridge University, and David, a television news editor. Their mother ran a local amateur dramatic group, filling the house with thespians and the apparatus of the theater. Joan Plowright took part in these productions from the age of three, and played Elizabeth in *Pride and Prejudice* at twelve.

By the time she was fourteen, and had graduated from local state primary schools to the Scunthorpe Grammar School, Joan Plowright had set her heart on becoming an actress. Her father, who wanted a less exotic career for her, at first resisted the idea. She nevertheless began to spend school vacations at summer sessions of university drama schools and in 1949, her secondary education completed, was permitted to study at the Laban Art of Movement Studio in Manchester. Soon afterwards she won a two-year scholarship to the famous drama school of the Old Vic Theatre in London.

Joan Plowright's first professional appearance came in 1948, when she played the role of Hope in Edward Percy's comedy *If Four Walls Told* at the Croydon Repertory Theatre. During the next four years she acted an immense variety of roles—Shakespearian, classical, and modern—in a succession of stock companies, including the Bristol Old Vic. In 1952 she joined the Old Vic Company of London for its tour of South Africa, following this with further stock company experience. On July 28, 1954 she made her first London appearance as Donna Clara in the Julian Slade musical version of Sheridan's *The Duenna*, at the Westminster Theatre.

(Continued next page)

PLOWRIGHT, JOAN—*Continued*

Her first big break came in June 1955, when Orson Welles gave her the only feminine role in his bare-stage production of *Moby Dick*, in which she appeared as Captain Ahab's demented eight-year-old cabin boy. The part brought her to the attention of critics and producers and led, after a season (1955-56) in leading roles with the Nottingham Players, to auditions for the newly formed English Stage Company. She joined the company in April 1956, and since then she has moved steadily to the top of her profession. The English Stage Company, which has its headquarters at London's Royal Court Theatre, set out to discover and produce the work of new British dramatists. Its presentation of John Osborne's *Look Back in Anger* in May 1956 sparked a renaissance in British drama to which the ESC has continued to make a major contribution.

During her first months at the Royal Court, Joan Plowright had such supporting roles as Mary Warren in Arthur Miller's *The Crucible;* Baptista in *Don Juan* and the Receptionist in *The Death of Satan,* both plays by Ronald Duncan; as Miss Tray in Nigel Dennis' *Cards of Identity;* and as Mrs. Shin in Bertold Brecht's *The Good Woman of Setzuan.* Her first lead part with the company, however, and her first great personal success, was not in a contemporary drama but in the Christmas 1956 revival of William Wycherley's comedy *The Country Wife.* Her "delicious" performance as Margery Pinchwife established her at once as a comic actress of the first rank and, incidentally, finally convinced her father that she had chosen her career wisely.

The Country Wife was transferred in February 1957 to the Adelphi Theatre in London's West End. Three months later Joan Plowright returned to the Royal Court as Elizabeth Compton, the co-founder of a synthetic religion in Nigel Dennis' *The Making of Moo,* and as the Old Woman in Ionesco's *The Chairs.* In September of the same year she worked for the first time with her future husband, Sir Laurence Olivier, playing his daughter, Jean Rice, in the Royal Court's production of Osborne's *The Entertainer.*

Joan Plowright's first New York appearance came in January 1958, when she played at the Phoenix in an Ionesco double bill—as the Old Woman in *The Chairs* and as the Pupil in *The Lesson.* The two plays, which were described respectively in the program notes as a "tragic farce" and a "comic drama," and collectively by Walter Kerr as "two calculated journeys into unreason," demanded much versatility. Joan Plowright's performance, first as a senile ninety-four-year-old, submerged in her husband's fantasies, then as a simpering hussy of seventeen, won universal acclaim.

A month later the New York critics were applauding her in another quite different role, when she repeated her Royal Court performance as Jean Rice in *The Entertainer* at the Royale Theatre in New York. Although the reviewers exhausted most of their adjectives on Olivier's *tour de force* as Archie Rice, Joan Plowright's performance as his disenchanted but loyal daughter was widely praised as a "fresh," "forthright," and "completely realized" portrait.

Returning in June 1958 to the Royal Court in London, Joan Plowright repeated her success in the Ionesco double bill, and later in September won further acclaim for her "intensely personal" interpretation of the title role in Shaw's *Major Barbara*—a performance "which with its extraordinary simplicity," according to that year's *Theatre World Annual,* "had great power to move." A complete change of pace followed. *Hook, Line and Sinker,* Robert Morley's adaptation of an André Roussin comedy, opened in November 1958 at the Piccadilly with Joan Plowright as the scheming wife, Arlette, bent on murdering her indolent husband for his money. She made the most of the part, it was said, but some critics felt that it was not wholly suited to her more "forthright comic gift."

A more suitable vehicle for her talents, in which she scored one of her greatest successes to date, was Arnold Wesker's *Roots.* It opened at the Belgrade Theatre, Coventry, in May 1959, and subsequently moved to the Royal Court and then on to the Duke of York's Theatre in the West End. In *Roots,* Joan Plowright played Beatie Bryant, daughter of inarticulate Norfolk farmers, who has acquired a smattering of culture from her beatnik fiancé. Home on a visit, she awaits the arrival of her lover and meanwhile tries hopelessly to communicate some of her own new passion for music and ideas to her cloddish family.

The man never comes, but Beatie Bryant, newly conscious of her still massive ignorance, finds the courage to defy her smug family, and in her anger and humiliation she speaks not in borrowed clichés but with a new authority of her own. "I'm beginning," she cries exultantly as the curtain falls, "I'm beginning!" Richard Watts, Jr., who saw the play in London, wrote (New York *Post,* July 19, 1959): "*Roots* is essentially Miss Plowright's triumph, and I think it places her, at once, among the important actresses of the contemporary theatre."

In April 1960 Joan Plowright played Daisy in Ionesco's *Rhinoceros* at the Royal Court, and later in the same year she was seen in the screen version of *The Entertainer,* earning fresh praise for the "warmth and intelligence" and "elfin gallantry" of her performance. In October 1960 came her triumph in the New York production of Shelagh Delaney's "tender, fragile, oddball drama" *A Taste of Honey.* As the neglected teenager, who is made pregnant by a Negro sailor and is "mothered" briefly by a gentle homosexual, Joan Plowright won the hearts of the critics and of the audiences who flocked to see her.

"The evening's treasure," wrote Howard Taubman in the New York *Times* (October 5, 1960), "is Joan Plowright's haunting performance of the girl. Through voice, accent and movement, she captures the shell of cynicism that the girl has grown to shield herself from her hopelessness. . . . Miss Plowright gives the play its affecting core." For this performance she received the American Theatre Wing's 1960-61 Tony award as the best dramatic actress of the year, and was voted a similar citation in the *Variety* poll of the drama critics.

Joan Plowright left the cast of *A Taste of Honey* in April 1961, shortly after her marriage to Sir Laurence Olivier, and her career has since been interrupted by the birth of their two children. She first returned to the stage in her husband's production of Chekhov's *Uncle Vanya* at the 1962 Chichester Festival. Until that time she had been admired as one of the few actresses equipped to do justice to the "kitchen-sink" realism of contemporary British drama, but something of an unknown quantity as a character actress in the classical tradition. Any doubts about her range were eradicated by her "intense, personal and deeply moving" performance as Sonia in *Uncle Vanya.*

She had the same role in the second Chichester Festival, in 1963, by which time, according to T. C. Worsley in the New York *Times* (July 2, 1963), her "superb" performance had "matured to perfection" in a production that Worsley judged "the finest piece of concerted work" that he had ever seen in the theater. Her "touching and ultimately very beautiful performance" during the same festival in the title role of Shaw's *Saint Joan* won even greater praise. Writing in the New York *Times* (June 23, 1963), Worsley called it "one of the great definitive performances of a great role," and other critics agreed that it was the finest St. Joan they had ever seen.

The company that Sir Laurence Olivier built up at Chichester now forms the core of the British National Theatre Company, which he directs. His wife has repeated both her Chichester triumphs at the Old Vic, the National Theatre's temporary headquarters, where in late 1963 she was rehearsing the part of Maggie Hobson in Harold Brighouse's *Hobson's Choice.* Joan Plowright has also appeared on British television, notably in Shakespeare's *Comedy of Errors,* Sheridan's *School for Scandal,* and in an adaptation of Joseph Conrad's *The Secret Agent.*

Joan Plowright was married to Sir Laurence Olivier on March 17, 1961 by a justice of the peace in Wilton, Connecticut. Her 1953 marriage to the actor Roger Gage was dissolved. She and Sir Laurence have a son, Richard, and a daughter called Tamsin. The actress is five feet four inches tall and is slight in build. She has dark hair, usually worn short, and her dark brown eyes have been much eulogized.

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POPOV, OLEG (KONSTANTINOVICH)

(pŏ-pŏf) July 3, 1930- Soviet circus clown

Address: b. Moscow Circus, 15 Neglinnaya St., Moscow, USSR

Widely regarded as the world's greatest living clown, Oleg Popov began his career as a mechanic, found his way into Moscow's State School of Circus Art, and emerged as a tightrope walker. Pure chance guided him into clowning, and his native talent elevated him to his present pinnacle as "Russia's Chaplin." Among his many honors from countries on both sides of the Iron Curtain is the highly prized one of People's Artist of the Russian Federated Republic.

Novosti Press Agency

OLEG POPOV

Oleg Konstantinovich Popov was born on July 3, 1930 in Vyrubovo, a village in the Kuntsevo district of Russia's Moscow region. He was raised in Moscow, where his family moved soon after his birth. His father, Konstantin Popov, worked as a mechanic in a Moscow watch factory, and his mother was a photographic retoucher. Popov's primary education began when he was eight, at School Number 155 in Moscow. It ended five years later in 1943, when he went out to work.

There was no circus tradition in Popov's family, and his eventual choice of his career came about almost accidentally. His first employment, at thirteen, was as an apprentice fitter in the print shop of the government newspaper *Pravda.* An agile and vigorous youth, Popov spent a great deal of time in the gymnasium provided by the sports society to which he belonged. There he made friends with students from the nearby State School of Circus Art, who used the gymnasium for practice. With their encouragement, Popov began to dream of a circus career and became a frequent visitor to the State School of Circus Art. He secured an audition and, impressing the faculty with his agility in a few self-taught acrobatic tricks, entered the school in 1944 as a student.

In the Soviet Union, the circus is highly esteemed as an ancient and popular art form. Its performers, and especially the clowns, who form an élite, are as much admired and as highly paid as ballerinas, writers, and opera singers. Feodosi Bardiyan, director of the USSR Circus Association, administers over eighty circuses of different types all over the Soviet Union. The Circus Association has nearly 7,000 members, including performers, technicians, and administrative staff, POPOV, OLEG—*Continued*

who may be sent from circus to circus as the need arises. Most circus performers are trained at the State School of Circus Art.

Entering the school at fourteen, Popov embarked on a six-year curriculum. The first four years included a complete secondary education, as well as professional training in gymnastics, acrobatics, juggling, tightrope walking, and dancing. The last two years were given over mainly to an advanced course in such subjects as clowning and musical comedy acting. Tuition was free, and throughout his training Popov received a living allowance, as at any other Soviet institution of higher education. In time Popov came to specialize as an equilibrist and, guided by his teacher, S. D. Morozov, developed an act that even then contained a considerable element of the comic. He graduated in 1950 as an "eccentric wire-walking performer."

Still only twenty, Popov began his professional career with a circus youth group directed by A. M. Olshansky. He made his debut at a circus in Tbilisi, and subsequently appeared at a number of other circuses in the Soviet Union. The art of the clown had always fascinated Popov, a lifelong admirer of Charlie Chaplin. During his training in Moscow, he had closely studied the work of such great Soviet clowns as Karandash and Constantine Berman. "But," he once told an interviewer, "I was far too frightened to try it myself. I just dreamed of one day being a clown."

Once more chance intervened. In 1952 Popov was performing as an equilibrist at Saratov, on the Volga, when Bobovrikev, the circus's clown, broke a rib. Popov was asked to take over. He filled in for Bobovrikev for twenty days, and for the first three of them was so nervous that he could not see the audience. Nevertheless, and in spite of the fact that he was working with borrowed costumes and material, Popov was a success. This incident changed the course of his life. He set to work to develop a completely new act, and by 1955 was well enough established as a clown to join the great Moscow State Circus in that capacity.

The Soviet clown is not one of a band of slapstick grotesques as in the American three-ring circus. He appears alone or with one assistant in a single ring, which allows considerable intimacy and subtlety of effect. Although he is primarily an entertainer, he is also as much a servant of the state as any other Soviet artist. In 1959 the clowning fraternity was rebuked by Premier Nikita S. Khrushchev for its weaknesses in the field of social satire.

Thus, Popov's appointment at twenty-five as clown of the Moscow State Circus represented a considerable achievement. In preparing his act, he was able to call on the help and guidance of a stage manager, a costume designer, and the resources of the Central Circus Studio, but the result was still uniquely his own. Now, just as he did in 1955, Popov appears in a black velvet jacket, striped trousers, a checkered shirt and bow tie, and an enormous cap of the same material as his shirt. Copper-colored hair of page-boy length protrudes from under the cap. His make-up is limited to a little color on his cheeks and around his blue eyes, and a blob of putty on the end of his nose. In costume, according to a writer for *Maclean's Magazine* (October 20, 1962), he looks like "Hans Brinker done by Walt Disney."

The same simplicity and absence of excess distinguish his act. This typically includes a few set pieces like "The Young Cook," in which he juggles precariously but successfully with an assortment of kitchen utensils, and a slack wire act in which the wire becomes hopelessly trapped between his back and his jacket. Apart from such specialties, Popov appears throughout the program to divert the audience during scene changes. At these moments, working with an assistant, he gently parodies the preceding artist. After the strong man has performed he struggles to lift a half-pound weight. After the animal trainer he puts a goose through its paces.

"Popov's great gift," wrote Howard Taubman in the New York *Times Magazine* (September 14, 1958), "is the common touch purified to its essentials and illuminated by a warmly personal point of view . . . his emphasis is . . . on the dilemma of a little man who finds himself in a precarious world he never made and from which he does not quite know how to extricate himself. . . . Troubles and disappointments lie in wait for him on every side, but they do not break down his armor of good cheer. . . . Popov the clown has his moods and foibles but there is a consistency in his character, like a good companion you can always count on."

Popov has become a much-loved entertainer throughout the Soviet Union, where it is said that the character he portrays in the ring contains elements of such native fairy-tale heroes as the happy-go-lucky Ivanushka and the endearingly clumsy Left-handed Boy. His first foreign assignment came in August 1955, when he went to Warsaw with the cream of young Soviet circus artists and scored a personal triumph at the fifth World Youth Festival there. In November 1956 Popov was named an Honored Artist of the Russian Federated Republic, and a month later, returning to Warsaw for the international circus festival, he won first place both as a clown and a tight-wire walker. In 1957 he was a laureate of the sixth World Youth Festival in Moscow, and in October 1958 he became the youngest performer in history to hold the high honor of People's Artist of the Russian Federated Republic. It is an honor which carries great responsibility, and in 1959 Premier Khrushchev conferred personally with Popov before delivering his rebuke to the clowning fraternity.

Westerners have responded with equal enthusiasm to Popov's brand of clowning. He first visited western Europe in 1956, touring France, Belgium, and England. It was on this trip that he earned his title as "the sunny clown" because of the general cheerfulness of his act, and particularly because of a sketch called "Sunshine in a Basket," in which he "simply, expressively and beautifully" gathers all the sunrays around him and carries them off. No less an authority than the great French mime Marcel Marceau praised Popov's performance. Popov scored another major triumph in July 1958 at the Brussels World Fair. There he performed his own interpretation of Chaplin's "swallowed whistle" act, and was described by Belgian journalists as a comedian who contributed much the same element to the circus as Chaplin had to motion pictures.

Popov, who was seen on American television in 1957 in a Bob Hope broadcast from Moscow, made his first visit to the United States in September 1963, when the Moscow Circus toured seven cities under a State Department cultural exchange program. Some American critics felt that Popov's intimate, "man-sized" art suffered from the great size of American arenas, especially in New York, where the Soviet company appeared at Madison Square Garden. In the main, however, Popov won warm praise from American reviewers.

"In the last six years," wrote Barbara Moon in *Maclean's Magazine* (October 20, 1962), "professional circus critics from the USSR, Europe, England and Japan, plus such casuals as Ed Sullivan and Bob Hope, have hailed . . . Oleg Popov, either approximately or explicitly, as 'the greatest clown in the world.'" Highly paid by Soviet standards, Popov earns about $900 a month in the circus, and also appears on television and in motion pictures. His wife, Alexandra, is a former circus musician who now has an act of her own. They have a daughter, Olya. A short, stocky, and muscular man, Popov is said to be less outgoing off-stage than on—a "reserved and thoughtful" man who achieves an air of improvisation in the ring by hard work and painstaking analysis of every aspect of his performance. Using an analogy drawn from his father's trade, Popov once told an interviewer: "Becoming a clown is like making a watch. You add cog after cog, wheel after wheel, tiny bit after tiny bit, and then, at long last—it goes!"

"In the Soviet Union," Popov told a *New York Times* interviewer (September 10, 1963), "we refuse the traditional clown masks. Every artist is looking for his own mask. The old clown routines are not good enough for us. We want some thought in our routines, laughter without slaps and humiliation." Popov went on: "Russians and Americans have more in common than differences. As a clown I am against war. Why? Because my job makes people laugh and smile and I have got accustomed to laughter and smiles. That's why I don't want to cry. And I don't want to be without a job."

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PORTER, COLE June 9, 1892-Oct. 15, 1964 Creator of sophisticated lyrics and haunting melodies for more than a score of successful musical comedies, including *Anything Goes* (1934) and *Can Can* (1953); reached the high point of his fifty-year career with *Kiss Me Kate;* wrote "Night and Day," "Begin the Beguine," "What Is This Thing Called Love," "I Love Paris," and "Just One of Those Things," among other popular classics. See *Current Biography* (July) 1940.

Obituary

N Y Times p29 O 17 '64

POTTER, DAN M(ARTIN) Nov. 22, 1916-
Clergyman; religious organization leader
Address: b. Protestant Council of the City of New York, 475 Riverside Dr., New York 27; h. 585 Dover Rd., Oceanside, N.Y.

Making religion's voice heard through the din of city life is a challenge to modern clergymen. Among those committed to the effort is the Reverend Dr. Dan M. Potter, a Presbyterian minister who in 1955 succeeded the Reverend Dr. Clifford W. Pettit as executive director of the Protestant Council of the City of New York. Potter is charged with expressing unity among the various denominations, both in their traditional statements of the Christian faith and in their relation to the affairs of the community. Above and beyond his official duties, Potter has shown a personal involvement with many of the issues of contemporary life. Distinguished for his outspoken, but tolerant, approach to controversial matters, he often expresses his opinions on radio, television, and in the press as well as from the pulpit. In supporting the struggle for civil rights he has gone out onto the sidewalk to picket. He adopts constructive and unifying approaches toward such issues and has extended his activities into many civic and interfaith movements.

The tenth child in a family of six boys and six girls, Dan Martin Potter was born in Omaha, Nebraska on November 22, 1916 to Frank A. and Bertha (Hutchinson) Potter. His father was a construction engineer, and at one time Dan Potter thought he would also chose engineering as his profession. He attended the Omaha Technical High School, where he enjoyed a variety of extrascholastic activities, in student government, debating, international relations discussion, basketball, and wrestling.

Finding that people interested him more than mechanics, Dan Potter decided to become a minister. After his graduation from high school in 1935, he entered Brothers College in Madison, New Jersey, where he held a tuition scholarship. He earned his B.A. degree in 1939 and then studied at Drew Seminary, also in Madison, which awarded him the B.D. degree in 1942. His major subjects were history and religious education. Outside the classroom his interests were much the same as they had been in high school, except that his preferred sports became tennis, swimming, and golf. Later Potter took graduate courses at Columbia University and the Union Theological Seminary, both in New York City, and at the Boston University School of Theology.

While still a student, Potter began his ministry by serving local congregations in New Jersey. He was pastor at the Community Church in White Oak Ridge from 1938 to 1941 and at the Newfoundland Presbyterian Church in Oak Ridge from 1941 to 1943. He was also chaplain at Bellevue Hospital in New York City in 1942 and at the New York State Hospital in Rochester in 1943. Then for the next five years he lived in Washington, D.C., where he served as chaplain at the city's Department of Corrections.

It was following his Washington chaplaincy that Potter began his professional work in the ecumenical field—the movement for unity and

Fabian Bachrach

REV. DR. DAN M. POTTER

co-operation among churches. In 1948 he became the executive secretary of the Council of Churches in Attleboro, Massachusetts, made up of eighteen Protestant churches representing eighteen denominations. He remained there until 1952. During part of this period, in 1950-51, he was employed as an instructor in ecumenical administration at the Boston University School of Theology, where he was also enrolled as a graduate student. As a result of his success in strengthening cohesiveness among the churches in Attleboro, Potter was appointed associate director of the Protestant Council of the City of New York in 1952. He has been associated with this group ever since, becoming its executive director in 1955, when he succeeded the Reverend Dr. Clifford W. Pettit.

The Protestant Council of the City of New York was established in 1943 through the combining of two interdenominational groups. It has become the official agency for the co-operative work of 1,700 Protestant churches of thirty-one denominations in New York City. Partly because of changes in population the role of Protestants in the city had for some years been a complex one, and the churches realized that to serve their community best they would have to co-operate. By working together, local churches now have the council's support in meeting the expenses and challenges of serving neighborhoods where Protestants are often declining in numbers as fast as the problems are multiplying. Furthermore, political, social, and religious issues frequently overlap in New York City, and the council is there when needed to put forth the Protestant position.

During his first years with the Protestant Council, Potter remained in the background while taking the measure of his job and the community at large. One of the early actions of the council under his leadership—and it reflects Potter's essentially ecumenical outlook—was to invite the Reverend Dr. Billy Graham to conduct a crusade in New York. Preaching in the city from May 15 to October 27, 1957, the evangelist attracted more than 2,000,000 persons.

One of the issues that brought the Reverend Dr. Potter before New Yorkers was a 1958 controversy over a patient's right to receive contraceptive therapy in a city hospital. Interviewed on the radio, Potter frankly gave his opinion on the relationship between politics and religion in New York and defended the right of people who wanted them to have access to birth control information and therapy. In an interview for the New York *Post* (September 7, 1958) he emphasized, "This viewpoint is in no way intended to suggest that persons of non-Protestant background or faith are necessitated to accept such medical treatment."

Another controversial subject on which Potter spoke out concerned Nikita S. Khrushchev's trip to the United States, a visit against which some people strongly protested. In a sermon at the Broadway Congregational Church in September 1959 shortly before Khrushchev's arrival in New York, Potter appealed to Americans to show courtesy and kindness toward the Communist leader. He expressed the hope, too, that Khrushchev would discover that the nation's spiritual vitality is "the most powerful ingredient of the American way of life."

A Committee of Religious Leaders representing New York's Protestant, Roman Catholic, and Jewish faiths had been formed in 1958 with Potter as one of three co-chairmen. The committee's aim was to work with the Mayor and the city government to improve "the moral and spiritual climate" of New York by fighting indecency, delinquency, and crime. In the fall of 1959 the committee opened its campaign by asking the public to speak up for improvements in mass media such as radio, television, newspapers, and magazines. During the following month Potter directly attacked the emphasis often put by the press on violent, sensational, pornographic, and abnormal aspects of news events. He and the other co-chairmen interviewed magazine dealers and distributors and in January 1960 testified before the New York State Joint Legislative Committee on Obscene and Offensive Material that criminal and racketeering influences were behind the sale of lewd magazines.

The Reverend Dr. Potter is not one to draw the line at attacking exploitation of immorality in the mass media, for he realizes that is only part of the larger problem. He decries sensationalism in newspapers, for instance, because it glamorizes crime and encourages juvenile delinquency. Typical, too, of Potter's approach is that while deploring violence, he has pointed out that it is not right to blame an entire group for the acts of a few individuals. Violence, he has said, "is not restricted to one class, race, cultural or national group." Potter has been active in trying to break down the barriers of prejudice and discrimination. During New York's 1961 mayoralty campaign he was present at a ceremony in which the candidates signed a pledge condemning any attempt to inject religious bigotry into the campaign. He has asked the Protestant churches to extend their efforts in New York's Spanish-speaking neighborhoods. In the summer of 1963 Potter joined pickets at a New York construction site in efforts to force the hiring of more Negroes and Puerto Ricans on the project. On that occasion Potter said that "if the whites are not involved, the Negroes may be forced into violence" in the belief that the white community was not supporting them.

On January 16, 1964 Potter expressed opposition to the proposed legalization of off-track betting in New York City, on the ground that the poor would fall prey to it. For a month beginning on January 18, 1964 he toured Europe and the Holy Land with goodwill messages from the New York Protestant Council to Roman Catholic, Jewish, Muslim, and Orthodox leaders.

Among Dan Potter's many awards is the Veterans of Foreign Wars (Virginia) American Citizenship Medal for outstanding interfaith achievements. In 1963 he was presented with the New York Interfaith Movement's Interfaith Distinguished Clergy Award and the St. George Association named him "Outstanding Protestant of the Year." In June 1958 he was granted an honorary Doctor of Divinity degree by Wagner College. He serves on the Governor's Committee on Aging and the White House Committee on Children and Youth. He is a member of the Interfaith Movement, Inc.; the Community Guidance Service, Inc.; the Association of Council Secretaries; and the Presbytery of New York City.

On August 22, 1943 Dan M. Potter married Jeannette Ackerson of Oak Ridge, New Jersey. They have four teen-age children—Eric, Janet, Ruth, and Nelson. Once a student of interior decoration, Potter enjoys doing painting and carpentry around the house. In addition to reading and music, he finds recreation in golf, tennis, swimming, and track. He belongs to the Old Westbury Golf and Country Club and the Garden City Country Club. Potter is five feet eight and a half inches tall, weighs 155 pounds, and has blue eyes and black hair. "With a broad smile that bespeaks a warm sense of humor," a New York *Post* interviewer observed, "Dr. Potter talks with quiet conviction and exhibits a broad tolerance and understanding of all viewpoints." Characteristically, Dr. Potter said at that time, in regard to the birth control controversy, "In a pluralistic culture like ours, no one represents everybody. We have honest differences of opinion, but we still love each other and work together, the Protestants, the Jews, and the Catholics."

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N Y Post p25 Jl 8 '63 por
Who's Who in New York, 1960

POUND, ROSCOE Oct. 27, 1870-July 1, 1964
Internationally respected philosopher of law; was associated during most of his career with Harvard University, where he was dean of the School of Law from 1916 to 1936; taught that inherited legal codes must be adapted to actual conditions in society, a theory that was, ironically, one of the inspirations for New Deal policies that Pound considered excessive. See *Current Biography* (May) 1947.

Obituary

N Y Times p1+ Jl 2 '64

POWELL, J(OHN) ENOCH June 16, 1912-
British politician; educator; author

Address: b. House of Commons, London, S.W.1, England; h. 33 South Eaton Place, London, S.W.1, England

The Right Honourable J. Enoch Powell, M.P., has been described as the "potential iron man" of the Conservative party in Britain. His intellectual austerity has been such, according to one account, that "he has come to represent a kind of metaphorical hair-shirt" for his party—a man to turn to if Tory neoliberalism should go wrong. Powell entered politics after a brilliant academic career and six equally distinguished years in the wartime Army, where he rapidly rose from private to brigadier. He joined the full-time staff of the Conservative party in 1946 and was elected to Parliament in 1950. He held two junior ministerial posts from 1955 to 1958, when he resigned with the then Chancellor of the Exchequer, and rejoined the government in 1960 as Minister of Health. He declined to serve in the new government formed in October 1963 when Sir Alec Douglas-Home replaced Harold Macmillan as Prime Minister. Powell has continued as the self-appointed guardian of the spirit of high Toryism. He is recognized as a distinguished translator and textual critic of Herodotus and Thucydides, and is the author of books in several languages, including three volumes of verse.

John Enoch Powell was born on June 16, 1912 at Stechford, Birmingham, England, the son of Albert Enoch Powell and the former Ellen Mary Breese. Both parents were of Welsh ancestry, and both were teachers who met and married while working in Birmingham primary schools. His father was a Lloyd George Radical—a doctrine perhaps too optimistic for Powell the future classicist, who seems, according to one commentator, to have been "born a Tory." His mother, the daughter of a Liverpool policeman, came from a line of Welsh Border yeomen. Powell attended primary schools and the King's Norton Secondary School in Birmingham, and went on with a scholarship to King Edward's High School in the same city. A brilliant student, he was greatly aided in his work by his mother.

In 1930 another scholarship took Powell to Trinity College, Cambridge University, where he read classics and scored a series of academic triumphs. He won the Craven Scholarship in 1931, and in 1932 received the First Chancellor's Classical Medal, the Porson Prize, and the Browne Medal. His B.A. degree followed in 1933 with first-class honors in classics, and in the same year he did postgraduate work in Italy as a Craven Travelling Student. He returned to Cambridge in 1934, at twenty-two, as a fellow of Trinity College.

Powell's first book was an edition of a collection of Greek papyri that had been discovered in Egypt and was housed at Woodbroke College, Birmingham. *The Rendel Harris Papyri* was published by Cambridge University Press in 1936, and Powell's M.A. degree followed in 1937. His *First Poems* (Blackwell) appeared the same year. Powell retained his Trinity fellowship until 1938, although he actually had left Cambridge in 1937. In that year, at twenty-six, he was ap-

Camera Press, Ltd., London
J. ENOCH POWELL

pointed professor of Greek in the University of Sydney, Australia, a position he held until 1939.

Four more books appeared during Powell's years at the University of Sydney, including three —all published by Cambridge—that established his reputation as a translator and textual critic of Herodotus. They were his *Lexicon to Herodotus* (1938), welcomed by scholoars as a definitive index as well as lexicon to the Greek historian's work; *The History of Herodotus* (1939), an essay on the evolution of his writings; and an annotated edition of the Greek text of *Herodotus, Book VIII* (1939). Another book of verse, *Casting Off*, was published by Blackwell, also in 1939. Powell is regarded by most British critics as a minor poet in a romantic tradition no longer fashionable.

With the outbreak of World War II in 1939, Powell returned at once to England. He enlisted as a private in the Royal Warwickshire Regiment, was commissioned second lieutenant in 1940, and after attending the Staff College, served on the general staff in the Middle East, North Africa, Southeast Asia, and India. He has been called a brilliant staff officer, and his rise was as rapid in the Army as it had been in the academic world. By then a lieutenant colonel, Powell was named a member of the Order of the British Empire (Military Division) in 1943, became a full colonel in 1944, and later the same year, at the age of thirty-two, attained the rank of brigadier.

In the meantime, Powell had not abandoned scholarship. At one time he taught himself a new language every year and is able to read twelve. In 1942 he was joint editor with Professor Stephen Williams of an edition of *Llyfr Blegywryd*, one of three versions of the medieval Welsh legal code. A critical edition of Thucydides' *Historiae* (Oxford University Press, 1942), by Powell and H. S. Jones, remains a standard text.

Returning home from India in 1946, Brigadier Powell, having acquitted himself successfully first in the academic world and then in the military, embarked on a new career. He chose politics, he has said, partly because he was ambitious for rank and office, but mainly because he "rejoices in the dispatch of business." His years in India, a country that had greatly impressed him, had also stimulated his interest in government. Back in London, he telephoned the Conservative party's central office and offered his services.

Powell joined the staff of the party's parliamentary secretariat and research department, and later in 1946 became joint head of the department's home affairs section. He remained in that post until 1949 and meanwhile sought adoption as a Conservative candidate for Parliament. He contested the constituency of Normanton in a February 1947 by-election, losing the fight but reducing the Labour majority by over 8,000 votes. In the 1950 general election he stood for Wolverhampton South West, in Staffordshire, and won. He has represented that constituency in Parliament ever since.

The Labour government was ousted in the 1951 election, and the Tories were in power until the fall of 1964. During those years, and especially after 1957, when Macmillan became the Prime Minister, the Conservatives tended away from traditional capitalistic Tory policies toward a degree of economic and social planning and a more liberal stance. An uneasy and articulate observer of this trend, Powell challenged the Conservative hierarchy on many issues.

Powell's stand did not, however, bar him from office. From 1953 to 1955 he was chairman of the Conservative party's national advisory committee on political education, and in 1954-55 of the party's parliamentary committee on housing, local government, and works. In 1952 he had become a member of the executive of the 1922 committee, where Tory backbenchers discuss forthcoming business, and in 1955 he was elected a vice-chairman. He first achieved junior ministerial rank in December 1955, when he was named Parliamentary Secretary to the Ministry of Housing and Local Government. In January 1957 he moved to the Treasury as Financial Secretary, and just one year later he resigned from the government, together with Peter Thorneycroft, the Chancellor of the Exchequer. Their resignations, inspired by the government's refusal to impose general economies, embarrassed the Tory leadership.

For two years Powell remained out of office. In March 1959 eleven Mau Mau detainees in the Hola detention camp in Kenya were beaten to death by warders, and Powell's impassioned protest in the Commons debate that followed in July 1959 did much to humanize his public image. In November 1959 he was named chairman of the Conservative Parliamentary Finance Committee and was re-elected to the executive board of the 1922 committee. In July 1960 he succeeded Derek Walker-Smith as Minister of Health, a post that after July 1962 was elevated to Cabinet rank.

Powell's tenure as Minister of Health was not an easy one. He assumed the unpopular task of introducing increased charges for Britain's National Health Service, and he was involved in a dispute over nurses' pay. The Labour Opposition, meanwhile, took full advantage of their discovery that the Minister of Health, a youthful Nietzschean, had declared in an early poem: "I hate the ugly, hate the old, I hate the lame and weak." However, Powell also introduced plans for many new hospitals and initiated important legislation in a number of areas. Considered an effective Minister of Health, he won growing recognition within his own party. By June 1963, when it was feared that he would resign over the Profumo scandal, it was conjectured that his departure would bring down the government.

In fact, on June 15, 1963, Powell ended days of silence by pledging full support to the Prime Minister. However, a different matter of principle was not long in arising. During October 1963, when it became known that Macmillan would resign, the Tory party was rent by a struggle for the leadership. In mid-October it emerged that Macmillan himself, having followed what were called "the customary processes of consultation" within the party, would recommend the Foreign Secretary, Lord Home, as his successor. On October 17, at midnight, Powell called a meeting at his home that was attended by several party leaders, including Iain Macleod, Leader of the House of Commons, and Reginald Maudling, Chancellor of the Exchequer. Most of those present then favored the appointment of R. A. Butler. They disapproved of the choice of Lord Home and distrusted the process by which he had been selected. The twelfth-hour meeting failed to change or delay Macmillan's decision, and the next day the Queen asked Lord Home, now Sir Alec Douglas-Home, to form a new government.

In that new government, Enoch Powell, like Macleod, refused to serve. But Powell stated that although he had refused Home's offer of a post in the new Cabinet, he had given the Prime Minister "an emphatic assurance" of support. In later months, however, Powell repeatedly made headlines with attacks on the government's penchant for economic planning and on government-sponsored attempts to limit profits, and reaffirmed his faith in free competition and old-fashioned capitalism.

In or out of office, Powell has continued to write since the end of World War II. His translation of *Herodotus* (Clarendon, 1949) was greeted as an important work, fully abreast of modern scholarship, although some critics questioned the value of its deliberately archaic English. *Dancer's End, and The Wedding Gift*, two collections of verse published as one, appeared in 1951 (Grey Walls; Falcon). *Biography of a Nation* (Pitman; Phoenix; Dent, 1955), on which Powell collaborated with fellow Tory Angus Maude, is a short history of England tracing the evolution and decline of the country's sense of nationality. Powell was also at this period joint author or editor of a number of important policy statements issued as pamphlets by the Conservative Political Centre, including *One Nation* (1950), *The Social Services* (1952), and *Change Is Our Ally* (1954). His two most recent books are *Great Parliamentary Occasions* (Jenkins) and *Saving In A Free Society* (Hutchinson, for the Institute of Economic Affairs), both published in 1960.

Powell was re-elected in October 1964 and was then named by Sir Alec to the front bench of the Conservative Opposition to Labour in the new Parliament. He has been a Privy Councillor since 1960. He has been working for several years on a history of the House of Lords and often appears on radio and television.

In July 1952 J. Enoch Powell married Margaret Wilson, who had been his secretary in the Conservative research department. They have two daughters. Powell wears a military-style moustache and has very pale blue eyes. He is a nonsmoker and, except for an occasional glass of sherry, a nondrinker. He is said to be a daring rider to hounds. Although in office Powell has been described as a "ferocious pedant" and "a terror to his civil servants," he reportedly is in private life gentle, courteous, and almost shy. According to the *Observer* (February 5, 1961), he admits to intellectual arrogance, however, and still tends to lecture when he speaks in the House of Commons.

The article in the *Observer* went on to say that Powell is regarded as "an honest man, who will act in any situation as he thinks best. . . . Resignations at moments embarrassing for a Government are not lightly forgiven. On the other hand, it is the principles, as much as the intellectual brilliance, which have won him Conservative respect. He may well be remembered as one of those politicians whose merits rather than defects came between them and the top."

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PRATT, E(DWIN) J(OHN) Feb. 4, 1883-Apr. 26, 1964 Canadian poet; best known for narrative poetry about the sea. See *Current Biography* (October) 1946.

Obituary

N Y Times p31 Ap 27 '64

PRATT, J(OSEPH) GAITHER Aug. 31, 1910-
Psychologist

Address: b. Box 152, University of Virginia Hospital, Charlottesville, Va.; h. 2744 McDowell St., Durham, N.C.

In making parapsychology his lifework, J. Gaither Pratt had the initial goal of finding out more about man and of contributing to exploration and discovery in the field of extrasensory perception and psychokinesis. Through his editing, writing, and association with other specialists he has also worked to dispel skepticism and misunderstanding regarding this pioneering science of the mind. For some thirty years Pratt was the chief assistant to J. B. Rhine at the Duke University Parapsychology Laboratory, whose achievements in ESP research have inspired similar in-

J. GAITHER PRATT

vestigations in other parts of the United States and in other countries. Since January 1964 he has been a research associate in the department of neurology and psychiatry at the University of Virginia Medical School. Because it challenges widely accepted materialistic views of man's personality and his place in the universe, parapsychology, according to Pratt, promises one of the most revolutionary advances of the twentieth century.

The son of a farmer, Joseph Gaither Pratt was born in Winston-Salem, North Carolina on August 31, 1910 to Joseph Monroe and Mattie Elizabeth (Hauser) Pratt. He grew up with nine brothers and sisters on the family farm in the Piedmont section of the state. Largely through their own efforts and through helping one another, all of the children were able to acquire professional training. Their careers included nursing, teaching, researching, industrial engineering, and merchandising.

Pratt began his formal education at the Bethania Elementary School in Forsyth County, North Carolina. He later attended Old Town High School in the same county, from which he graduated in 1927. Debating and dramatics had been his extracurricular activities in high school, and debating remained one of his principal interests after he entered Duke University at Durham. He represented Duke in oratorical contests, won the Wiley Grey Oratorical Contest, and belonged to Tau Kappa Alpha, the national debating fraternity. President of his class in his senior year, he was a member of Omicron Delta Kappa, the national leadership fraternity. He was also elected to Phi Beta Kappa, and except for his freshman year, he had help from academic scholarships in meeting his college expenses. With Greek as his major subject, he obtained the B.A. degree in 1931.

From early childhood Pratt's ambition had been to become a Methodist minister. Accordingly, he registered for graduate study in the Duke University School of Religion. In his first semester he made a difficult readjustment: "I faced up to the realization, which had been dawning on me for several years, that my interest in people was more than simply a desire to 'do good' here and now," he explained in *Parapsychology: An Insider's View of ESP* (Doubleday, 1964). "Instead, the desire to know more about what man really is had been growing until it outweighed my other, lifelong commitment. In February 1932, I switched courses and entered the Duke Department of Psychology."

During the next four years Pratt was chiefly concerned with fulfilling requirements for advanced degrees in psychology. For his M.A. degree, conferred in 1933, he wrote the thesis "The Role of Conflict in Learning," and for his Ph.D. degree, conferred in 1936, he submitted "Discrimination Learning in White Rats." Meanwhile, he had become a research assistant in 1932 to Dr. J. B. Rhine, who was beginning experimental work at Duke in extrasensory perception—examining experiences that indicate knowledge of, or response to, external objects or situations outside the reach of the senses. Pratt's general assignment was to search among his friends and acquaintances for promising ESP subjects. One of the persons he tested proved to have unusual ESP ability, and the investigations with this subject that Pratt and Rhine made over a period of three years are outstanding in the history of extrasensory perception research at Duke.

When he had met his residential requirements at Duke for his doctorate, Pratt accepted a fellowship in 1935 to work with Gardner Murphy in ESP research at Columbia University. At the end of two years in New York, Pratt had the choice of abandoning research in parapsychology to take a teaching position in the department of psychology at Duke or of becoming a member of the staff of Duke's newly founded Parapsychology Laboratory. He decided in favor of parapsychology, and from 1937 to 1941 he was absorbed on a full-time basis in writing, editing, and investigating evidence for extrasensory perception.

In 1937 Duke University launched the *Journal of Parapsychology,* a scientific periodical devoted largely to findings of original research on a subject that many people ridiculed as superstition. Pratt contributed in 1938 to the growing literature in the ESP field as coauthor with C. E. Stuart of *A Handbook for Testing Extrasensory Perception* (Farrar). With Rhine and other members of the Parapsychology Laboratory, he collaborated in 1940 on *Extrasensory Perception After Sixty Years: A Critical Appraisal of Research in Extrasensory Perception* (Holt), which summarized the results of 145 experiments.

The entry of the United States into World War II brought a suspension of Pratt's work at Duke. At first he took part in the defense effort as inspection engineer in 1941-42 at the Ternstedt Division of General Motors in Detroit. Then from 1943 to 1946 he served with the rank of lieutenant in the United States Naval Reserve in the billet analysis unit of the bureau of personnel in Washington, traveling to ship and shore stations as far as Hawaii to collect information for billet specifications reports.

At the end of the war Pratt had the opportunity to continue in his Navy assignment, but he "could not get back to Duke fast enough," as he has said in affirming his dedication to ESP research. There as research associate director of the Parapsychology Laboratory for the next seventeen years he continued experimental work with Rhine and was a member of the editorial staff of the *Journal of Parapsychology,* in which many of his own articles were published. He also discussed ESP findings in *Parapsychology: Frontier Science of the Mind* (C. C. Thomas, 1957), which he wrote with Rhine. In his book for the general reader, *Parapsychology: An Insider's View,* he surveyed the development of the ESP field during its eighty-year history, with special emphasis on investigations that he knew at first hand over the past thirty years.

In accordance with an agreement with Duke University, upon his retirement from the university in 1965 J. B. Rhine will take the Parapsychological Laboratory into a newly established independent foundation. Wanting to continue his research in parapsychology within the framework of a university, in January 1964 Pratt accepted a position at the neuropsychiatric division of the University of Virginia School of Medicine in Charlottesville.

"The primary efforts of my life," Pratt has said, "have been directed toward correcting the mistaken impressions regarding the findings of parapsychology—errors that are all too often made in ignorance of the facts and from such strong prejudice that those committing them do so on the bland assumption that ESP means 'error some place.'" The phenomena that parapsychology investigates, objectively and experimentally, are subjective events not explainable in purely physicalistic terms. They suggest the existence in living beings of an attribute that parapsychologists call *mind.* Such psychic experiences fall under two general designations: extrasensory perception, which includes telepathy, clairvoyance, and precognition; and psychokinesis, which concerns the act of influencing objects without physical means.

Not all of Pratt's investigations in parapsychology were undertaken within the walls of the Parapsychology Laboratory. From 1953 to 1959 under a grant from the Office of Naval Research he collaborated as principal investigator with a group of zoologists on a research project on pigeon homing orientation. He was closely associated with Dr. Gustav Kramer and during 1957 worked with him and other German scientists in Germany. His project, which often took him away from the laboratory on field studies, dealt with the problems involved in finding a crucial test for extrasensory perception in pigeon homing.

Since the 1930's the startling nature and implications of the investigations of the Duke Parapsychology Laboratory had attracted occasional notice in the press. The laboratory came into national prominence in 1958 when Pratt represented it in examining a widely publicized puzzling case of "mind over matter" that claimed the attention of parapsychologists. The case concerned many unexplained incidents of flying objects and bottle poppings in the home of the Herrmann family in Seaford, Long Island, New York. Pratt, who worked with newspaper reporters and police detectives, had to base his investigation largely on testimony rather than on first-hand observation. Although he reached no conclusions regarding the case itself, he found, as he reported in *Parapsychology,* "Instead of evidence pointing to some undiscovered physical causes, the disturbances contained several clues indicating their *psychological* origin."

The pioneering work of the Parapsychology Laboratory—including the development of scientific methods of testing and evaluation and the achievement of such breakthroughs as distinguishing between clairvoyance and telepathy—has contributed enormously to the advancement of parapsychology as a field of academic research. In 1957 Pratt joined other ESP investigators in forming an international professional society, the Parapsychological Association, of which he served as president in 1960 and as a council member in 1959 and 1964. He also belongs to the American Psychological Association, the American Association for the Advancement of Science, the North Carolina Psychological Association, and the Southern Society for Philosophy and Psychology. In May 1955 he participated in the Symposium on ESP of the Ciba Foundation in London, reading a paper in which he raised the question of ESP in pigeon homing.

Pratt's interest in ESP research in other countries has taken him abroad six times since 1951. In 1962-63 he made a round-the-world trip to visit research centers in Russia, Czechoslovakia, Japan, and India. He finds particular promise in work being done in Prague under the guidance of Dr. Milan Ryzl, who has developed a method of training through a special use of hypnosis that he believes has contributed to significant results in ESP investigations. On three occasions Pratt collaborated with Ryzl on experiments that they reported jointly in the *Journal of Parapsychology.* Pratt has also discussed problems in parapsychology with scientists in Moscow and Leningrad and has been much impressed by Russian recognition of the importance of understanding ESP phenomena. He is very much interested in the research on telepathy that is being carried out under the supervision of Professor L. L. Vasiliev at an officially approved and supported laboratory at the Leningrad State University.

On June 14, 1936 J. Gaither Pratt married a nurse whose surname was the same as his own, Nellie Ruth Pratt. They have four children, John Herman (born in 1938), Vernon Gaither (born in 1940), Joseph Marion (born in 1941), and Ellen Wilson (born in 1945). Pratt is five feet eleven inches tall, weighs 175 pounds, and has blue eyes and brown hair. His political affiliation is the Democratic party. For relaxation he turns occasionally to gardening and wood chopping, but, he says, "I am in the fortunate position in which my research fills most needs usually filled by a hobby."

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Pratt, J. Gaither. Parapsychology: An Insider's View of ESP (1964)

PRESTOPINO, GREGORIO June 21, 1907-
Painter

Address: 20 Farm Lane, Roosevelt, N.J.

New York painter Gregorio Prestopino expresses a compassion for contemporary humanity in objective images that rival abstract art in their simplicity of line and liveliness of color. Initially influenced by French impressionism, Prestopino was not long in establishing himself in the tradition of Robert Henri, George Luks, John Sloan, and the other "Ashcan" revolutionaries who earlier in the century turned away from prescribed gentility to paint the "vulgar" realities of American city life. In the 1930's and 1940's Prestopino, in the words of Oliver W. Larkin, "with a chunky strength which suggested Bruegel, painted episodes in the lives of men who caught streetcars in winter half-daylight and ate their sandwiches in the refuse of excavations." After an excursion into expressionist landscapes in the 1950's, he returned to social anecdote and commentary with less working-class consciousness and a more universal concern for the fate of all men in the nuclear age.

Gregorio Prestopino's sympathy for common men and his predilection for urban themes is rooted in his own youth in New York City. A second-generation American, he was born on June 21, 1907 in Manhattan's "Little Italy." He was one of two sons of Anthony Prestopino, a tailor, and Lillian (Rando) Prestopino. His brother is Joseph Prestopino. Gregorio's youthful interest in art was nurtured at the Boys' Club, a lower East Side settlement house. After graduating from public elementary school and studying sign painting at the Murray Hill Vocational School, he entered the National Academy of Design, New York City, on a scholarship in 1923.

For the next six years Prestopino attended the National Academy. He later recalled with warmth his favorite teacher, Charles W. Hawthorne, one of the leading figure painters of the day, but he assessed with some harshness the school's emphasis on the use of models. "When I left school I had no idea what art was about. . . . If you always need a model, you might as well be a photographer" (*Time*, January 26, 1948).

After leaving the academy in 1929, Prestopino traveled widely, absorbing what was meaningful to him in various artistic heritages. In the early 1930's he toured Mexico and the southwestern United States. He studied in Europe in 1936. Among the influences on his work that he has recognized are Roualt, Beckmann, and particularly Braque. He has also found stimulation in the art of the Orient, in Hindu sculpture, and in Persian miniatures.

In the 1930's most of Prestopino's paintings dramatized the problems of laborers or unemployed. Typical was *Portsmouth Street*, an oil done in 1936, in which clusters of idle men dot lifeless streets. While his general subject matter (the industrial or farm worker) remained the same during the 1940's, his maturing artistry was evidenced by greater simplicity of image, expressiveness of portraiture, and firmness of brushwork. One solid object usually dominated each canvas. *Winter*, a 1945 oil, for example, is dominated by a box-like streetcar that working men are boarding. One critic wrote of Prestopino's exhibition at the ACA Gallery in New York City in late 1945: "The idiom of . . . thick impasto common to the school of 'social consciousness'. . . is converted into an architectural style, and the presentation of his subjects becomes a valid visual experience rather than journalese. His is a robust expression, both in clear bright colors, which glow with Duco-like gloss, and in the boldness of plastic forms" (*Art News*, December 1, 1945). His *The Trolley* was among the selections for an exhibition that the United States Department of State sent to various foreign countries in the fall of 1946.

During the early 1950's Prestopino continued to refine his artistic technique and develop his social vision. In a group showing at the ACA Gallery in late 1953 and early 1954, his contributions, including *French Bread Falling From the Sky onto Brooklyn Bridge*, showed an increased emphasis on interpretation and a finer sensitivity to design and color. Stuart Preston in the New York *Times* (December 26, 1953) judged Prestopino's works to be far and away the strongest paintings in this exhibition. His one-man show at the ACA in the fall of 1954 drew the following notice from a critic in the New York *Herald Tribune* (October 24, 1954): "His pictures are less heavy, less illustrative, and more decorative. Their color is appropriate but arbitrarily contrasted, and in water colors is somberly handsome and imaginative."

Perhaps the most widely known of Prestopino's works are the drawings, watercolors, gouaches and oils that he did of scenes in New York's Harlem in the mid-1950's. In these grim documents, he concentrated on faces, simplifying the figures in general to mere outlines amidst decaying architecture, gray streets, neon sky, and fiery subway mouths. One of the watercolors in the series was *Sleeping Infant*, showing a little dark body in flat silhouette, with the suggestion of an awkward foot protruding. Stuart Preston commented: "Prestopino is such an accomplished draftsman that the slightest exaggeration in depicting the visual will add an acutely suggestive new dimension. . . . He can extract powerful emotional meaning from the most casual pose or gesture. He is a superlative illustrator" (New York *Times*, January 13, 1957). Irma Jaffe in her essay on Prestopino in *Art USA Now* (Viking Press, 1963) wrote, regarding the Harlem series, that "seldom has an artist captured an environment with more trenchant understanding and sympathy." The series, first exhibited at the ACA Gallery in January 1957, was later exhibited at the Countee Cullen Library in Harlem. John Hubley and Faith Elliott photographed the drawings and paintings as a motion picture, *Harlem Wednesday*, with no commentary other than a jazz score by Benny Carter.

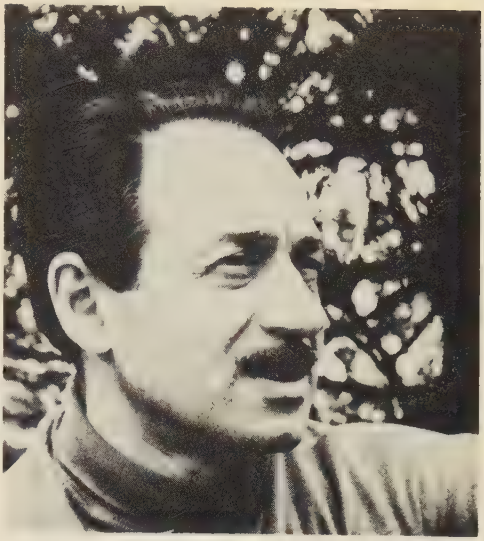
Life magazine commissioned Prestopino to do a series of watercolors depicting Green Haven, a New York state prison, in 1957. The paintings, filled with patterns suggesting endless corridors and endless days, appeared in the magazine's issue for September 30, 1957. He also did the cover painting, called *The Chemist and the Whale,* for an advertising supplement that Charles Pfizer and Company published in the New York *Times* for March 31, 1957 and in the Chicago *Tribune* and Los Angeles *Times* for April 14, 1957. His other commissions have included a series of covers for the *Reporter* magazine in 1960 and 1961. When the original illustrations were shown at the Little Studio in New York, a reviewer for *Art News* (January 1962) observed, "Chagall is combined, as it were, with a bit of the late George Grosz in paintings on paper with implicit social comment."

Stimulated by four summers spent at the McDowell Colony for artists in New Hampshire, Prestopino began to paint landscapes in the late 1950's. The first ones, including *Sunlit Barn* and *Black Pond,* were exhibited in 1959 at the Nordness Gallery (his regular showplace since its opening in 1958). A more recent example of his work in landscape is *Fall Landscape with Four Trees,* an oil that he completed in 1962. Irma Jaffe has described his landscapes as "jagged and flat-patterned, powerful in color, highly sophisticated and, at the same time, strangely folk-art in feeling, vivid in their magnification of essential details of nature subjected to abstract design. . . . He gained a freedom of paint usage: wet, sensuous color areas appeared on his canvases, juxtaposed against dramatic complements. Woods, brooks, fields, islands, mountains were joined—sometimes with each element seen from a different perspective."

Originally a painter in oil, Prestopino has turned in recent years to the transparent media, particularly watercolor, as the best means of expressing his ideas. He has also produced a large number of lithographs and seriographs. His other recent work in graphics includes drawings done on cloth with black dye. In a series done in this medium in the early 1960's he reinterpreted Nicolas Poussin's *Et in Arcadia Ego* for the nuclear age. The series depicted a world populated by skeletons.

Prestopino is open in his attitude toward all manner of painting. Throughout the years he has used flat forms, distortion, design, bold patterns and colors, and other techniques or insights provided by abstract art, to express better his statements about men and the world. His only quarrel with most abstract artists is that they dogmatically deprive themselves of the possibility of objective statement. "Painting for me is still addition, not subtraction," he said in 1963 in a statement prepared for *Art USA Now*.

Prestopino's work is represented in the permanent collections of the Addison Gallery of Art, the Art Institute of Chicago, the Butler Institute of American Art, the Museum of Modern Art, the Phillips Memorial Gallery, the Rochester Museum, the Walker Art Center, and the Whitney Museum of American Art. It may also be seen in many important university, corporate, and private collections. He has won numerous awards. Among them are the Temple gold medal of the Pennsylvania Academy Annual (1946), the Butler Institute's annual first prize (1958); and two Pepsi-Cola competition prizes (1946 and 1947). In 1961 he received a $2,000 grant from the National Institute of Arts and Letters.



GREGORIO PRESTOPINO

Much sought after as a teacher, Prestopino has conducted painting classes at the Museum of Modern Art and at Brooklyn Museum. Since 1949 he has been an instructor in painting at the New School for Social Research in New York City. He allows his students only limited use of models, in keeping with the place that he believes imagination must have in any art, objective or nonobjective.

Gregorio Prestopino is married to Elizabeth Dauber, an illustrator. They have two sons, Paul and Gregory. Prestopino is five feet six and one-half inches tall and weighs 122 pounds. His hair and eyes are brown. He professes no political or religious affiliations. "Presto," as he is known to his friends, exhibits the common touch in his life as in his work. He spends much of his time walking city streets, observing and participating in life around him. Speaking of longshoremen, whom he has often depicted on canvas, he once said, "I like those guys and they know me. When they want a sign painted, I do it for them."

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RAAB, JULIUS Nov. 29, 1891-Jan. 8, 1964 Austrian statesman and political leader; Minister of Trade and Transportation under Chancellor Schuschnigg (1938); emerged in 1951 as leader of People's party; Chancellor of Austria (1953-61); led mission that ended Allied and Soviet occupation (1955). See *Current Biography* (April) 1954.

Obituary

N Y Times p31 Ja 9 '64

RANSOM, JOHN CROWE Apr. 30, 1888-
Poet; critic; editor; university professor
Address: P.O. Box 48, Gambier, Ohio

In the fifty poems that John Crowe Ransom has seen fit to preserve in his *Selected Poems*, earning him comparison with Wyatt, Campion, and Andrew Marvell, he has crystallized an individual view of life. The same vision has informed his work as one of the most influential literary critics of his time. After serving as an artillery officer in World War I, Ransom became the dominant figure in the group of young Southern writers publishing *The Fugitive*. He was a moving force in the "Agrarianism" embraced by some distinguished Southerners in the 1930's, and he gave the movement its first manifesto in *God Without Thunder* (1930). He has since been increasingly preoccupied with the aesthetic theories he advanced in *The World's Body* (1938) and *The New Criticism* (1941). Enormously influential as these books were, Ransom has probably made his greatest impact on American letters through his editorship of the *Kenyon Review*, which he founded in 1939.

John Crowe Ransom was born on April 30, 1888 in Pulaski, Tennessee, the next to the youngest of the four children—two boys and two girls—of John James Ransom and the former Ella Crowe. During his boyhood he lived in a succession of small towns in central Tennessee as his father, a Methodist minister, moved from one congregation to another. The family was deep-rooted in the South, and Ransom's granduncle had been a founder and member of the Ku Klux Klan. The boy went to the Bowen School in Nashville, graduating in 1903. At fifteen he entered Vanderbilt University, which at that time specialized in Latin and Greek studies. Ransom therefore majored in classics and philosophy until, in the fall of 1905, a shortage of funds forced him to interrupt his studies for two years of high school teaching. He returned to Vanderbilt in June 1907, graduating in 1909 with a B.A. degree and the university's Founder's Medal, its highest academic honor.

The following year a Rhodes Scholarship took Ransom to Christ Church College, Oxford. There he met another American student, Christopher Morley, and through Morley made his first acquaintance with modern poetry, which engaged Ransom's excited interest, if not his full approval. Nevertheless, he had elected to read classics and philosophy at Oxford, not literature, and he completed the course, graduating in 1913 with his second B.A. degree.

"I always expected to teach for a living and write for fun and fame," Ransom confessed recently. Accordingly, back in the United States, he began his career as a Latin teacher at the Hotchkiss School in Connecticut. But his interest in contemporary literature persisted, stimulated at Hotchkiss by Samuel Claggett Chew, the senior master (and later professor of English at Bryn Mawr). In 1914, when a vacancy occurred in the English department at Vanderbilt, Ransom returned as an instructor. He was to remain there for twenty-three years, becoming professor of English in 1927 and gaining for Vanderbilt a national reputation as a center of English studies.

An interruption came in March 1917, when Ransom went off to officer's training camp, emerging three months later as a first lieutenant. He was assigned to the Fifth Field Artillery and sent to France, where for a year he taught French matériel to American officers at the Saumur Artillery School. In the fall of 1919 Lieutenant Ransom was released from the Army, and in the same year Christopher Morley secured the publication of Ransom's first book of verse. *Poems About God* (Holt, 1919) was immature and technically crude, but the collection impressed Robert Graves as well as Morley, and a few reviewers recognized its promise.

Before the war Ransom had belonged to the informal discussion group of Vanderbilt students and teachers that centered around the extraordinary American mystic Sidney Mttron-Hirsch. These meetings continued when Ransom returned to Vanderbilt after the war, and their content shifted from philosophical argument to the reading and discussion of poetry. Early in 1922 Hirsch suggested the founding of a magazine of verse, and *The Fugitive* made its first appearance in April of the same year.

The Fugitives were never a large group—numbering sixteen at the most—but they represented a remarkable amalgam of largely unformed talent. Ransom alone had reached creative maturity, and he dominated the group. Most of the editorial work was done by him, by Allen Tate (his only serious rival for leadership), by Donald Davidson and, later, by Robert Penn Warren. The Fugitives were essentially amateurs. Most of them were still undergraduates and they shared no theory of poetry, no articulated philosophy. They were all Southerners, and this gave a cohesion to their work, but they were fugitives from the genteel sentimentality of current Southern writing as much as from the machine-made culture of the Jazz Age. Their tone was oblique, wry, "literary" and—Ransom excepted—a little pretentious. *The Fugitive* nevertheless survived for nineteen issues, providing a training ground for some distinguished talents. As its contributors left Vanderbilt or became absorbed in their careers, the magazine ceased to serve a useful purpose. It was suspended in December 1925, and the Fugitives slowly disintegrated.

The poems that Ransom contributed to *The Fugitive* were collected in *Chills and Fevers* (Knopf, 1924) and *Two Gentlemen in Bonds* (Knopf, 1927). These two volumes contained most of his surviving literary output. In the few years since the publication of *Poems About God* Ransom's poetry had matured. "Much possessed by death," and aware of "the skull beneath the skin," it had set the ironic tone of *The Fugitive*. Critics have traced in its pessimism hints of Hardy's influence, and in its concern with a sensibility divided between reason and myth, science and faith, there were echoes of John Donne and the English metaphysical poets.

Yet Ransom's voice is entirely his own, distinguished from his Nashville confreres by a rounder tone and a finer ear and set apart from English antecedents by a drawling and aristocratic accent, unmistakably of the South. If Ransom writes of death and mutability, and the tragic disparity between the actual and the ideal, he often takes his text from small occasions—domestic disharmonies, minor social events or, in "Janet Waking," the death of a child's pet hen, stung by a "transmogrifying bee."

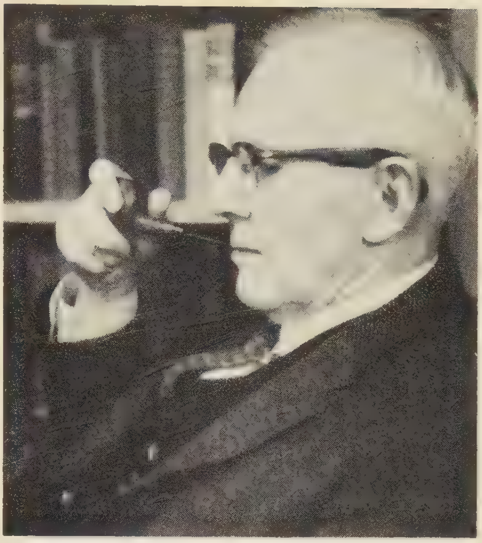
The dualism of Ransom's vision is reflected in his method. The courtier poet's elegant and often archaic diction is contracted at times into statements of startling directness, and brought generally into tension by such contemporary devices as half rhymes and what Babette Deutsch calls "the manipulated uncertainty of the meter." The air of ironic detachment is counterpointed by hints of a profundity of emotion, fastidiously restrained.

Since the stimulus of *The Fugitive* was removed, Ransom has written little poetry, turning more and more to religious, sociological, and aesthetic concerns. Surveying with distaste the postwar ascendancy of science and industrialization, with his Southern loyalties provoked by the 1925 Scopes trial, Ransom began to propound views that had been half implicit in the Fugitive movement. In the summer of 1929 he wrote *God Without Thunder* (Harcourt, 1930; Howe, 1931). Subtitled "an unorthodox defense of orthodoxy," it was an attempt to resurrect Fundamentalist Christianity as the source of the unifying myth that Ransom found lacking in the era of *The Waste Land.* The book called moreover for a return to an agrarian economy modeled upon the Old South, arguing that the saving rituals of art and tradition can only thrive when man lives close to the ancient realities of nature.

Although many critics dismissed the book as muddled and anachronistic, or at best as "wonderfully wrongheaded," it rallied a number of distinguished Southern scholars and writers, including Tate, Davidson, and Robert Penn Warren. Ransom repeated his arguments in *I'll Take My Stand* (Harper, 1930), a symposium by "Twelve Southerners" that served as a manifesto for "Agrarianism." The Agrarians never organized themselves into an active movement, however, and although they wrote and lectured for the cause, the flimsiness of their rustic utopia was demonstrated when the Depression laid waste to the agrarian South. Losing interest to some extent in public affairs generally, Ransom concentrated increasingly on aesthetics.

In 1931-32 Ransom returned to England on a Guggenheim Fellowship to teach at the University College of the Southwest, in Exeter. In 1937 he left Vanderbilt and moved to Gambier, Ohio, as professor (later Carnegie Professor) of poetry at Kenyon College. There, at the suggestion of Gordon Chalmers, Kenyon's president, he founded the *Kenyon Review.* He was its editor from January 1939, when the first issue appeared, until his retirement in 1958. Although the magazine has always been hospitable to young writers, its reputation under Ransom's editorship rested on its role as the organ of a fresh approach to criticism, particularly on the work of such critics as Ransom, Tate, Warren, Blackmur, Empson, and Cleanth Brooks.

The direction of Ransom's own critical thought was revealed in *The World's Body* (Scribner, 1938), a collection of essays predicated on the same distrust of scientific abstractions that had pervaded *God Without Thunder.* Ransom argued that art is the best kind of knowledge, superior to any scientific description of reality because artistic form encourages a detached consideration of its subject. In *The New Criticism* (New Directions, 1941), Ransom continued to champion the poem as the most adequate expression of the complex ambiguity of experience. The poem consists, he wrote, of a "structure" (its argument, meter, and shape) and "texture" (its sound, subject, diction, and imagery). The success of the poem depended on the niceness of the balance between structure and texture.


James R. Deaver

JOHN CROWE RANSOM

In these two enormously influential books, and more clearly in his selection of contributors to the *Kenyon Review,* Ransom had indicated his preference for the kind of criticism that tries to "explicate" a poem through close textual analysis, rather than to assess it in relation to its author's other work, or its period, or any other extraneous consideration. Such an approach had been developing for some time, encouraged by the writings of Pound, Eliot, and I. A. Richards. Ransom's phrase "the New Criticism" was applied to the criticism then appearing in the *Kenyon Review,* whether or not these critics subscribed to Ransom's own aesthetic. Soon the term was used as a rallying cry by a generation of young scholars impatient with traditional literary studies.

Terminology apart, however, Ransom published during his twenty years as editor of the *Kenyon Review* a body of literary criticism that had immense value and influence. No one has done more to return criticism to the close study of the poem itself on its own terms for its own sake, or to rescue the teaching of literature from men whose minds, in the words of Robie Macauley, were "a fungus of footnotes growing on the underside of a text." At the Kenyon School of English, founded by Ransom in 1948 and continued since 1951 as the School of Letters at Indiana University, graduate students have studied with such men as Tate, Empson, and Ransom himself.

(Continued next page)

RANSOM, JOHN CROWE—*Continued*

Although Ransom's poetic output has dwindled, it has never entirely ceased. His *Selected Poems* (Knopf, 1945) drawing mainly on his Fugitive poetry, contained several new works. They showed, if anything, a finer wit and a denser texture and one of them—the brilliantly sustained and economical conceit "Painted Head"—is among his best poems. *The Kenyon Critics* (World, 1951), edited by Ransom, contained essays and reviews by thirty-three writers. Knopf published a revised and enlarged edition of Ransom's own *Selected Poems* in 1963. Other books by Ransom include *Grace After Meat,* a selection of early poems published by Leonard and Virginia Woolf in 1924, and his *College Primer of Writing* (Holt, 1943). He also edited *Topics for Freshman Writing* (Holt, 1935).

Although Ransom retired in 1958, he has kept his links with Kenyon as professor emeritus and editor emeritus of the *Kenyon Review*. His contributions to the college were recognized upon his retirement by the naming of the administration building in his honor, and by the award of an honorary D.Litt.—the only academic honor that he has not declined. Ransom has taught in summer sessions at colleges and universities all over the United States, and is recalled by his students as a great classrom teacher, whose "expositions of poems were sometimes better than the poems." He is a member of Kappa Sigma and Phi Beta Kappa and serves the Library of Congress as Honorary Consultant in American Letters. In 1951 he received both the Russell Loines Memorial Fund Prize, given by the National Institute of Arts and Letters, and the Bollingen Prize, given by Yale University Library. In 1962 he was awarded the Fellowship Prize of the Academy of American Poets, and in 1964 he was given the National Book Award for poetry.

John Crowe Ransom married Robb Reavill on December 22, 1920. They have a daughter, Helen, and two sons, David and John. The poet is said to be "slight and courtly," with deep-set eyes and white hair, a prominent chin, and the "wide mouth of an orator." He enjoys ball games, political campaigns, televised westerns, poker, and gardening. His religious affiliation is with the Methodists.

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Who's Who in America, 1964-65

RASKIN, JUDITH June 21, 1928- Singer

Address: b. c/o Metropolitan Opera Assn., 147 W. 39th St., New York 18

Often identified with baroque music, Judith Raskin, a member of the Metropolitan Opera Company since 1962, has given some of her finest performances in presentations of the work of Handel, Bach, Purcell, and others of similar style. But she is also known for what Winthrop Sargeant calls her "perfect artistry in Mozart," and she seems as much at ease in the operas of Stravinsky and Menotti. At least one New York music critic hears in her clear, fresh, agile soprano the possibility of "America's answer to Joan Sutherland." Besides singing with the Metropolitan Opera, the New York City Opera, the NBC Opera, and other opera companies, she has appeared as soloist with leading symphony orchestras throughout the United States.

Judith Raskin was born in New York City on June 21, 1928, the only child of Harry A. Raskin, a New York City high school music teacher, and Lillian (Mendelson) Raskin, a grade school teacher. She credits her father with arousing in her an early interest in music, and he often accompanied her on the piano when she began to sing. As a child she studied violin and piano and was a frequent concertgoer. She attended Roosevelt High School in Yonkers, New York, where she sang in the glee club. After graduation in 1945 she went on to Smith College in Northampton, Massachusetts. Majoring in music, she won the Harriet Dey Barnum Award, a singing scholarship. She was a member of the glee club and of the Clef Club and president of Alpha, the college art society. She also found time to be an usher at concerts and a dishwasher at her dormitory. Smith awarded her the B.A. degree in 1949.

At Smith, Judith Raskin had found "an extraordinary voice teacher," as she has said, in Anna Hamlin, the daughter of the Chicago opera company tenor George Hamlin. Miss Raskin continued vocal study with Miss Hamlin after her graduation and has worked with her to the present. She has also studied acting with Ludwig Donath. For two consecutive years she was a winner of the Marian Anderson Scholarship Award. In April 1956 she won a $500 award in auditions held by the Musicians' Club of New York and used the money toward further study.

Fairly early in her career Miss Raskin sang with the New York Oratorio Society and was also heard as a soloist with the Symphony of the Air. In July 1957 she sang with the City Symphony of New York on the Central Park Mall in a concert version of Puccini's *La Bohème* in English translation. Her performance was well received, a critic for the New York *Herald Tribune* (July 8, 1957) commenting, "Had this listener cared for nothing else, he would have judged the evening well spent merely to have heard Judith Raskin. . . . Miss Raskin has a lovely voice as well as utter mastery of English diction." She began also to become known to audiences in other parts of the country, appearing at the Mozart Festival in Bethlehem, Pennsylvania, with the Chicago Symphony Orchestra, and with the Santa Fe Opera Association. In the fall of 1958 she sang in Dallas in a production of *Medea,* with Maria Callas, whom she much admires, in the title role. Later in the year she made her Washington, D.C. debut as Susanna in Mozart's *The Marriage of Figaro* and returned in December to sing in Bach's Christmas Oratorio at the Washington Cathedral.

"Discovered" by George Schick, who was then music co-ordinator of the NBC-TV opera department, Judith Raskin was cast in the important role of Sister Constance in the television production in December 1957 of Poulenc's *Dialogues of the Carmelites.* In March 1959 she appeared as the Countess in a Juilliard School of Music presentation of Rossini's *Le Conte Ory,* the first New York production of the work since 1831. Her performance impressed Harold C. Schonberg, who commented in the New York *Times* (March 14, 1959), "Miss Raskin, with a full-bodied coloratura, an attractive stage presence and unusual accuracy, is a real comer."

Shortly afterward Judith Raskin, having joined the New York City Opera Company, made her debut at City Center, in 1959, as Despina in Mozart's *Cosi fan Tutte.* She sang the title role in a New York City Opera production of Douglas Moore's *The Ballad of Baby Doe* in February 1960, repeating a performance that she had given the preceding summer in Central City, Colorado. "This reviewer is not convinced she is right for the role," a New York *Herald Tribune* critic wrote on February 22, 1960. "It is just too difficult to believe that a young woman so patrician in looks and manner could ever be the 'sweetheart' of miners in Colorado or anywhere else." Also in February 1960 she sang one of the soprano parts in Jommelli's "Miserero o Salmo 50 di Davidde" in a Clarion Concert at Town Hall in New York.

Television audiences again saw Judith Raskin, in the NBC Opera Company's highly praised presentation of Mozart's *Don Giovanni* on April 10, 1960. Miss Raskin, as Zerlina, was in a cast that included Leontyne Price and Cesare Siepi. On January 1, 1961 she sang the role of Ann Brice, a young Mormon betrothed to an aging Brigham Young, in NBC-TV's world première of Leonard Kastle's opera *Deseret.* In another appearance with the NBC Opera Company, in March 1963, she starred with John Reardon in the première of Gian-Carlo Menotti's *Labyrinth.* The reviewer for *Time* (March 8, 1963) thought that her singing of the aria "I Shall Never, Never See My Home Again" was "the vocal highlight of the performance."

On February 23, 1962 Judith Raskin made her debut at the Metropolitan Opera in her favorite role, Susanna, in *The Marriage of Figaro.* Reminiscing about her debut almost a year later, she told a reporter for *Opera News* (January 26, 1963), "I was excited but not frightened. Thanks to the Met coaching staff and especially to Giorgio Tozzi, my Figaro, that Susanna was a complete joy." Critics agreed that Miss Raskin's Susanna was indeed a complete joy: Raymond Ericson of the New York *Times* wrote in his review, "Pretty as a picture, never forcing the musical phrases nor overplaying the comedy, enunciating the Italian like a veteran, Miss Raskin was as appealing a Susanna as the Metropolitan could wish for"; and Louis Biancolli observed in the New York *World-Telegram and Sun,* "There is no nonsense about this young artist. Her Mozart . . . was a matter of deep study and care. Notes and words blended easily, and she phrased exquisitely."

JUDITH RASKIN

Miss Raskin had earlier appeared as Susanna with the New York City Opera and she again performed in that role at City Center in October 1962 and October 1963—on the latter occasion in an English-language production of *The Marriage of Figaro.* Another role with which she is very familiar, Zerlina, she also sang in English at City Center in a new version of *Don Giovanni* in October 1963. She has performed, in addition, with the American Opera Society at Carnegie Hall in several presentations, including Stravinsky's *The Rake's Progress* in November 1962. At the Metropolitan Opera House on March 6, 1964 she had the role of Nannetta in Franco Zeffirelli's production of *Falstaff.* Alan Rich of the New York *Herald Tribune* thought her performance "perfect" and remarked that she "floated some gossamer pianissimos that took the breath away."

Although she is a member of the Metropolitan Opera Company, Miss Raskin has not forsaken the concert stage, and she continues to sing in the baroque ensembles that had brought her earlier critical recognition. Her Dalila in the American Opera Society's production on February 6, 1962 of Handel's oratorio *Samson* was acclaimed in the press. She appeared as guest artist at the fifty-fifth annual Bethlehem Bach Festival in May 1962, was featured in the NBC-TV production of Bach's *St. Matthew Passion* in February and April 1963, and appeared with the Symphony of the Air in a performance of Bach's B Minor Mass at Philharmonic Hall in New York on May 1, 1963. In the two latter performances one of the other soloists was Maureen Forrester, whose contralto voice contrasts strikingly with Judith Raskin's soprano. Miss Raskin had earlier, in April 1962, sung with the Symphony of the Air in a presentation of Beethoven's Ninth Symphony, and

RASKIN, JUDITH—*Continued*

in April 1963 she sang with the Philadelphia Orchestra at Philharmonic Hall in a program made up of Bach's Easter Oratorio and Beethoven's "Christ on the Mount of Olives." She made her New York recital debut as the eighth Ford Foundation soloist at the Metropolitan Museum of Art on October 9, 1964. The program included "Songs for Eve," a thirty-minute song cycle composed especially for the occasion by Ezra Laderman, to words by the poet Archibald MacLeish.

One of Judith Raskin's admirers, Louis Biancolli of the New York *World-Telegram and Sun*, has written of her "born gift of expression" and of the spontaneity of gesture that suggests that acting comes naturally to her. She studied acting for some years, however, and her portrayal of a character is often praised for being subtle and premeditated. In her singing, also, reviewers find, she has an ease, naturalness, and agility that belies her art. Miss Raskin pointed out in an interview for *Opera News* (January 26, 1963) that she is not a true coloratura. "I feel the Strauss-Mozart roles are best for me now," she said. "They're not necessarily soubrettes, but they're all lyric." In appearance, with her sparkle, vivacity, and "merry-eyed" expression, she is exceptionally well suited to roles like Susanna. But she can be "beautiful and distinguished" as well as "pretty as a picture." She has hazel eyes and brown hair, is five feet five inches tall, and says that "with luck" she weighs 136 pounds. An honorary master of arts degree was awarded to Miss Raskin by Smith College in 1963.

On July 11, 1948 Judith Raskin married Dr. Raymond A. Raskin, a physician. They have two children, Jonathan Marvin and Lisa Abby. When asked by the *Opera News* reporter how she managed to combine a schedule of opera and concert appearances with the life of a mother and housewife, she said, "I try to limit my road dates, or else take the family with me." She further explained, "I have a very patient husband and a very well-organized mind! I also have an angel of a housekeeper, appropriately named Gloria." Her hobbies are cooking (and eating, she adds) and watching her husband at his hobby of making jewelry. Miss Raskin also said in the *Opera News* interview, "I've learned that 'temperament' can be destructive; it can get in the way of artistic values. You've got to channel it."

Young opera singers in the United States have a special problem, Miss Raskin feels, because of a lack of opportunity to perform. "The only hope for opera in this country is for more cities to present opera using American singers," she once said in commenting on the work of the Washington Opera Society (Washington *Post and Times Herald* (November 19, 1958). "What we get is very well-trained American singers with no place to go. The only way to become professional is to perform." On another occasion Judith Raskin said that she believes there is some value in state support of opera and theater in general.

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REINER, FRITZ Dec. 19, 1888-Nov. 15, 1963 Orchestra conductor; conducted Cincinnati Symphony (1922-31); Pittsburgh Symphony (1938-48); Metropolitan Opera (1948-53); Chicago Symphony (1953-62); widely known as conductor of Wagner and Richard Strauss. See *Current Biography* (December) 1953.

Obituary

N Y Times p27 N 16 '63

REYNOLDS, DEBBIE Apr. 1, 1932- Actress
Address: b. c/o Metro-Goldwyn-Mayer Studios, Culver City, Calif.

Since her debut in 1949 at the age of seventeen Debbie Reynolds has appeared in thirty motion pictures, many of them box office successes. Her appeal, according to Hollywood observers, stems from her ability to project a positive image of the all-American girl. Her roles in *The Daughter of Rosie O'Grady* and other early films established her so firmly as the sweet and innocent girl-next-door that nearly a decade later, although she had developed noticeably as an actress, especially as a comedienne, she was still playing an ingenue. More recently, however, having been given the opportunity in movies like *The Rat Race* and *The Unsinkable Molly Brown*, she has acquired a new reputation that may spare her further erroneous typecasting.

Debbie Reynolds was born Marie Frances Reynolds in El Paso, Texas on April 1, 1932 to Raymond F. and Maxene Reynolds. She has an older brother, Bill. The first school she attended was the Houston Grammar School in El Paso. When she was eight years old, her father, a carpenter for the Southern Pacific Railroad, was transferred to southern California. The Reynolds family settled in Burbank, where Debbie attended Roosevelt Grammar School and John Burroughs High School. A leader in Girl Scout activities, she won forty-eight merit badges. At school she excelled in sports and twirled the baton with the band. She played the French horn in the Burbank Youth Symphony Orchestra and doubled on the bass viol. A high point in her early life came when she entered the "Miss Burbank" contest. Her imitation of Betty Hutton singing "My Rockin' Horse Ran Away," coupled with her charm and beauty, won her the contest and the title "Miss Burbank of 1948."

As a result of this contest, Debbie Reynolds came to the attention of a Warner Brothers talent scout. Her screen test led to a minor role in the 1950 film *The Daughter of Rosie O'Grady*. As a contract player at Warner Brothers, at $65 a week, she performed various errands at the studio, including the addressing of envelopes and escorting visitors on tours. It was at Warner Brothers that she was given the name Debbie. "I didn't want to be called Debbie, but that's the name Jack Warner gave me," she has said, as quoted by Richard Warren Lewis in an article in the *Saturday Evening Post* (August 22, 1964). ". . . I don't know how he came up with Debbie. I think he saw a dog across the street and asked its name."

After eighteen months of bit parts and frustration, Debbie Reynolds was fired, and then immediately hired by MGM to play the role of Helen Kane, the "boop-boop-a-doop" girl of the 1930's, in *Three Little Words* (1950), with Fred Astaire, Vera-Ellen, and Red Skelton. She did so well in this film, a tribute to the song-writing team of Harry Ruby and Bert Kalmar, that MGM put her under a long-term contract. She took dancing and dramatic lessons, attended classes at MGM, and impressed executives with her perception, vivacity, and lack of worldliness.

Her next film, *Two Weeks with Love* (1950), was a musical starring Jane Powell and Ricardo Montalban. Once again, in a relatively minor role, she made an excellent showing. The New York *Times* (November 24, 1950) reviewer, for example, remarked that "Debbie Reynolds is . . . the most promising performer in the piece. As Miss Powell's sister, . . . she delivers a line of songs and dances such as 'Row, Row, Row' and 'Aba Daba Honeymoon' with professional grace and verve." During 1950 she also had a small part in *Mr. Imperium,* starring Lana Turner and Ezio Pinza, the opera singer.

In 1951 Debbie Reynolds increased her popularity considerably with her supporting role in the Betty Comden and Adolph Green musical *Singin' in the Rain,* starring Gene Kelly and Donald O'Connor. Although she was eclipsed by Kelly, critics did not fail to notice her proficiency as a dancer. Also in 1951 she made a guest appearance in *Skirts Ahoy,* a musical comedy about Navy life.

I Love Melvin (1952) was the first film in which Miss Reynolds received star billing. In this musical comedy she played a cheerful young New Yorker with a small part in a Broadway musical comedy. Her co-star, Donald O'Connor, played a lowly photographer's assistant who promises to put her face on the cover of *Look* magazine. Bosley Crowther expressed the critical consensus when he observed in the New York *Times* (April 10, 1953) that "Miss Reynolds is pleasing and refreshing to see, she being a pretty little package of simple girlish talents and graceful form." In 1953 she co-starred with Bobby Van in *The Affairs of Dobie Gillis,* also a musical comedy.

On loan to RKO Radio, Miss Reynolds shared top billing in 1954 with Dick Powell in the nonmusical comedy *Susan Slept Here.* During 1954 MGM released three musical comedies in which she had a leading role: *Give a Girl a Break,* also starring Marge and Gower Champion in a story about show business; *Athena;* and *Hit the Deck,* a remake of a 1927 Herbert Fields play with score by Vincent Youmans.

Now recognized as a skillful comedienne, Debbie Reynolds won a starring role in *The Tender Trap* (1955), a straight comedy, complete with archetypal Hollywood ending. Adapted from the Max Shulman-Robert Paul Smith play, the plot dealt with a bachelor, played by Frank Sinatra, who is pursued by dozens of women, to the amazement of a conservative married friend (David Wayne). Equilibrium prevails until Julie (Debbie Reynolds) appears, all cuteness and spunk, bent on marriage. The bachelor is forced into a position where is engaged to Julie, as well as an urbane and sophisticated blonde (Celeste Holm). Finally, the dilemma is resolved when Julie springs the "Tender Trap," marriage. The film delighted reviewers and public alike, and was one of the major comedy events of 1955.

DEBBIE REYNOLDS

Miss Reynolds continued her respite from musical comedy with a lead in the film version of Paddy Chayefsky's play *The Catered Affair* (1956). William K. Zinsser of the New York *Herald Tribune* compared the movie in appeal to *Marty,* Chayefsky's earlier, Academy Award winning film. Starring with Miss Reynolds in this domestic drama of the effect of status-seeking on marriage, as revealed through conflicts over wedding plans, were Bette Davis, Ernest Borgnine, and Barry Fitzgerald.

The musical comedy *Bundle of Joy* (1956) starred Debbie Reynolds and her husband, Eddie Fisher, in a RKO Radio production that bore the "cute" earmark of so many of Miss Reynolds' pictures. A remake of the old Ginger Rogers movie, *Bachelor Mother,* the film is the story of a young girl who finds a baby and is mistakenly suspected of being its mother. Meanwhile, the scion of the department store where the girl works takes an interest in her, which leads the boy's father to assume that the child is his grandson. Obvious complications based on this situation comprise the remainder of the plot.

Tammy and the Bachelor (1957) is perhaps the epitome of the sweetness-and-light films associated with Debbie Reynolds. Set in the deep South, yet carefully avoiding any mention of the race problem, *Tammy* was an updated version of the Cinderella story. The major theme is the familiar one of an innocent transported to the sophisticated world. Despite its lack of substance, the film attracted a large family audience. Reviewers were unanimous in singling out Miss Reynolds as its only bright spot.

The success of MGM's *Tammy and the Bachelor* presumably led Universal-International to make *This Happy Feeling* (1958), starring Debbie Reynolds and, atypically, Curt Jurgens. Like its predecessor, it concerned itself with the encounter

REYNOLDS, DEBBIE—*Continued*

between innocence and experience. *The Mating Game* (MGM, 1959), with Miss Reynolds, Tony Randall, and Paul Douglas, also called for a reenactment of the "Tammy" role.

Some relief from triteness came in 1959 with *Say One for Me* (Twentieth Century-Fox), a romance of religion and show business. The music by Sammy Cahn and James Van Heusen and the performances of Debbie Reynolds and Bing Crosby combined to make the picture a solid success. Later in 1959 Miss Reynolds appeared with Glenn Ford in *It Started with a Kiss* (MGM), which was impish and racy enough to be welcomed as a change from the type of comedy with which she had become generally associated. The team of Reynolds and Ford also made *The Gazebo* (MGM, 1960), a comedy-mystery more successful as a film than it had been as a play. In all three movies, Debbie Reynolds displayed a versatility as actress and comedienne.

Debbie Reynolds' later film of 1960 was *The Rat Race* (Paramount), with Tony Curtis. In a radical departure from her usual role, Miss Reynolds played a disillusioned New York taxi dancer who falls in love with an ingenuous young saxophone player from Milwaukee. Realism was the keynote—the film threw a spotlight on the lives of New York's night people. Nevertheless, it was criticized for its cliché-ridden plot. Miss Reynolds' next film was the comedy *The Pleasure of His Company* (Paramount, 1961), a remake of the Broadway play of the same name. The movie elicited mixed critical opinion. Some reviewers thought it original and charming; others felt that it just missed being successful; and still others condemned it as a total failure. Most critics felt that Debbie Reynolds was successful in her characterization of the young heiress and that the fault lay in miscasting Fred Astaire as her aging, playboy father.

In 1961 Miss Reynolds was also one of the numerous stars appearing before MGM cameras in the Cinerama production *How the West Was Won* (released in 1963). The only character in the cast to live through the complete saga, she plays the daughter of pioneers who falls in love with a gambler, works the dance hall circuit, and ends up as a dowager on an Arizona ranch. Her role in this Western sharply contrasted with one she had played in Twentieth Century-Fox's 1961 release *The Second Time Around,* a slapstick romance in which she had been an innocent Eastern widow who settles in Arizona and reforms the town.

Back on more familiar ground, in *My Six Loves* (Paramount, 1963) Miss Reynolds portrayed a glamorous actress who, on the verge of a nervous breakdown as a result of the publicity hubbub that engulfs her, is ordered to rest up in the Connecticut suburbs. There she finds six homeless children and a handsome minister—with predictable results. Most critics had nothing good to say about the film, condemning it mainly for its saccharine quality. In 1963 Debbie Reynolds had the title role in *Mary, Mary,* Mervyn Leroy's screen version of Jean Kerr's Broadway comedy. The movie was not well received. Most reviewers found that it suffered from excessive fidelity to the play, which restricted the advantages of the film medium.

Another 1963 release starring Debbie Reynolds, *The Unsinkable Molly Brown,* was also adapted from a Broadway production, a musical comedy for which Meredith Willson wrote the score. This chronicle of the rise of a high-spirited Colorado hillbilly from rags to riches was regarded by some of her admirers as a personal triumph for Miss Reynolds. According to an appraisal in *Variety* (May 27, 1964), "Debbie Reynolds gives what is probably the outstanding performance of her career as the title character. She has thrust herself into the role with an enormous amount of verve and vigor." Reportedly, she earns about $250,000 a film and a percentage of the revenues, but in her eagerness to play Molly Brown she reduced her salary demands to $200,000. In 1964 Miss Reynolds completed work on the screen adaptation of another Broadway play, *Goodbye Charlie* (Twentieth Century-Fox), in which she portrayed a Don Juan playboy reincarnated as a woman. The film was released in November 1964. Many critics felt that Miss Reynolds, Tony Curtis, and Pat Boone were wasted on a farce of questionable taste, and Bosley Crowther of the New York *Times* called it "a bleak conglomeration of outrageous whimsies and stupidities."

In addition to motion pictures, Debbie Reynolds has found many outlets for her energy and talents. She has done nightclub work, especially at the Riviera in Las Vegas, has appeared on television spectaculars, and was under contract with ABC-TV. She also has her own company, Harmon Productions, which produces motion pictures and television shows, and another company that makes Debbie Reynolds blouses. With her brother Bill, she has gone into the land development business. Moreover, she regularly produces hit records.

She is a hardworking member of the Thalians, who help emotionally disturbed children. During the Korean war she entertained troops both here and abroad. She is also the author, with Bob Thomas, of a book of autobiography and advice to teen-agers, *If I Knew Then* (Geis, 1963). Miss Reynolds is a Presbyterian, and her profits from the book go to her church.

Green-eyed, blond-haired Debbie Reynolds is five feet one inch tall and weighs 100 pounds. On September 26, 1955 she married Eddie Fisher, the popular singer, after a much publicized on-again-off-again romance. The couple had two children, Carrie Frances, born on October 21, 1956, and Todd Emanuel, born on February 24, 1958. In February 1959 they were divorced, and Debbie Reynolds was awarded custody of the children. The rift came as a result of Fisher's sensational and highly publicized affair with Elizabeth Taylor, once reputed to be Miss Reynolds' close friend. On November 25, 1960 Debbie Reynolds married Harry Karl, a wealthy shoe manufacturer. The family lives in a luxurious white stucco château in Beverly Hills.

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REYNOLDS, JOHN W. (JR.) Apr. 4, 1921-
Lawyer; former Governor of Wisconsin
Address: h. 1025 Cherry St., Green Bay, Wis.

Elected Governor of Wisconsin in November 1962, John W. Reynolds during his two-year term of office tried, with limited success, to expand his state's programs in health, education, and welfare. A Democrat and a lawyer, Reynolds had gained much of his political and administrative experience as Attorney General of Wisconsin during the four years that preceded his election to the governorship. He is a champion of civil rights, Social Security-financed medical care for the aged, and a broadened system of state education that might better prepare students for the automation revolution and thereby attract new industries to Wisconsin. Reynolds was defeated in the gubernatorial election of November 1964 by Republican candidate Warren P. Knowles.

John W. Reynolds, Jr., was born in Green Bay, Wisconsin on April 4, 1921, one of four children of John W. and Madge (Flatley) Reynolds. He has one brother, Tom Reynolds, now of New York City; his two sisters, Ruth Reynolds and Mrs. Dan T. Mullarkey, still live in Wisconsin. In deciding upon his career, John Reynolds followed a family tradition of public service to the state. His grandfather, Tom Reynolds, was an early settler of Door County in northeastern Wisconsin, where he helped create Peninsula State Park, and was a state assemblyman. And his father, an attorney, served as Attorney General of Wisconsin from 1927 to 1933. Reared in Green Bay, John Reynolds attended East High School there, and after graduating in 1938 he enrolled at the University of Wisconsin in Madison.

When the United States entered World War II, Reynolds was still in college, but he completed his senior year, with a major in economics, and obtained his B.S. degree at the University of Wisconsin, in 1942, before entering the Army. He served with the infantry for two years, rising from the rank of private to master sergeant. In 1944 he received his commission and was transferred to the Counter Intelligence Corps. He was discharged in 1946 as a first lieutenant. Reynolds returned to the University of Wisconsin to study law. After earning his LL.B. degree in 1949 he was admitted to the Wisconsin bar and set up practice in Green Bay.

During his student days Reynolds had attended meetings of the Young Democrats. In 1950 he ran for the House of Representatives from the Eighth Congressional District, which covers part of northeastern Wisconsin and includes Green Bay. Although he was unsuccessful, he continued to be very active politically and from 1952 to 1956 was chairman of the Brown County Democratic party. Early in 1951 the federal Office of Price Stabilization was set up to help curb inflation during the Korean war. Reynolds was named district director of the OPS for the northern fifty counties of Wisconsin and held this position during 1951 and 1952.

Reynolds served as United States commissioner for the eastern judicial district of Wisconsin from 1955 to 1958 and simultaneously was a member of the State Administration Commission. In 1958 he ran as the Democratic candidate for Attorney General and was elected to a two-year term. He was re-elected in 1960, the year in which he was also a delegate to the Democratic National Convention. During his four years as Attorney General, he served under Governor Gaylord Nelson, who became Wisconsin's junior United States Senator in 1962. Nelson, according to the New York *Times* (February 9, 1964), was in competition with John W. Reynolds for control of the state party: "The feud between Mr. Nelson and his former Attorney General has existed quietly for years while each built up a political following. It was strengthened in the 1962 election campaign when Mr. Reynolds campaigned against a sales tax only months after Mr. Nelson had succeeded in instituting a selective sales tax."

JOHN W. REYNOLDS

On November 6, 1962 John W. Reynolds was elected Governor of Wisconsin for a two-year term, narrowly defeating his Republican opponent, Philip G. Kuehn by fewer than 12,000 votes. The final vote was 637,491 for Reynolds and 625,536 for Kuehn. A major issue in the campaign concerned methods of taxation. Both candidates agreed that more money was needed to support essential programs, but they differed on how revenue should be raised. Reynolds favored an increased income tax, while Kuehn advocated a sales tax.

Taxation was one of several important matters on which Governor Reynolds was expected to conflict with the state Legislature. Although the people of Wisconsin elected a Democratic Governor, both houses of the Legislature remained in Republican control. In his inaugural address on January 7, 1963 Governor Reynolds appealed to the Legislature to set aside party differences and work toward the betterment of the state. He acknowledged that his two-year term of office would not be easy and asked the Legislature to "get on with the business of solving the problems of the people we represent" and not wait for the return of one-party government to Wisconsin. He told the lawmakers: "No man—no matter how partisan his spirit—can pit the welfare of his party above the education of the children of this state, the care of its mentally ill, the preservation of its lakes, streams and wildlife, the resurrection of its long-neglected cities, the provision of equal opportunities for all of its citizens, the expansion of its industries or the employment of its workers."

Reynolds also pointed out to the joint session of the Legislature that in order for the state to continue its economic growth it must learn to cope with the "second industrial revolution." He emphasized the need for job-training facilities to prepare workers displaced by automation for "the new industrial world that is already upon us," and pointed out the need for additional industry so that the retrained worker could find employment in the state.

A primary way to get new industry, the Governor said, was to expand the research facilities at the University of Wisconsin so that the state would attract "the best brains of the nation. The presence of such talent is the strongest possible magnet for drawing industry to Wisconsin." Governor Reynolds expanded on this view in his biennial constitutional message to the Legislature on January 16, 1963. He explained that Wisconsin received only a little more than one percent of all federal government research, development, testing, and evaluation contracts because the bulk of Wisconsin manufacturing was in industries that carry on only a moderate-to-small amount of research. He recommended that private industry be encouraged to do more research.

In his biennial message Governor Reynolds also urged that the state constitution be amended to provide a four-year term of office for Governor, to be effective in 1966. He pointed out that a four-year term rather than the present two-year term would vastly improve chances for adoption of worthwhile programs and give time to carry out new programs. Another suggested change called for a single ballot in the election of the Governor and Lieutenant Governor rather than the present system of separate ballots.

On the issue of civil rights, Reynolds asked the Legislature to help in strengthening the Governor's Commission on Human Rights so that it would be empowered to make findings and enforce them in court. He insisted that the fight against discrimination include housing, "for it is the ghetto that is the great enemy of human dignity." Reynolds had the opportunity to speak out again on civil rights in March 1964 when Alabama Governor George C. Wallace entered the April 7 Wisconsin Presidential primary. He called on both Republican and Democratic voters to repudiate Wallace's candidacy: "If what he stands for should prevail here it would give encouragement to hatemongers and racists through all America." Determined to campaign immediately against Wallace, he cancelled his plans to head a 117-man Wisconsin trade mission to Europe. Although Wallace attracted a higher proportion of Wisconsin's Democratic ballots than expected (34.1 percent), the vote for Reynolds (511,000) was the highest in the state's Presidential primary history.

In September 1963 Reynolds met with representatives of the federal government and the states of Michigan and Minnesota to work out a co-ordinated attack on the economic problems of the northern Great Lakes area. The conference, at which a Great Lakes Governors Council was formed, was called in an attempt to help solve mounting unemployment in the area. According to Reynolds, the main problem was to build a new northern economy and not to copy the big cities' economy. "Never again let it be dependent on just a few up-and-down industries, such as mining, logging and railroading," he told the conference.

Reynolds tackled another problem head on in September 1963 when the Milwaukee Braves baseball team appeared to be ready to transfer its franchise to another state. The team, which had come to Milwaukee from Boston in 1953, had had phenomenal success in the field and at the gate until 1961 when it finished fourth. Attendance slipped steadily and in 1963 hit an all-time low. Governor Reynolds warned, however, that he would initiate action to block any move by the Braves and would call for the Attorney General of the United States to "review the preferential treatment being afforded baseball owners." The Braves later announced that they would remain in Milwaukee.

During his first year in office Governor Reynolds clashed with the state Legislature over his appointive powers. When the Senate, dominated by Republicans, rejected or failed to act on virtually every name that Reynolds submitted for confirmation, he forced a court test in October 1963 to obtain a ruling from the Wisconsin Supreme Court on whether the Governor or the Legislature has the final word on gubernatorial appointments. Republican Warren P. Knowles, who announced his candidacy in October 1963 for the 1964 gubernatorial race, criticized Reynolds' appointments as Governor, maintaining that they had been made "solely on the basis of personal or partisan loyalty without regard to ability." During his campaign for the governorship, Knowles stressed the issue of governmental economy. In the election of November 3, 1964, he defeated Reynolds, 445,000 votes to 389,990.

While attending a meeting of the Young Democrats as a college student, John W. Reynolds met Patricia Ann Brody of La Crosse, Wisconsin. They were married on May 26, 1947 and have three children, Katie (aged eleven), Molly (aged six), and James (aged two). Reynolds is five feet ten inches tall, weighs 165 pounds, and has blue eyes and brown hair. He belongs to the American, Wisconsin, and Brown County bar associations and to the Kiwanis Club. He is a Roman Catholic and a member of the Knights of Columbus.

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RITTER, JOSEPH ELMER, CARDINAL
July 20, 1892- Roman Catholic prelate
Address: b. Archdiocesan Chancery Office, 4445 Lindell Blvd., St. Louis 8, Mo.

One of the leaders of the progressive majority in the hierarchy of the Roman Catholic Church is Joseph Elmer Cardinal Ritter, Archbishop of St. Louis, Missouri since 1946. At Vatican Council II Cardinal Ritter has been a firm and unequivocal champion of more open and liberal policies toward other religious groups, toward nonreligious groups, and toward the problems of the modern world. At home, Ritter integrated St. Louis Catholic schools seven years in advance of the Supreme Court decision, and he has kept his archdiocese in the forefront of the American Catholic movements toward Christian unity and liturgical reform. It was under his authorization that the first Mass in English was celebrated in the United States in August 1964.

One of five children (four boys and a girl), Joseph Elmer Ritter was born in New Albany, Indiana on July 20, 1892 to Nicholas and Bertha (Louette) Ritter, both of whom were of German descent. His father was a baker. Joseph Ritter attended St. Mary's parochial school in New Albany and studied for the priesthood at St. Meinrad Seminary, operated by Benedictine monks near Evansville. He completed his studies in 1917 and was ordained a priest on May 30 of that year.

Soon after ordination Father Ritter was assigned to the Cathedral of Saints Peter and Paul in Indianapolis. After three years as assistant priest, he became rector of the cathedral in 1920. Two years later Pope Pius XI conferred an honorary doctorate in sacred theology on him. In 1930 he became a consultor, one of the priests who advise and assist the bishop in the administration of his diocese. In the early 1930's he also served as vice-president of the *Indiana Catholic and Record*, the official newspaper of the Indianapolis diocese, which later became the *Criterion*.

On February 3, 1933 Father Ritter was named an auxiliary to Bishop Joseph Chartrand of Indianapolis. At the same time, in keeping with church custom, he was assigned an honorary bishopric of his own to justify his elevation to episcopal rank. The titular see selected for Ritter was Hippos (or Hippus), an ancient bishopric in Palestine. When he was consecrated a bishop on February 3, 1933, Ritter became the youngest member of the Roman Catholic hierarchy in the United States.

On March 24, 1934, following Bishop Chartrand's death, Ritter succeeded him in the Indianapolis see. When Indianapolis became an archdiocese in 1944, he became its first archbishop. His metropolitan jurisdiction extended over the whole ecclesiastical province of Indiana, which included the newly created dioceses of Evansville and Lafayette. During his tenure as bishop and archbishop of Indianapolis, Ritter completed some unfinished details in the construction and furnishing of the Cathedral of Saints Peter and Paul, reorganized the local Catholic Charities bureau, introduced a unit of the Catholic Youth Organization, organized the Archdiocesan Council of Catholic Women, and quietly integrated the Catholic schools. He reduced the indebtedness of the archdiocese by $500,000.

Wide World
JOSEPH ELMER CARDINAL RITTER

When the archbishopric of St. Louis was made vacant by the death of John Cardinal Glennon in 1946, Ritter was transferred there. His formal installation as archbishop of St. Louis took place on October 8, 1946. Ritter's first major task in his new post was to integrate the schools, as he had done in Indianapolis. This time he acted quickly and forcefully, since milder tactics by his predecessor had failed. The formal decree of integration, pronounced at the opening of the school term in 1947, brought angry opposition from many white parents. A group of them banded together and, failing in an appeal to the apostolic delegate, the Vatican's representative in Washington, planned to seek an injunction under civil law. In a pastoral letter Ritter then threatened the recalcitrant members of his flock with excommunication. The letter, read at all Masses in the archdiocese on Sunday, September 21, 1947, achieved the desired result. After the integration of the schools was accomplished, the Archbishop went on to end segregation in Catholic hospitals and other diocesan institutions. Seeking to promote interfaith as well as interracial harmony in the archdiocese, he permitted on one occasion the performance of a marriage ceremony by both a Roman Catholic priest and a Protestant minister.

The Archdiocese of St. Louis covers 5,968 square miles and has a population of 495,000 Roman Catholics. Sensitive to the need for close cooperation between clergy and laity, Archbishop Ritter early established branches of the National Councils of Catholic Men and Women in St. Louis. Under his administration, a $125,000,000 building program has produced forty-one new churches, sixteen high schools, a children's hospital, and various charitable institutions. The archdiocese now has 239 parishes, three seminaries, fourteen hospitals, eleven homes for the aged, 259 parochial, diocesan, and other Catholic schools, and eight colleges and universities. The

RITTER, JOSEPH ELMER, CARDINAL —*Continued*

total number of priests, diocesan and religious, working in the archdiocese is 1,065, and the number of religious brothers and sisters is 4,580. In 1955 Archbishop Ritter sent three of his priests to found and staff a mission in La Paz, Bolivia. This was the first Latin American mission sponsored by a United States Roman Catholic diocese. Other prelates soon followed Ritter's example, and many of the larger dioceses in the United States now maintain missions in South America.

Archbishop Ritter was named to the College of Cardinals, the Pope's senate, on December 16, 1960. He was formally proclaimed a Cardinal and received the red hat, symbol of his new rank, at a public consistory in Rome on January 16, 1961. Because the first Cardinals were local Roman clergy, every Cardinal is given honorary possession of some church in Rome. Ritter chose as his titular domain the Church of St. Alphonsus Liguori on Esquiline Hill.

Vatican Council II, convoked by Pope John XXIII for the reform and renewal of the church, opened in October 1962. Xavier Rynne, writing of the first session in *Letters from Vatican City* (1963), observed that Cardinal Ritter, "for all the apparent simplicity of his approach, turned out to be the outstanding prelate at the Council." In the second session of the Council, in 1963, Ritter was one of the first to praise the Council document on Christian unity, saying that it marked "the end of the counter-reformation." On October 7, 1964, while in general approving the schema on the lay apostolate, he took exception to what he called its "prolix" style, "patronizing tone," and "juridicism."

Ritter and fourteen other Cardinals met on October 11, 1964 to discuss what they considered "the gravest crisis" of the entire Council. This crisis was brought about by the reported intention of strategically situated conservative administrators to block or dilute three important declarations approved by the majority of attending bishops. The declarations were those recognizing the rights of individual conscience and the need for religious liberty, exonerating the Jews of special guilt in the crucifixion of Jesus, and affirming the collective authority that the bishops share in union with the Pope. The fifteen Cardinals also reportedly feared that the conservative faction would try to bring the Council to an end before debate was possible on the church's response to nuclear weapons, birth control, and other contemporary problems. On the following day, October 12, 1964, the fifteen Cardinals appealed to Pope Paul VI to intervene against possible obstructive tactics.

Long an advocate of liturgical reform, Archbishop Ritter was one of the first American prelates to respond to Pope Pius XII's recommendation in 1958 that laymen participate more fully in the celebration of Mass. Within the same year he was named to head the Bishops' Commission on the Liturgical Apostolate. Mass in the vernacular, made possible by decree of the Vatican Council, was first celebrated in the United States under Ritter's auspices. The first such Mass was said in Kiel Auditorium, St. Louis, on August 24, 1964, by Rev. Frederick R. McManus during the twenty-fifth annual Liturgical Conference. The following day Cardinal Ritter himself celebrated Mass in English in Kiel Auditorium. As the Cardinal entered in procession before the Mass, the congregation of 11,000 sang Martin Luther's Reformation hymn *A Mighty Fortress Is Our God.*

One decision that Cardinal Ritter regrets having made was his banning for St. Louis Catholics of the motion picture *French Line,* starring Jane Russell, in December 1953. He later realized that the chief effect of the ban was free publicity for the film. He has never since invoked his pastoral authority against any movie, play, or book. Ritter surprised many people in his archdiocese in June 1962, when he announced that a Catholic student wanting to attend a non-Catholic college must have a valid reason (such as a program of study not available at a Catholic college), must receive the permission of his pastor, and must join the Newman Club at the college.

A member of the governing board of the National Catholic Welfare Conference since 1953, Ritter was appointed head of the conference's legal department in 1959. In recognition of his work for Catholics in South America, he was named a member of the Bishops' Committee for Latin America in 1963. He has also served as president of the National Catholic Educational Association.

Joseph Elmer Cardinal Ritter is five feet six and a half inches tall and weighs about 150 pounds. He is a gentle, soft-spoken man whose wry wit shows up best in casual conversation with his intimates. Ritter is his own severest critic of his occasionally rambling sermons and any weaknesses in his oratorical style. His favorite recreations are walking and gardening. One of his former secretaries has called him a person of "hard-headed holiness." Receptive to suggestions, he is, however, firm once a decision is made. Expecting loyalty from those under him, he is loyal in his turn. According to those who know him, no amount of popular or financial pressure has ever succeeded in forcing him to remove a pastor or priest.

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ROBUS, HUGO May 10, 1885-Jan. 14, 1964 Sculptor of the female figure; a painter until 1920; dedicated to rhythm in sculpture; important works include: *Woman Washing Her Hair, Despair, Three Caryatids, Song,* and *Woman Combing Her Hair.* See *Current Biography* (December) 1962.

Obituary

N Y Times p31 Ja 15 '64

ROCK, JOHN Mar. 24, 1890- Gynecologist and obstetrician

Address: b. Rock Reproductive Clinic, Brookline 46, Mass.; h. 77 Glen Rd., Brookline 46, Mass.

A key figure in the development of the first effective oral contraceptive pill in the 1950's was Boston gynecologist and obstetrician John Rock. During the thirty years previous to his work on the pill, Dr. Rock had devoted his knowledge of reproductive physiology principally to problems of infertility. He was director of the Fertility and Endocrine Clinic at the Free Hospital for Women in Brookline, Massachusetts from 1926 to 1956 and clinical professor of gynecology at Harvard Medical School from 1947 to 1956. Since 1956 he has been director of his own foundation, the Rock Reproductive Clinic in Brookline. An articulate Roman Catholic layman, Rock has stimulated fresh thinking and discussion about fertility control within his church, particularly through his book *The Time Has Come.*

One of five children, John Rock was born in Marlborough, Massachusetts on March 24, 1890 to Frank Sylvester and Ann Jane (Murphy) Rock. His ancestors on his father's side were natives of County Armagh, Ireland. Rock's father was an enterprising businessman who ran a successful liquor store, dealt in real estate, and promoted the local baseball team. Some sources also credit him with the proprietorship of a drug store, a theater, and a newspaper.

The Rocks were parishioners of the Church of the Immaculate Conception in Marlborough, where John Rock became a communicant and was confirmed in the Roman Catholic faith. A conversation with the curate of the parish, Father Finnick, when Rock was fourteen made a lasting impression on him. He has recalled the priest's telling him, "John, always stick to your conscience. Never let anyone keep it for you. And I mean *anyone.*"

After graduating from Boston's High School of Commerce, Rock worked for a year and a half as an accountant, first with the United Fruit Company in Guatemala and later with Stone and Webster, a construction engineering firm in Woonsocket, Rhode Island. After being fired from both jobs, he decided his talent was not for business. He entered Harvard University, where he earned his Bachelor of Science degree in 1915 and went on to Harvard Medical School. When the United States entered World War I he tried to volunteer for military service, first as an orderly and later as an Army private, but he was told he was more valuable to the country as a medical student. After receiving his M.D. degree in 1918 he volunteered for service as a field surgeon and was again refused.

When he was a medical student Rock decided that the two areas of specialization most worthy of a lifetime commitment were human reproduction and the central nervous system. In medical school he began to specialize in nervous disorders, but after taking his degree he changed his field of major interest to obstetrics and gynecology. He interned at Massachusetts General Hospital in 1919, becoming a resident in urology there, as well as a resident at Boston Lying-In Hospital and a house surgeon at Brookline's Free Hospital for Women, in 1920. The following year he began independent practice. His long professional association with Harvard Medical School dates from 1922, when he was appointed an assistant in obstetrics at the school.

Wide World

DR. JOHN ROCK

In the mid-1920's Rock founded the Fertility and Endocrine Clinic at the Free Hospital for Women in Brookline, one of the first such centers to be established in the United States. His concern at that time was less with birth control than with general reproductive problems. As early as 1931 he was calling for repeal of the Massachusetts law against sale of contraceptives on grounds of the tolerance befitting a pluralistic society. His professional efforts, however, were spent in overcoming sterility more than in controlling fecundity. In the course of those efforts he achieved in 1944, in co-operation with Harvard scientist Miriam F. Menkin, the first fertilization of a human ovum in a test tube. Other achievements of Rock at the clinic included the following: confirmation that ovulation occurs about fourteen days before normal menstruation; the freezing and preserving of sperm cells for a year without impairment of potency; and, with Dr. Arthur Hertig, the first recorded recovery of human embryos from two to seventeen days after fertilization—embryos now studied by every first-year medical student and by scientists throughout the world.

"With increasing frequency," Rock has written, "I was disturbed by the realization that the voice of my conscience was not always telling me what the priests of my church kept saying were its dictates regarding human reproductive functioning—what was right and what was wrong in how a person willed, or permitted, or prevented expression of his God-given sexuality." In the 1940's, while continuing scrupulously to avoid offering contraceptives to his own patients, he began teaching his students at the Harvard Medical School how to prescribe them. "It wasn't until the late '40's that I became really aware of the alarming danger of the population explosion," Barbara Yuncker quoted Rock as saying in the

ROCK, JOHN—*Continued*

New York *Post* (May 3, 1963). At that time he wrote with David G. Loth *Voluntary Parenthood* (Random House, 1949), a comprehensive survey of birth control methods that was generally praised by reviewers for bringing the layman up to date on medical advances.

Dr. Rock's interest in a pill affecting human reproduction grew out of his use of progesterone as a therapeutic agent in his work with childless patients. Progesterone is a female hormone whose secretion in the body is triggered by ovulation. It thickens the walls of the fallopian tubes and womb in preparation for the possible reception of a fertilized ovum. In the 1930's German and American scientists had isolated and identified progesterone and A. W. Makepeace had investigated its function in animals, but little work had been done with it since. On the assumption that the barrenness of his patients might be caused by insufficient development of the fallopian tubes or of the womb, Dr. Rock began experimenting with progesterone about 1950. To volunteers among his more baffling cases he administered supplementary doses of the natural hormone. The results were promising, but the doses required were too massive for extensive use and Dr. Rock turned his attention to the possibility of a synthetic compound that would be clinically feasible.

Meanwhile, at the Worcester Foundation for Experimental Biology in Shrewsbury, Massachusetts, Dr. Gregory Pincus, a close correspondent of Dr. Rock, was directly concerned, for a different reason, with Rock's objective. While progesterone is necessary to fertility, it is also a natural birth-control agent, since it prevents overlapping pregnancies by suppressing further ovulation. In 1951 Dr. Pincus and his associate, Dr. M. C. Chang, received a grant from the Planned Parenthood Federation of America to investigate progestins, or synthetics duplicating the molecular structure of progesterone, for purposes of birth control. After experimenting with more than 200 substances on animals at the Worcester Foundation, Doctor Pincus and Doctor Chang selected three steroid compounds derived from the roots of the wild Mexican yam as the best.

In December 1954, after the steroids had been proved effective and harmless in animal studies, Dr. Rock began the first tests with human beings at his Brookline clinic. The drugs were given in doses of ten to forty milligrams to fifty childless patients for twenty successive days of each menstrual cycle. Within five months after treatment stopped, seven of the patients became pregnant, and subsequent tests were equally successful. Beginning in 1956, after various pharmaceutical houses had co-operated in perfecting the steroids in pill form, field trials for contraceptive effectiveness were conducted with hundreds of women in Brookline, Puerto Rico, Haiti, and elsewhere. None of the women who took the pills faithfully for twenty days each month became pregnant. The occasional side effects, usually fleeting feelings of nausea, were found to be no more harmful than the symptoms of early pregnancy.

Under authorization of the United States Food and Drug Administration the steroids were marketed in 1957 for the treatment of various menstrual disorders and for the prevention of miscarriage. The Food and Drug Administration licensed the first pill for contraceptive purposes, Enovid, produced by G. D. Searle Company of Chicago, in 1960, and the second, Ortho Pharmaceutical Corporation's Ortho-Novum, in 1962. Two other versions of the birth control pill were subsequently introduced: Norlestrin by Parke Davis and Company and Norinyl by Syntrex Laboratories.

Aware of the importance of his church's attitude in helping or hindering the solution to the world population explosion, Dr. Rock has since 1958 become increasingly outspoken as a Roman Catholic as well as a scientist. In 1951 Pope Pius XII expressed the hope that science would be able to provide a secure basis for the rhythm method (continence during ovulation), the only form of birth control traditionally approved by Roman Catholic authorities. Rock is confident that the pill is an acceptable answer to Pius' hope because it is an adjunct to the natural endocrine chemistry that makes the rhythm method possible. The Roman Catholic objection to forms of birth control other than rhyhm has been that they go against "nature." Rock argues that the pill cannot be placed in this category since it is physiologic in character and preserves the integrity of the sex act.

Dr. Rock presented his case for Roman Catholic acceptance of the pill with passion, scholarship, and close reasoning in *The Time Has Come; A Catholic Doctor's Proposal to End the Battle for Birth Control* (Knopf, 1963). The presentation was secondary to the larger thesis of the book: the urgent need for co-operation among religious groups, whatever their doctrinal differences regarding methods, in pursuing the goal of an equitable public policy on population control. He urged that the United States government, through its National Institutes of Health, mobilize all available scientific resources in a massive crash program of research into all aspects of human reproduction. The program he envisioned would investigate every possible avenue of birth control, including rhythm, to the end of refining or developing methods that are safe, effective, simple, cheap, and acceptable to diverse faiths and cultures.

The book drew strong criticism and even vituperation from some conservative Roman Catholic enclaves, but the reaction of Rock's own bishop, Richard Cardinal Cushing, was more typical. Reviewing the book in the *Pilot* (April 21, 1963), the Boston archdiocesan weekly newspaper, Cardinal Cushing noted Rock's inadequacies as a theologian but stressed that "in his book there is much that is good." According to George Barrett in the New York *Times* (August 8, 1963), an associate of Cushing's described the Cardinal's review as "a slap on the wrist—and two pats on the back."

The morality of Rock's pill has been a controversial issue among Catholics. A statement in the Vatican weekly *L'Osservatore della Domenica* on April 31, 1963, and another by Pope Paul VI on June 23, 1964 indicated that church authorities were seriously studying the question. Informed of the Pope's statement, Rock commented, according to Earl Ubell in the New York *Herald Tribune* (June 24, 1964), "I am not the least bit surprised that my church is facing boldly its avowed responsibility, which it has never failed to fulfill."

In 1964 physicians in the United States were prescribing Rock's hormone pill to an estimated 4,000,000 women. Many were careful not to prescribe it to patients with a history of blood clots or certain kinds of cancer. A few doctors were waiting for further proof of its safety before prescribing it at all.

Dr. Rock belongs to many professional societies, including the American Association of Obstetricians and Gynecologists and the American Gynecological Society. He is a founding fellow of the American College of Obstetricians and Gynecologists, a past president of the Obstetrics Society of Boston, and a member of the board of governors of the American College of Surgeons and of the board of directors of the medical council of the Planned Parenthood Federation of America.

The former Anna Thorndike, whom Dr. John Rock married on January 3, 1925, died in 1961. Rock has four daughters—Rachel, Anne Jane, Martha, and Ellen—and eighteen grandchildren. An only son, John, is no longer living. Dr. Rock is tall, white-haired, deep-voiced, and elegant in dress. He reportedly has a lively sense of humor. A vigorous man, he compensates for the physical setbacks of increasing age with what he has described as "large doses of equanimity daily . . . and keeping a clear conscience." Rock lives in a gray clapboard house two blocks away from the Rock Reproductive Center in Brookline. He attends daily Mass at Brookline's St. Mary's Church.

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ROLVAAG, KARL F(RITJOF) (rōl'väg frĭt'yôf) July 18, 1913- Governor of Minnesota
Address: b. Minnesota State Capitol, St. Paul, Minn.; h. 1459 Glenhill Rd., Roseville, Minn.

By the longest gubernatorial recount in United States history Karl F. Rolvaag was declared the winner in March 1963 of the tightest and most dramatic gubernatorial election in Minnesota history. He took his oath of office as the thirty-first Governor of the state about four and a half months after he had defeated incumbent Republican Governor Elmer L. Andersen by ninety-one votes in the November 1962 election. Rolvaag is an insurance executive and a student of political science who acquired much practical experience in Minnesota's political and governmental affairs as chairman of the liberal Democratic-Farmer-Labor party (1950-54) and then as DFL Lieutenant Governor (1954-63).

Wide World

KARL F. ROLVAAG

One political asset of the Governor of the state of Minnesota, which has many inhabitants of Scandinavian origin, is his Norwegian background. The third in a family of four children, Karl Fritjof Rolvaag was born to Professor Ole Edvart and Jennie (Berdahl) Rölvaag on July 18, 1913 in Northfield, Minnesota. His father headed the department of Norwegian literature at the Lutheran-sponsored St. Olaf College in Northfield and was the author of the American novel *Giants in the Earth; A Saga of the Prairie* (translated from the Norwegian; Harper, 1927). Karl Rolvaag, who was called Fritz in school, grew up speaking both Norwegian and English.

Graduating from high school in Northfield in 1931, Rolvaag entered St. Olaf College, but upon the death of his father during that year he left college and worked through much of the Depression in logging camps, mines, and ranches in Idaho and the state of Washington. His ambition, however, was to follow his father in becoming a teacher, and in 1937 he returned to St. Olaf. There, by a write-in vote, he won his first election—as president of the senior class. He obtained his B.A. degree in 1941 with honors in American history.

Immediately after his graduation Rolvaag enlisted in the United States Army, in which during World War II he rose to the rank of captain. He fought in Europe as commander of a tank platoon with the 4th Armored Division of General George S. Patton's Third Army. His courage and leadership in helping to capture a French town and some 1,200 German prisoners during the Allied breakthrough in Normandy earned him the Silver Star. Later in 1944 he was severely wounded in the face and shoulder by shell fragments, and because of his injuries he was intermittently hospitalized for more than two years before his discharge from the army in 1947. His other wartime decorations include the Purple Heart and the French Croix de Guerre.

In 1945-46, when he was still in the army, Rolvaag took graduate courses in political science at the University of Minnesota, and in 1947-48, having been awarded an American Scandinavian Foundation Scholarship, he studied Scandinavian political parties at the University of Oslo. Also

ROLVAAG, KARL F.—*Continued*

before his release from the army, as reported in the St. Paul *Dispatch* (February 2, 1955), he had entered Minnesota politics at the persuasion of Mrs. Eugenie Anderson, who was to become the United States Ambassador to Denmark in 1949. Mrs. Anderson, a Congressional district chairman for the Democratic-Farmer-Labor party in 1946, encouraged Rolvaag to run against the Republican incumbent August H. Andresen for the United States House of Representatives. Rolvaag lost to Andresen in both this and the 1948 election, and in a third unsuccessful campaign for a seat in Congress, in 1952, he was defeated by Walter H. Judd.

To earn his living, meanwhile, Rolvaag took a job as a Department of Commerce district field supervisor for the census in Minnesota, which he held from 1948 to 1950, and then went into business as a general insurance agent. Despite his failure as a candidate for the House of Representatives, he prospered in the Democratic-Farmer-Labor party, which elected him state chairman in 1950 and unanimously re-elected him to a second two-year term in 1952. In November 1954, in his fourth—and first successful—bid for public office as a DFL candidate, he was elected Lieutenant Governor of Minnesota with a margin of 54,001 votes.

Rolvaag's three successive elections to the lieutenant governorship brought the more substantial margins of 72,447 in 1956; 179,870 in 1958; and 151,441 in 1960. As president of the state Senate from 1954 through 1962, he presided over ten sessions of the upper house of the Legislature and handled a mass of correspondence regarding such governmental activities as political appointments and proposed legislation. Minnesota's legislature is officially nonpartisan, but tends to divide into conservative and liberal groups that correspond to Republican and Democratic blocs.

On February 17, 1962 Rolvaag announced his intention to run for the governorship of Minnesota, a candidacy that was unanimously endorsed at the state DFL convention in Duluth in May 1962. With the support of Senators Hubert H. Humphrey and Eugene J. McCarthy and other DFL members of Congress, he campaigned against Republican Governor Elmer L. Andersen. The closeness of returns in the November 6 election, in which both Rolvaag and Andersen claimed victory, led Rolvaag to ask for a statewide recount of votes. Four and a half months after the election, on March 21, 1963, a panel of three district judges declared Rolvaag the winner by ninety-one out of a total of 1,239,593 valid ballots. This ruling, in perhaps the only trial of its kind in United States history, denied a Republican motion to dismiss the lead that Rolvaag had claimed after the election.

During the period of tension and confusion that marked the longest gubernatorial recount in the history of the nation, Andersen continued to serve as Governor, although he did not take the oath of office. He addressed the opening of the Legislature in January 1963, made sixteen major state appointments, and signed bills into law. While he occupied the Governor's suite in the State Capitol, Rolvaag followed governmental developments from a cramped basement office and drew no salary.

Karl F. Rolvaag was sworn into office as Minnesota's Governor on March 25, 1963. His term would normally have begun on January 9. With typical good humor, while waiting in the wings for the outcome of the recount, he had quipped, "It's been a long election night" and "A funny thing happened to me on the way to the inauguration." When he spoke before a joint session of the Legislature on April 1, 1963, however, he acknowledged the political turbulence that his state had endured: "The anguish that has been Minnesota's—the uncertainty that has been ours—have not been experienced previously in the history of our nation."

Although Rolvaag faced a conservatively controlled Legislature nearing the close of its 1963 session, he went on to present his long-range program for "full employment of resources." In May 1963, shortly before adjournment, both houses passed a bill that made Minnesota a participating state in the federal Kerr-Mills program of medical care for the aged. The measure was of particular interest to Rolvaag, who had been vice-president from 1956 to 1959 of Group Health Mutual Insurance Company and is a proponent of the more comprehensive Kennedy and Johnson Medicare proposals.

In support also of President Kennedy's civil rights program, Governor Rolvaag appeared as a witness in August 1963 before the United States Senate Commerce Committee to urge passage of a public accommodations law against what he regarded as racial injustice. At a meeting of Midwestern Governors in Omaha the following November he said that racial segregation was "perhaps the most overpowering domestic issue before the nation—and very much a problem in the Midwest."

Unemployment is another problem with which Governor Rolvaag has been concerned. He is the author of a three-state (Minnesota, Wisconsin, and Michigan) plan that he hopes will provide the groundwork for "a bold program of action" to encourage economic development of the northern Great Lakes region. The plan was proposed in September 1963 at the Land and People Conference in Duluth, called by Secretary of Agriculture Orville L. Freeman, a former Governor of Minnesota. One of Rolvaag's suggestions was for the creation of a Great Lakes Governors Council to assure co-ordinated planning and action for the region and to facilitate dealing with federal agencies.

Acting as a good will ambassador at the request of the State Department, Rolvaag toured Denmark, Norway, Sweden, and Iceland in November and December of 1961. He lectured there on education and politics in the United States and on the contributions that Scandinavian immigrants had made to American democracy. He is a member of the American Scandinavian Foundation and an ex officio member of the Minnesota State Historical Society, and he wrote a history of the Democratic-Farmer-Labor party for *Minnesota Heritage* in 1960. Other organizations in which he is active are the Disabled American Veterans, the Veterans of Foreign Wars, and the American Civil Liberties Union. He was the recipient in 1959 of the Distinguished Alumnus Award of St. Olaf College.

When Karl F. Rolvaag was in his senior year at St. Olaf, he met Florence A. Boedeker of Texas, whom he married on August 28, 1943. They have two teen-age children, Kristin and Paul F. The Rolvaags attend the Lutheran Church. Minnesota's Governor has blue eyes, is five feet eleven inches tall, and weighs 175 pounds. His recreations, aside from reading history, are the outdoors sports of hunting and fishing.

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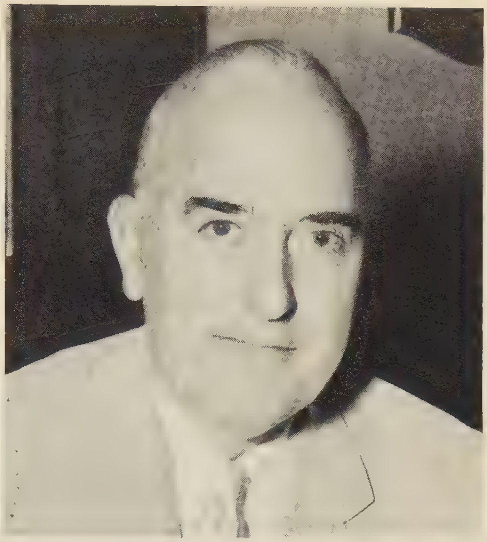
ROONEY, JOHN J(AMES) Nov. 29, 1903- United States Representative from New York

Address: b. Room 1230, House Office Bldg., Washington 25, D.C.; h. 217 Congress St., Brooklyn 1, N.Y.



Wide World

JOHN J. ROONEY

Once described by James Reston of the New York *Times* as "one of the most powerful men in America, in a negative way," Democratic Congressman John J. Rooney of Brooklyn, New York is the chairman of the Congressional subcommittee dealing with appropriations for the State, Justice, and Commerce departments, the judiciary, and related agencies. Rooney, who is a lawyer by profession, has represented what is now the Fourteenth Congressional District of New York since 1944 and has been a member of the House Committee on Appropriations since 1946. An arch foe of bureaucratic extravagances, especially where the foreign services are concerned, Rooney is said to have deleted over one billion dollars from departmental budgets during a span of ten years. In the House of Representatives, Rooney has generally voted with the liberal wing of the Democratic party.

John James Rooney was born on November 29, 1903 to James and Ellen (Fitzsimons) Rooney in a cold-water flat above a flower shop at 161 Court Street in Brooklyn, New York, which his maternal grandfather had established. His father had come to the United States from County Sligo, Ireland in 1888, worked for a time as a deck hand with the Fall River Line, and then went to work in the Fitzsimons flower shop. His mother was a native of County Leitrim, Ireland. Rooney's two brothers still operate the flower shop. John Rooney attended St. Paul's Roman Catholic parochial school and St. Francis preparatory school in Brooklyn and helped out in the bookkeeping end of the family business. He attended St. Francis College from 1920 to 1922 and then entered Fordham University to prepare for a career in law. To help meet his expenses, Rooney played the cornet, "blowing it in chop suey joints" in his spare time.

After graduating from the Fordham University School of Law with an LL.B. degree in 1925, Rooney worked for a time as a real estate title examiner. He was admitted to the New York state bar in 1926 and opened a law office near the family flower shop. There, over the next fourteen years, he built up a successful practice, specializing in title closings and probate. In 1940 William O'Dwyer, who had just been elected district attorney of Kings County and was about to embark on the prosecutions of racketeers that led to his election as mayor of New York City five years later, appointed Rooney assistant district attorney. In this position Rooney scored a courtroom triumph by securing the conviction of Hyman Caplin, the leader of a ring of cardsharpers, whose victims had suffered known losses of more than $2,000,000.

Upon the death of Thomas H. Cullen, who had represented what was then the Fourth Congressional District of New York in the United States House of Representatives, Rooney was chosen by the Democratic leader of Brooklyn, Frank V. Kelly, as his party's candidate for the vacated seat. Victorious at a special election on June 6, 1944 in an urban district that because of its very large Irish, Italian, and Jewish population has been called "as Democratic as Alabama," Rooney was sworn into the Seventy-eighth Congress nine days later. (As a result of reapportionment, the district represented by Rooney later became the Twelfth District; since 1953 it has been known as the Fourteenth District.)

In the Seventy-eighth Congress Rooney was assigned to the House Committee on Military Affairs, and he continued to serve on that committee after his re-election to the Seventy-ninth Congress in November 1944. He toured the World War II Western and Italian fronts in November and December 1944, and in the summer of 1946 he was one of three Representatives designated as official observers of the Bikini atom bomb tests.

Meanwhile, as chairman of a special Congressional subcommittee investigating the disposal of surplus goods through the War Assets Administration, Rooney launched an investigation into the sale of army and navy surpluses. At committee hearings in Brooklyn in October 1946 he

ROONEY, JOHN J.—*Continued*

charged that the administration, in making these surplus goods available to the public, had discriminated against veterans, particularly in the New York City area. Two months later, when four of the five members of the committee recommended the immediate sale of World War II oil pipelines to the highest cash bidder, Rooney rendered a minority report favoring sale of the projects to small, independent concerns instead of perpetuating "the monopoly which the big oil companies now have through their own pipelines and tanker transportation."

Rooney was first assigned to the House Committee on Appropriations in 1946 and became a member of what was then known as its subcommittee on appropriations for the State, Justice, Commerce, and Labor departments, the judiciary, and the Federal Security Agency. As the ranking minority member of this subcommittee in the Republican-controlled Eightieth Congress, Rooney was one of three Democrats who toured Europe in the late summer of 1947 to investigate State Department properties and personnel and to study the foreign information services of the United States. In the voting on key issues during his early years in Congress Rooney voted for the employment production bill, price control extension, and the anti-poll tax bill and against the creation of a permanent House Committee on Un-American Activities (1945); for public housing legislation and against the Case strike control bill (1946); for rent control extension and aid to Greece and Turkey and against the two-term limit for the Presidency (1947); and for the subversive activities control bill and the tidelands oil bill (1948).

With the organization of the Eighty-first Congress by the Democrats in January 1949, Rooney became chairman of what has since been designated the House Appropriations Committee's subcommittee on appropriations for the State, Justice, and Commerce departments, the judiciary, and related agencies. Rooney's position, sometimes referred to as that of a Congressional "guardian of the people's purse," is one involving considerable power, since these departments and agencies must apply to him for funds. In hearings held in March 1950 Rooney criticized the State Department's current budget for what he regarded as unnecessary traveling allowances. He also took the Commerce Department to task for laxity in weeding out certain types of security risks, but nevertheless defended the State Department against charges by Senator Joseph R. McCarthy that it harbored subversives. In the same month the subcommittee recommended a 21 percent reduction in appropriations for the Civil Aeronautics Board. A year later Rooney's subcommittee was subjected to criticism for recommending a 90 percent cut in a requested appropriation for improved transmission facilities for the Voice of America.

During the Eighty-third Congress (1953-54) Rooney temporarily yielded his subcommittee chairmanship to a Republican. Measures he supported during this period include a bill for the admission of refugees from Communist countries, and increases in income tax exemptions and unemployment benefits. In May 1953 he successfully opposed a measure that would have given the State, Commerce, and Justice departments unconditional authority to discharge employees. Two months later he failed in his efforts to stop what he termed a "blind meat-ax cut"—a 32 percent reduction in funds requested by President Dwight D. Eisenhower for the International Information Service.

Rooney served as chairman of the Democratic caucus in the Eighty-fourth Congress and also resumed his chairmanship of the appropriations subcommittee. In April 1955 he criticized as unjustified a State Department request for additional funds for entertaining foreign diplomats through what some Congressmen have termed a "whiskey allowance." Rooney was the only Democrat from New York to oppose a move, in May 1955, to remove the State Department's chief of security, Scott McLeod, as head of the United States refugee relief program. Returning from a tour of Europe and the Near East in October 1955, Rooney described the United States Information Service as "futile" and criticized it for being "more interested in propagandizing the American public than in combatting Communism overseas."

Rooney's voting record in the Eighty-fourth Congress included support for an income tax reduction, a $1.25 hourly minimum wage, and Social Security and public housing bills. In the Eighty-fifth Congress he supported civil rights and school construction assistance legislation and opposed exemption of natural gas from federal regulation and deletion of the 90 percent parity feature from the Agricultural Act. He continued to assail extravagances, especially in the foreign services and was in turn criticized for what some observers regarded as excessive frugality. James Reston, in an article in the New York *Times* (March 19, 1958) censured the appropriations subcommittee for its reduction of funds for the State Department's Foreign Service Institute and noted that Rooney "is less than enthusiastic about giving ambassadors the necessary language training or representation allowances."

Shortly before taking office in January 1961, President John F. Kennedy, who wanted to make it possible for able men of limited means to serve as ambassadors, conferred with Rooney and persuaded him to modify his standing opposition to any increase in representation allowances. In keeping with this concession General James M. Gavin, a professional soldier without private means, was selected to be Ambassador to France. Thus in March 1961 Representative Rooney, the perennial opponent of what he has called "booze allowances for cookie pushers," found himself in the unwonted position of defending a modest administration request for extra entertainment funds for envoys to several newly independent African countries.

Rooney has been especially critical of the Commerce Department's United States Travel Service. In June 1963 he confronted Secretary of Commerce Luther M. Hodges with a 1,559-page subcommittee report, described by Andrew J. Glass in the New York *Herald Tribune* (June 5, 1963) as "a chronicle of major and penny-ante bungling." In April 1964, when the Commerce Department requested an appropriation of $3,950,000 to be spent during the coming fiscal year to attract foreign visitors to America, Rooney pointed out that the rate of increase of pleasure travel to the United States had actually been higher before the travel service came into existence. Rooney's votes on key issues during the Kennedy administration included support of the Housing Act and the Peace Corps Act in 1961; a vote for the establishment of a federal department of urban affairs in 1962; and support of the administration on the enlargement of the House Rules Committee in 1963. He supported the Johnson administration in 1964 in voting for foreign aid, federal pay raise, civil rights, and antipoverty legislation.

In an article in the *Saturday Evening Post* (January 31, 1959) Peter Wyden has pointed out that "certain loyalties temper Rooney's pursuit of economy." According to Wyden, "These special loyalties are to (1) Brooklyn, (2) Ireland, (3) the Roman Catholic Church, (4) the FBI, and (5) Israel." Rooney helped to bring about the passage of a bill appropriating $964,000 to repair war damage to the summer residence of the Pope, and he also helped to bring about the release of some $3,250,000 in frozen American funds to aid educational institutions in Israel.

By his marriage to Helen Marie Hughes of Brooklyn on June 15, 1929, Representative John J. Rooney has two sons, John James, Jr., and Edward Patrick, and one daughter, Mary Ann (Mrs. Michael G. Farrell). He was left a widower in 1952, and on April 7, 1953 he married Mrs. Catherine Kromm Curran, a Washington widow; he has two stepsons, Arthur Patrick Curran and William Edward Curran. Always impeccable in dress, Rooney is five feet seven and one-half inches tall, weighs 150 pounds, and has blue eyes. William L. Rivers, writing in the *Reporter* (June 22, 1961), described Rooney as "an arresting figure: short, compact, nearly bald, and so full of nervous energy that he is usually on the edge of any chair he occupies." Although he is ordinarily affable in his manner he can be sharp and sarcastic in committee hearings. In his article in the *Saturday Evening Post* (January 31, 1959) Peter Wyden notes that Rooney "reads, talks, dictates letters and even entertains visitors . . . standing up," that he rarely takes a vacation or a weekend off, and that he "has no hobby except watching fights on TV and second-guessing the announcers."

Professional organizations of which Rooney is a member include the Brooklyn Bar Association, the District Attorneys Association of the state of New York, the Brooklyn-Manhattan Trial Counsel Association, and the Lawyers Club. He also belongs to the Montauk and Cathedral clubs and the Celtic Circle in the New York City area. His fraternal organizations include the St. Patrick Society of Brooklyn, which he has served as president, and the Ancient Order of Hibernians in America, of which he is a past New York state vice-president. He is a past Exalted Ruler of Brooklyn Lodge No. 22 of the Elks, a member of the Knights of Columbus, and an honorary member of the Veterans of Foreign Wars. In April 1957 Rooney, along with Representative John W. McCormack (now the Speaker of the House), was created a Knight Commander, with star, of the Ecclesiastical Order of St. Gregory, in recognition of his leadership in Catholic charities and in the ideals of the Catholic faith.

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ROZELLE, PETE Mar. 1, 1926- Sports executive

Address: b. National Football League, 1 Rockefeller Plaza, New York 20; h. 16 Sutton Place, New York 22

When Pete Rozelle was elected commissioner of the National Football League in 1960, he was a compromise choice known for his ability as a conciliator. During three years as general manager of the Los Angeles Rams, he had been an agile peacemaker between the warring factions in that NFL club's ownership. Since becoming chief executive of the professional football league, he has proved himself to be as tough as he is tactful. The demonstration of these qualities that came to the widest attention of the general public was his handling of the betting scandal involving NFL players in 1963.

In bestowing upon Rozelle their Sportsman of the Year award for 1963, the editors of *Sports Illustrated* commented: "In the year of its most alarming crisis, Rozelle decisively and brilliantly guided a great and growing sport. He bucked the almost universal trend in professional sport by emerging as a strong commissioner—making vigorous decisions, not all of them popular, and proving that he could act independently of the owners who hired him" (January 6, 1964).

Alvin Ray Rozelle was born on March 1, 1926, in South Gate, California, a suburb of Los Angeles, the only child of Ray and Hazel Viola (Healey) Rozelle. He was reared in Lynwood, another Los Angeles suburb. His nickname was bestowed on him by an uncle when he was five years old. "Considering my real name," Rozelle has said, "I am forever grateful to him."

At Compton, the local high school, he served as school correspondent for Los Angeles metropolitan newspapers. After graduating from Compton High School in 1944, he entered the Navy and spent two years aboard a tanker in the Pacific. Discharged in 1946, he enrolled at Compton Junior College, where he was a steady if not spectacular forward for the basketball team. One of his teammates was Duke Snider, who later achieved baseball stardom with the Brooklyn Dodgers. Rozelle also won a letter for tennis and handled sports publicity for the school.

Completing his course of studies at Compton in 1948, he entered the University of San Francisco as a junior. While a student, he worked as the university's athletic news director for $250

PETE ROZELLE

a month. After receiving his B.A. degree at San Francisco in 1950, he remained for two years as assistant athletic director. During this time Rozelle and his wife occasionally met socially with Pierre Salinger, then night city editor for the San Francisco *Chronicle.*

Rozelle's first contact with the National Football League occurred in 1952, when he was appointed publicity director of the Los Angeles Rams. He left the Rams in 1955 to accept a partnership in the P. K. Macker public relations firm, San Francisco. His specific task in the company was to publicize Australian athletes and athletic enterprises, particularly the 1956 Melbourne Olympic games and the mile runner John Landy. In early 1957 he returned to the Rams as general manager. This was largely the result of efforts by Bert Bell, then NFL commissioner, who was concerned about the quarreling among the Rams' owners and thought Rozelle was the man to handle the situation.

Commissioner Bell died on October 11, 1959, and representatives of the NFL's member clubs took up the matter of electing his successor at their annual meeting in Miami Beach, Florida in January 1960. After seven days of stalemate between candidates Marshall Leahy, NFL attorney, and Austin Gunsel, NFL treasurer, Rozelle's nomination was entered on January 26, 1960. He was elected within fifteen minutes. His original contract called for a term of three years at $40,000 a year (later raised successively to $50,000 and $60,000).

One of Rozelle's first projects in office was the expansion of National Football League membership from twelve to fourteen clubs. The Dallas Cowboys entered the league in 1960 and the Minnesota Vikings in 1961. The American Football League, which had been founded in Dallas in 1960 and had been trying to obtain a franchise in Minneapolis-St. Paul, charged that NFL's expansion into the two locations was a calculated attempt to stifle an infant competitor. The AFL brought suit against the NFL for $10,000,000. NFL's defense was based in large measure on research into antitrust litigation done by Rozelle and his assistants. A federal judge in Baltimore ruled in favor of the NFL in May 1962 and his decision was upheld by the United States Fourth Circuit Court of Appeals in September 1963.

The general policy of the National Football League has been to ignore its younger rival, and Pete Rozelle has been steadfast in rejecting offers of friendship from the American Football League. In May 1964, for example, he again refused to accept the perennial proposal, this time made by NBC, that NFL and AFL all-stars meet in an annual postseason game.

The greatest achievement of Rozelle in his first two years as commissioner was his establishment of a unified television policy, by which all league games are booked through a single contract with one network, with all teams sharing equally in the profits. Although this policy eventually would increase the financial strength of all teams, it required an initial sacrifice on the part of teams in areas to which television sponsors give a high market value, such as New York. Rozelle had to persuade these teams to drop to the same income as teams in lesser revenue areas, such as Green Bay, Wisconsin. More difficult than this task of persuasion was the legal hurdle that he had to overcome. On July 20, 1961 United States District Court Judge Allan K. Grim ruled in Philadelphia that the block-booking television contract violated the federal government's antitrust laws. With the help of NFL's Washington lobbyist, attorney Clinton Hester, Rozelle persuaded Senators and Congressmen during the summer and fall of 1961 to pass Public Law 87-331, making such contracts legal in professional sports.

The Columbia Broadcasting System bought the right to televise NFL games in 1962 and 1963 for $4,650,000 a year. The revenue going to each NFL club was $326,000. By the time the contract expired in January 1964, Rozelle had made the league's bargaining position with network television stronger by untangling what had previously been a chaos of television advertising commitments on the part of individual clubs. The amount that the Columbia Broadcasting System successfully bid for the right to televise the league's regular season games in 1964 and 1965 was $14,100,000 a year. On April 17, 1964 CBS bought the rights to the postseason 1964 and 1965 NFL championship games, the playoffs between the winners in the league's Eastern and Western divisions, for $1,800,000 a game.

Rumors of a connection between certain NFL players and persons of dubious occupation began to emanate from Chicago and Detroit in December 1962 and became public knowledge early in 1963. For three months, while his staff of investigators was working on the case, Rozelle refused to be moved by widespread journalistic derogation of his apparent inaction. When he had all the facts, he suddenly announced, on April 17, 1963, the indefinite suspension of Paul Hornung, star halfback of the Green Bay Packers, and Alex Karras, an outstanding lineman for the Detroit Lions, for betting on football games, a practice forbidden by NFL rules. (Both were reinstated in March 1964.) Five other Detroit players were fined $2,000 each for betting on the Green Bay-New York Giants championship game at the end of the 1962 season.

The Detroit club itself was fined $4,000 for allowing outsiders on its bench during games and for ignoring a police tip regarding the undesirable associations of players. At the time of the announcement many sports writers criticized the penalties as too harsh. The final concensus was more favorable, however. A few months later Texas Schram, general manager of the Dallas Cowboys, remarked that Rozelle's handling of the scandal "made everybody accept him as commissioner and no longer a boy playing the part. He gained once and for all everybody's complete respect."

Rozelle immediately began to take steps to prevent future betrayal of the public's trust in the integrity of NFL games and participants. He reminded club owners of their responsibilities of surveillance over players and their need to keep close contact with law enforcement agencies. In June 1963 he hired James Hamilton, former intelligence chief of the Los Angeles police department, as NFL security chief. Despite the scandal in early 1963, attendance at NFL games in the fall 1963 season rose 5 percent over the record-breaking figure of the year before.

Rozelle has been responsible for a more effective benefit plan for NFL players. By increasing revenue from such sources as television advertising and bubble gum trading cards, he has reportedly raised the annual flow of money into the fund to $600,000. This provides life and medical insurance and pensions that range from $437 a month for a five-year player to $821 for a fifteen-year player. In other accomplishments, he improved the officiating of games, imposed stricter penalties for unnecessary roughness, and persuaded George Marshall, owner of the Washington Redskins, to abandon racial discrimination in the recruitment of players. Among his controversial actions was his order to all NFL teams to proceed with their scheduled games on the Sunday following the assassination of President John F. Kennedy.

Pete Rozelle married Jane Marilyn Coupe of Chicago on June 11, 1949. They have one child, Ann Marie, born on September 28, 1958. Rozelle is slim and dark-haired. Imperturbable in manner, he is genial in conversation and gentle in argument. Tim Cohane in *Look* (July 2, 1963) compared his bearing to that of "a professor of paleontology presiding at a faculty tea. You momentarily expect him to ask how many lumps of sugar you would like in your Orange Pekoe." "He has milk toast all over his high hand," Clint Murchison, Jr., owner of the Dallas Cowboys, amiably observed to Kenneth Rudeen, writer for *Sports Illustrated* (January 6, 1964). "Lest I give the impression that he is perfect," Murchison added, "let me make it clear that he is a lousy fisherman." Rozelle's favorite physical recreation is tennis. For mental relaxation, he often reads Ian Fleming's novels. He is a heavy smoker.

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RUTHERFORD, MARGARET May 11, 1892-

British actress

Address: b. c/o Film Rights, 113-117 Wardour St., London, W.1, England; h. 66 Oak End Way, Gerrard's Cross, Buckinghamshire, England

Her performances in over thirty films and a hundred plays have earned Margaret Rutherford many honors. *Time* magazine says she is "very possibly the most popular of all British actresses," and Howard Thompson in the New York *Times* calls her "the world's most beloved vintage movie comedienne." She has been presented with a gold medallion by the King of Denmark and with an O.B.E. by the Queen of England. Her place in the world's esteem, as the "universal aunt," is secure. But success in the theater, notoriously elusive, can seldom have been more so than it was for Margaret Rutherford. Her ambition to be an actress, conceived when she was a child, was not realized until she was thirty-three, after years of teaching other people to play the piano and to improve their elocution. Once she embarked on a stage career, it was another thirteen years before she achieved stardom. She has been at the top of her profession for twenty-five years and gives every indication of remaining there.

Margaret Taylor Rutherford was born in Balham, London, on May 11 1892, the only child of William Rutherford and his wife, the former Florence Nicholson. Her mother died when she was three, and the child was sent to live with two aunts. These ladies, both governesses, had a passion for the theater and were constantly arranging children's plays. At the age of eight, performing as the Bad Fairy in one such entertainment, Margaret Rutherford received her first rave notice. "The child," remarked a professional actress who chanced to be in the audience, "has great histrionic power." Since then, Miss Rutherford has never doubted that the world of the theater was the only one she wanted.

A quarter of a century was to pass before her ambition was realized. Miss Rutherford went to the Wimbledon Hill School, where, with three friends, she ran a school newspaper, and then on to Raven's Croft, a private boarding school at Seaford on the Sussex coast. There she spent six years, studied the piano, and prepared for the associateship examination of the Royal College of Music. Armed with this qualification, Miss Rutherford returned to her aunts' home in Wimbledon, a pleasant suburb of London, and became a piano teacher.

Although Miss Rutherford spent five years giving piano lessons, pedaling from pupil to pupil through the quiet streets of south London on her bicycle, words remained her real love. She read poetry to service men during World War I, acted with a local amateur dramatic society, and studied elocution with an old Shakespearian actor called Acton Bond. In these ways, she developed her much-admired stage delivery and worked toward a degree in elocution as a licentiate of the Royal Academy of Music. Thus licensed, Miss Rutherford was qualified to teach elocution as well as the piano and did so for three years.

At this point in her career, Miss Rutherford inherited a small income from one of her aunts. Her theatrical ambitions undiminished by the years, she gave up teaching and secured an in-

Wide World

MARGARET RUTHERFORD

troduction to Andrew Leigh, then director of the Old Vic School. An audition followed before the great Lilian Baylis, the Old Vic's founder. It was not an unqualified success; Miss Baylis suggested that a career in directing or producing might be safer than one in acting. But Miss Rutherford, then thirty-three years old, pleaded for a chance and Miss Baylis relented.

In September 1925 Margaret Rutherford joined the Old Vic, where as a student she worked and watched attentively and walked on in a number of productions. Her first speaking part came in December 1925, when she played the Fairy with the Long Nose in a Christmas pantomime called *Harlequin Jack Horner and the Enchanted Pie.* Other small parts followed. But by May 1926, when her nine months as a student ended, no producer had offered Miss Rutherford a contract. She oiled her bicycle and went back to piano teaching.

Two years passed while Miss Rutherford gathered her resources for another assault. In 1928 she moved into a YWCA hostel in London and began a siege of the producers. At length, fearing that she lacked sophistication, she attended one interview heavily and inexpertly rouged, masquerading as a woman of the world. The interview—with the producer Nigel Playfair—was mutually embarrassing. Next morning, after a sleepless night, Miss Rutherford wrote an apology, explaining that she was not really a fast woman. Playfair was touched, gave her an audition, and hired her as an understudy in a production of the Quinteros' play *A Hundred Years Old.*

That was in November 1928. The play ran for fifteen weeks, during which time Miss Rutherford understudied Mabel Terry-Lewis as Doña Filomena. In April 1929 she joined the Grand Theatre in Fulham for eight months of repertory in a variety of melodramas and farces. This valuable experience was followed by a short run as Mrs. Coade in J. M. Barrie's *Dear Brutus* at the Epsom Little Theatre and then another season of repertory at the Oxford Playhouse. It was here that she first met Stringer Davis, the actor who was to become her husband. Return engagements at the Epsom Little Theatre and the Oxford Playhouse were followed by experience in two more repertory companies, the Croydon Greyhound Theatre and the Greater London Players. By 1932, when she joined the latter group, Miss Rutherford's credits included plays by Ibsen, Pinero, Maugham, and Coward, among others.

Margaret Rutherford's first appearance in the West End, London's Broadway, came in 1933, when she was forty-one years old. She played the Vaudeville Theatre as a cleaning woman in a melodrama by James Dale called *Wild Justice.* Her performance went unnoticed by the critics, and some lean months followed before she opened on April 30, 1934 as Aline Solness in Ibsen's *The Master Builder.* In a production whose cast included Donald Wolfit, Beatrix Lehmann, and John Clements, Margaret Rutherford received a brief but favorable mention from the critic Ivor Brown.

More praise greeted her in May 1935, when she played a troublesome aunt in *Hervey House,* a kind of political cavalcade written by the American actress Jane Cowl under the pseudonym C. R. Avery. And later the same year came apparent confirmation that Miss Rutherford had arrived. Her performance as Miss Flower in Robert Morley's first play, *Short Story,* was relished by many reviewers, including James Agate. "Margaret Rutherford," he wrote, "as a ruthless village spinster . . . entrances and convulses the house every moment she is on the stage." In his Theatre World Monograph *Margaret Rutherford* (1956) Eric Keown commented: "*Short Story* not only showed the managers that a new comic actress had arrived who was worth watching, but it . . . persuaded Margaret Rutherford, against her natural modesty, that in herself she was a personality. . . . The universal aunt was emerging shining from her chrysalis, a rare and most lovable specimen. And the public was beginning to recognise her."

But success of the kind that puts an actor's name in lights still eluded Miss Rutherford. The years from 1936 to 1938 offered her a series of solid parts in short-lived plays and marked her debut in motion pictures, beginning with *Dusty Ermine* in 1936 and including three other now-forgotten films. Then, overnight, on May 31, 1938, came stardom. It was then that Margaret Rutherford opened as Bijou Furse in *Spring Meeting,* a comedy about impoverished gentlefolk in Ireland by M. J. Farrell and John Perry. Her performance as a genteel old eccentric with a secret passion for gambling was described by Ivor Brown as "astonishing." Eric Keown wrote: "Behind Bijou's slyness . . . and all her absurdity, lay a haunting consciousness of futility, of a life wasted and withered in barren gentility . . . it was Margaret Rutherford's triumph that while making her a devastating figure of fun she gave her at the same time an extraordinary sympathy."

Thus, at forty-six, Miss Rutherford achieved stardom. She was praised, photographed, interviewed, and, best of all, handed the part of Miss Prism in John Gielgud's production in January 1939 of *The Importance of Being Earnest.* Her much-praised performance in that role was followed in April 1940 by an equally successful but totally different one as the grim Mrs. Danvers in Daphne du Maurier's *Rebecca.* Then came Miss Rutherford's unforgettable portrayal of Madame Arcati, the no-nonsense, hard-riding, bicycling medium in Noel Coward's *Blithe Spirit,* which opened in London in July 1941. That performance, triumphantly repeated in the motion-picture version of the play, a Two Cities Film production released in 1945, earned her a worldwide audience whose loyalty and affection have deepened over the years.

Among the memorable roles Margaret Rutherford has created since her rise to stardom have been her Lady Bracknell in Gielgud's revival of *The Importance of Being Earnest,* which toured the United States and Canada in 1947; her portrayal on both stage, in 1948, and screen, in 1950, of the formidable headmistress Evelyn Whitchurch in John Dighton's *The Happiest Days of Your Life*; Madame Desmortes in Anouilh's *Ring Round the Moon* (1950) and the eccentric Duchess of Pont-au-Bronc in the same author's *Time Remembered* (1954); Lady Wishfort in *The Way of the World* (1952); and the spiteful Mrs. Candour in *The School for Scandal* (1962).

Since 1944, when she toured Europe for the Entertainments National Service Association, Britain's USO, Margaret Rutherford has seen a great deal of the world. Besides making the 1947 tour of North America, she toured Scandinavia in 1954, with her husband and the pianist Malcolm Troup, giving poetry and music recitals (and she was rewarded the following year with a gold medal, the Ingenio et Arte, presented by the King of Denmark through his ambassador). In 1957-58 she toured Australia with a revival of *The Happiest Days of Your Life.* Her several visits to the United States include one in 1960, when she played a rakish widow in *Farewell, Farewell Eugene* at the Helen Hayes Theatre in New York. The play, a comedy by John Vari and Rodney Ackland, was a success in England but failed in New York, though most reviewers were enthusiastic about Miss Rutherford's performance.

Much as she has contributed to the theater in several parts of the world, Margaret Rutherford is best known outside her own country for her work in motion pictures. She is celebrated for a rich gallery of eccentrics, including Professor Hatton-Jones in *Passport to Pimlico* (1949), Nurse Cary in *Miranda* (1949), Miss Prism in Anthony Asquith's production of *The Importance of Being Earnest* (1952), the Grand Duchess of Grand Fenwick in *The Mouse on the Moon* (1963), and the indomitable amateur detective Miss Marple in *Murder She Said* (1961), *Murder at the Gallop* (1963), and *Murder Most Foul* (1964). She received an Oscar for her supporting role as the pill-gulping Duchess of Brighton in *The V.I.P.'s* (1963). In May 1963 Miss Rutherford, whose films for the most part have been British, signed a two-year contract with Metro-Goldwyn-Mayer.

Miss Rutherford has appeared occasionally on television, a medium she finds fascinating but exhausting. Her American television debut was in an hour-long film, made by NBC in the summer of 1964 for presentation in the fall, in which Miss Rutherford leads an authentic ghost hunt in three allegedly haunted English mansions.

She enjoys listening to poetry only slightly less than reciting it, as she has done in St. Paul's Cathedral, in the new Coventry Cathedral, at London's Apollo Society, and on radio. She likes to walk and to swim, but has given up playing the piano, leaving that to Stringer Davis, whom she married in 1945. Miss Rutherford is a member of the English Speaking Union. In a New York *Times* interview with Howard Thompson (June 23, 1963) she said: "My nerves aren't the best. I've had two breakdowns. Work can be a cure—but psychiatry saved me. I'm religious in that I believe in individual destiny guided by Providence, the All-Powerful. There is this strength from which we draw our own strength."

In 1961 Margaret Rutherford was named an Officer of the Order of the British Empire for her services to the theater. But, according to Eric Keown, "she is still surprised that audiences should think her funny. . . . She finds it hard to analyse what she does, except perhaps in the matter of timing; a sense of that, even if inborn, needs tireless polishing." Brendan Gill wrote in the *New Yorker* (January 20, 1962): "That great face, with its beguiling assortment of crags and valleys, and that plump, ramshackle, and yet quick-moving body dominate any setting; moreover, by the authority of her style she breathes life into roles that without her would betray themselves as literally paper-thin." In *Time* (May 24, 1963) she was seen as "the ultimate symbol of resourceful, tweedily eccentric British womanhood, of the old gals who go stamping across the heath in the wild rain, looking for stuffed shirts to poke with their umbrellas."

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ST. LAURENT, YVES (-MATHIEU) (săɴ lô-räɴ′ ēv) Aug. 1, 1936- French fashion designer
Address: b. 30 bis Rue Spontini, Paris, 16ᵉ, France

In the mercurial world of Parisian high fashion one of the most dramatic careers has been that of Yves St. Laurent, the former child prodigy of couturiers, who may very well succeed the late Christian Dior as the dictator of dress design. Hired by Dior in 1953, at the age of seventeen, St. Laurent was appointed to succeed him as head of his $20,000,000 a-year empire in 1957. St. Laurent, who used to be referred to by Dior as "my Dauphin," proved himself a worthy successor of the master when he showed his first collection in 1957. In subsequent showings he continued to be a maverick designer and a generator of controversy. By 1962, when he opened his own house of *haute couture,* St. Laurent had developed into a more conservative dress designer, a believer in evolution rather than revolution.

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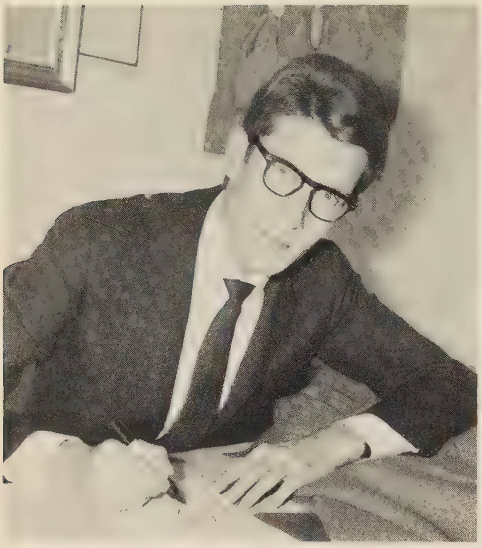

Wide World

YVES ST. LAURENT

Yves-Mathieu St. Laurent was born in Oran, Algeria on August 1, 1936 to Charles Mathieu and Lucienne Andrée (Wilbaux) St. Laurent. Since his father was a successful lawyer and insurance man, St. Laurent remembers his early years in Oran as being comfortable and secure. He has two younger sisters. St. Laurent has always enjoyed a close relationship with his mother and father. A quiet and retiring child, he avoided all sports except swimming. Although he read very little, he had a love for the theater that led him to construct a miniature stage at home and create characters for it. At the age of eleven he was taken to see a production of Molière's *École des Femmes (School for Wives)* and was so impressed by the sets and costumes that he went home and recreated the play in miniature, pasting the costumes together.

St. Laurent's parents wanted him to study law, and he applied himself to his formal studies until he received his *baccalauréat* degree, ending his secondary education. He then went to Paris, with his parents' consent, to try his luck in theatrical and fashion design. With him he took some fashion sketches and a letter of recommendation to Michel de Brunhof, an executive with French *Vogue*. On the advice of de Brunhof, St. Laurent attended fashion school for a short time, but found it boring. Entering some sketches in the International Wool Secretariat designing competition, he won first prize for a cocktail dress.

One day in 1953 St. Laurent showed some sketches to de Brunhof that so impressed the magazine executive that he took St. Laurent to see Christian Dior only two days before Dior was to present his new A-line in a public showing. St. Laurent's drawings bore an uncanny resemblance to the Dior look, and one sketch was virtually identical with a dress in the Dior workrooms. Excited by the resemblance of St. Laurent's sketches to Dior's, de Brunhof was anxious to have Dior see them before any question of imitation could arise. Dior too was taken with St. Laurent's sketches, and after a fifteen-minute conference he hired the young designer as his assistant.

Christian Dior had taken over the leadership of his profession in 1947 when he first presented his New Look in woman's fashions at his recently opened house of *haute couture*. By 1958 the Dior enterprises operated on five continents, reached a clientele in fifteen countries, and employed almost 2,000 people. Accounting for 50 percent of French fashion imports, the House of Dior was considered crucially important to the French economy.

St. Laurent worked closely with Dior for over three years, communicating more by sketches than through speech. Although Dior criticized some of St. Laurent's designs for their exaggerations, he called him "my prince." Shortly before he died he said, "St. Laurent is my right arm. I need him." The master's sudden death in October 1957 shocked the world of high fashion. St. Laurent went into seclusion after the funeral and reappeared a week later, remarking "I am desolate. It is as though part of my life-stream were gone." Dior had left no written instructions as to his successor, but on November 15, 1957 the House of Dior named Yves St. Laurent its head designer.

His first showing, on January 30, 1958, was received with much enthusiasm. St. Laurent introduced his Trapeze, or "little-girl look," a dress with narrow shoulders and a gently molded bodice that flared to a short, wide hemline. After the showing Parisians demonstrated in the street, chanting his name, newsboys shouted, "St. Laurent has saved France," and St. Laurent wafted kisses to the multitude from the balcony of the House of Dior.

Subsequent showings generated more controversy. St. Laurent's second collection, shown on July 31, 1958, sharply reversed the trend he had set six months earlier. Some skirts were several inches longer, and the Trapeze was rejected in favor of clothes with oval or arched lines. Adult sophistication replaced little girlishness. On July 29, 1959 St. Laurent again made news with a drastically shortened hemline and a revival of the hobble skirt. Although reporters pointed out that the hobble skirt presented women with difficulties in sitting down or in getting in and out of taxis, it sold successfully in both its original and modified versions.

On January 27, 1960 St. Laurent showed a collection that was highly praised for avoiding extremes. One reporter wrote that St. Laurent exhibited "pure, elegant fashion this time," and another found the collection "one of the most beautiful, spectacular, and youthful that the house has ever introduced." The lines were based on the princess silhouette that Givenchy had popularized the previous season, to which St. Laurent had added his own creative touch. The collection of July 28, 1960, exhibiting the "chic beatnik" look, featured knit turtleneck collars, heavy knit sleeves, and black leather jackets edged in fur.

The "chic beatnik" look was St. Laurent's last creation for the House of Dior. After two deferments of military service because so many jobs depended on his talents, he was called up in September 1960 for the compulsory twenty-seven months of service in the French Army. The House of Dior announced that arrangements had been made for St. Laurent to be assigned to Paris so that he could design the January 1961 collection, and a spokesman announced that there were no plans to replace him. Within a week after his induction St. Laurent was hospitalized because of what was first described as a "mysterious illness" and later identified as a nervous collapse. In October the House of Dior announced that he was to be replaced by Marc Bohan, his former chief assistant. In November St. Laurent was discharged from the army and left Val de Grace military hospital, where he had been undergoing sleep treatment or induced coma. He then entered a private clinic near Paris for his convalescence, where he was joined by his mother who had come from Oran to be at his side.

The January 1961 collection that Marc Bohan designed for the House of Dior turned out to be highly successful. In May 1961 St. Laurent sued the House of Dior for $120,000, asking for two years of severance pay, damages, and a symbolic payment for "moral injuries" that he had sustained because of the house's refusal to reinstate him after his army discharge and convalescence. In March 1962 a French court ordered Dior to pay St. Laurent a preliminary $24,000 and an additional sum, to be paid later, representing his share of the profits for the period during which he was designing.

On September 20, 1961 Yves St. Laurent announced his plans to open his own house of *haute couture*. The identity of his backer was kept secret at the time, but was later revealed to be an American businessman, J. Mack Robinson, of Atlanta, Georgia. The business affairs of the house are managed by St. Laurent's close friend, Pierre Bergé. St. Laurent's first independent showing, in February 1962, was greeted with praise because the extremism that had marred some of his Dior showings was totally absent. His suits, the most discussed part of the collection, were in a "cowboy mood," with short jackets, squared shoulders, fringed edges, and contrasting hip yokes on skirts. A fashion reporter for *Life* magazine (March 2, 1962) hailed them as the best suits since Chanel. His next collection, in July 1962, featured a narrow tubular line and bulky jackets based on fisherman's shirts.

Continuing to avoid extremes, St. Laurent's winter collection of 1963 accented jumpers and brought back sleeves into prominence. In July 1963 he launched his "Robin Hood" look, emphasizing tight pants, high boots, hats with vizors, tweed suits, and heavy costume jewelry. One fashion reporter observed that "St. Laurent has always known that what modern women really want to look like are little boys," and another commented that St. Laurent "no longer needs to startle his audience, but rather refines and sharpens his style." By midsummer of 1963 St. Laurent was being paid the ultimate flattery of having his styles copied by other Parisian couturiers.

St. Laurent's collection of the winter of 1964 was praised for its soft femininity, lavished on such details as satin, grosgrain, and organdy edging, wide-brimmed hats, and pleated skirts. In creating his spring-summer collection for 1964, he established a new record for himself when, in the seclusion of a Deauville hotel, he designed the whole collection in eight days. By late 1964 St. Laurent seemed to be departing from his usual favoritism of the young and concentrating his creativity on designs for the mature and sophisticated woman. A copy of his flower-entwined, braided bridal headdress was worn by Elizabeth Taylor when she married Richard Burton in the most highly publicized wedding ceremony of the year, on March 15, 1964, in Montreal.

St. Laurent has not divorced his old love of the theater from his designing. In 1959 he created the costumes for *Cyrano de Bergerac*, a ballet choreographed by Roland Petit, and after he left the House of Dior he designed the costumes for another Roland Petit ballet, *Les Forains*, as well as the entire stage wardrobe for a musical show produced by Petit's wife, Renée Jeanmaire. The wardrobes worn by Capucine and Claudia Cardinale in *The Pink Panther*, a movie released in 1964, were designed by Yves St. Laurent.

Tall, frail, and gangling, Yves St. Laurent stands a little over six feet and has long blond hair, blue eyes, and a reedy voice. Some observers have detected beneath his shyness and reserve a strength, determination, and self-confidence. "I have always wanted to remain closed within myself," he once said to explain his timidity, but he added, "Before everything I do what I please," to explain his strong will. Like Christian Dior, he is gentle, courteous, and considerate with his associates. He has been known to burst into tears at the end of a showing.

In his early years in Paris Yves St. Laurent lived in student quarters, but in February 1960 he moved into a small but elegant apartment, his private retreat for reading and working. Decorated in contemporary teak and leather, the apartment brings together drawings by Bernard Buffet, furniture by Eames and van der Rohe, antiques, primitive art objects, velvet sofas, a jumble of books, shells, and specimens of rocks and minerals chosen for their color and texture. Although St. Laurent has been linked romantically in the press with several women, he remains a bachelor. His companion on his strolls along the boulevards of Paris is his small dog, Hazel.

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SANDERS, CARL E(DWARD) May 15, 1925-
Governor of Georgia; lawyer

Address: b. Executive Department, State Capitol, Atlanta, Ga.; h. Governor's Mansion, 205 The Prado, N.E., Atlanta, Ga.; Old Savannah Rd., Augusta, Ga.

"I am a Southerner by birth and at heart, and I believe sincerely in our traditional separation of the races," Governor Carl E. Sanders of Georgia has said. "On the other hand, I am for progress. I am determined that during my administration this state will move ahead—fast." Sanders was inaugurated in January 1963 for a four-year term, succeeding Governor S. Ernest Vandiver. Before his election he had served for six years as state Senator for the district that contains the city of Augusta, where he practised law. The first Georgia Governor in many years

CARL E. SANDERS

to come from an urban area, he probably owed his decisive primary victory in 1962 over rural-backed, ultrasegregationist former Governor Marvin Griffin to the invalidating by a federal court of Georgia's "unit vote" rule for counties and to his clean-government campaign. Especially interested in the extension of educational opportunities, Governor Sanders is aware that there can be little real progress where there are social upheavals. "While I am governor," he asserted in an interview for the *Saturday Evening Post*, "we are . . . not going to resist Federal court orders with violence, and we are not going to close any schools."

Carl Edward Sanders was born on May 15, 1925 in Augusta, Georgia to Carl Thomas and Roberta J. (Alley) Sanders. He attended grade schools in Augusta and the Academy of Richmond County, from which he graduated in 1942. The United States had entered World War II the preceding December, and when Sanders left high school, he enlisted in the Army Air Forces. Two years later, as a lieutenant, he became first pilot of a B-17 (Flying Fortress) heavy bomber.

Released from active service in 1945, Sanders enrolled at the University of Georgia in Athens to prepare for entering the law school. While at Athens he played quarterback for Georgia's "Oil Bowl" football team and engaged in several other campus activities. He received his LL.B. degree from the University of Georgia Law School in 1947 and in the same year was admitted to the Georgia bar.

In 1948 Sanders began his law practice in Augusta as a member of the firm of Hammond, Kennedy & Sanders. Four years later he became senior partner of the firm that from that time until he took a leave of absence to assume his gubernatorial duties in 1963 was known as Sanders, Thurmond, Hester & Jolles. The firm engages in general civil practice in the state and federal courts, and especially in matters relating to real estate and corporate law, trusteeships, and federal and state taxes. (It is now Thurmond, Hester, Jolles & McElmurray.) Sanders served in addition as a lecturer in law at the Augusta Law School from 1950 to 1952 and as secretary of the Augusta Bar Association in 1951-52.

Sander's political career was launched in 1954 with his election as representative of Richmond County in the lower chamber of Georgia's General Assembly. He established himself so solidly with his constituents that in 1956 he was elected to a two-year term in the state Senate by Georgia's old Eighteenth Senatorial District, consisting of Richmond, Jefferson, and Glascock counties. The Georgia Senate has fifty-four members representing no fewer than 159 counties. According to a rotation system, each of the constituent counties in a senatorial district had its regular turn to nominate the Senate candidate, with the result that it was most unusual for a Senator to succeed himself. Yet Sanders, first elected to the Senate when it was Richmond's turn in 1956, won such extensive popularity that in 1958 and 1960 Jefferson and Glascock counties successively conceded their terms to Richmond, enabling Sanders to serve six continuous years in a legislative body of which he was floor leader in 1959 and president pro tempore from 1960 to 1962.

Much of Sanders' effectiveness as a legislator arose from his ability to adhere to orderly procedure amidst controversy. "Although an avowed segregationist," a writer for the New York *Times* (September 14, 1962) noted, "he had a record for moderation on racial matters. He was one of the first state officeholders to urge publicly that schools be kept open, even if it meant compliance with the court desegregation orders. His skill and persistence were apparent as he guided a group of 'open school' bills through a hostile Senate in his capacity as president pro tempore under the administration of Gov. S. Ernest Vandiver."

Under Georgia's Constitution of 1945 (the seventh since 1777) the Governor is elected for a four-year term and cannot serve again until a further four years have elapsed. In a state where a Democratic nomination is tantamount to election, he is normally succeeded by the Lieutenant Governor, for whose office the president of the Senate is generally the favored candidate. But in April 1962, as the time approached for choosing a successor to Governor Vandiver, who had been elected in 1958, Carl Sanders created considerable surprise by announcing his candidacy, not for Lieutenant Governor but for Governor. His opponents were Lieutenant Governor Garland T. Byrd, former Governor Marvin Griffin (Vandiver's immediate predecessor), and two lesser aspirants.

According to the New York *Times* (September 14, 1962), Sanders' announcement was "by some considered an ill-advised move," because under the "unit vote" system then applied to primary elections in Georgia, it was next to impossible for a candidate from an urban district such as Augusta to win over a rural rival. "The system," as explained in *Time* (May 11, 1962), "assigned each county a certain number of 'unit votes'—the 38 most populous counties had six or four votes apiece, and each of the remaining 121 counties had two votes. A county's unit votes went to the candidate who got the most popular votes." Fulton County, therefore, with the city of Atlanta and more than 550,000 inhabitants, had only three times as many unit votes as a small county with a population of less than 2,000.

On March 26, 1962, however, the United States Supreme Court ruled that federal courts have the power and duty to pass on the validity of the distribution of seats in state legislatures. Shortly after Sanders had announced his gubernatorial candidacy, a three-judge federal court at Atlanta declared the unit system "individiously discriminatory" and in violation of the "equal protection" clause in the constitution. It went on to rule that unless at least one house of the legislature was reapportioned according to population by January 1963 there could be "no legally constituted legislature . . . in existence." In the second of two special sessions Georgia's General Assembly worked out a reapportionment of the state Senate that was put into effect at the September primaries.

The outlawing of the unit vote system helped Sanders' candidacy a great deal. His prospects brightened when Lieutenant Governor Byrd suffered a heart attack that forced his withdrawal from the gubernatorial contest. Sanders and Griffin were left to fight each other in one of the state's bitterest primary campaigns, in the course of which there was considerable racial violence.

Supporters of Griffin asserted that a vote against their candidate would be "a vote for Negroes next door and on the playing fields of Georgia." Sanders, campaigning on an "honesty in government" platform, charged extensive corruption during Griffin's administration from 1955 to 1959. At the primary on September 12, when the turnout at the polls broke all records for equivalent contests, Sanders won over Griffin by the decisive margin of 462,065 votes to 305,777. He was unopposed in November, the Republicans having decided not to name a substitute for their nominee, Ed Smith, who died in an automobile accident.

Carl Sanders began his four-year term as Georgia's seventy-fourth Governor on January 15, 1963, and in his first message to the legislature, which began its regular annual session in February, he stressed the need for a new constitution to supplant that of 1945. This constitution, he pointed out, had been amended 381 times and had become a disjointed document. He accordingly asked for the appointment of a joint House and Senate committee to confer with him before the next session on the advisability of forming a revision commission to propose a new constitution. Such a commission was duly authorized before the session ended in May. Also created was a Governor's Commission for Efficiency and Improvement in Government, and the Governor was authorized, subject to concurrence by the legislature, to consolidate state departments and agencies.

One of Sanders' major objectives was to make it possible for every boy and girl in the state, rich or poor, to have the opportunity for a college education. During 1963 he obtained the appointment of a Commission to Improve Education. The $954,000,000 appropriation for the biennium contained, furthermore, $378,000,000 for public schools and $77,000,000 for higher education. In other action the legislature authorized the Georgia Supreme Court to recognize the State Bar as its "administrative arm" and changed the minimum age for execution of criminals from ten to seventeen.

In his state of the state message to the General Assembly in its 1964 regular session Governor Sanders again stressed educational needs and called upon the assembly to enact legislation forcing small counties to shoulder a fairer share of the costs. To finance a program emphasizing expanded vocational and technical training at high school and college levels he recommended raising $30,000,000 through new taxes. His Governor's Master Plan for Education and other reforms aroused so much debate that the legislature did nothing about redistricting and constitutional revision until just before the end of the regular session on February 22, when a measure was passed dividing the Atlanta area into two districts and making some lesser changes.

A special session of the assembly was called for May 4 to draw up a new constitution and revise the electoral laws. But late in June, after the assembly had completed its work, a three-judge federal court ruled that the Georgia House of Representatives was still not properly proportioned in accordance with population and that a constitution in Georgia could only be amended by a constitutional convention called by two-thirds of the assembly and consisting of delegates chosen on the basis of population. The bench agreed that a House of Representatives elected under the old system could meet for forty-five days in 1965, but only to transact routine business and provide for reapportionment.

A strong supporter of President Lyndon B. Johnson, Sanders headed the Democratic campaign in Georgia in 1964 and also spoke in behalf of the ticket in other parts of the South. He has repeatedly deplored extremism as an encouragement of violence. In July 1964 in commenting on Senator Barry Goldwater's acceptance speech as the Republican Presidential nominee, Sanders said, "When we say extremism in defense of liberty is no vice, I would ask of whose liberty are you speaking? Liberty as provided by law or liberty as defined by the individual?" At the Democratic National Convention in August, he called for adherence in the Democratic platform to the laws on civil rights.

Governor Sanders is a member of the American, Georgia, and Augusta bar associations. In 1955-56 he served on the legislative committee of the Georgia Bar Association. His club is the Exchange and his fraternities are Chi Phi (social) and Phi Delta Phi (legal). He is a Mason and a member of the American Legion and of the Elk and Moose clubs. In the area of community activity he has served as an officer of such organizations as the YMCA, the Boy Scouts of America's Georgia-Carolina Council, and the Junior Chamber of Commerce. He was named the 1955 Young Man of the Year by the Augusta Chamber of Commerce and in 1959 was honored by the Georgia Junior Chamber as "one of five outstanding young Georgians."

(Continued next page)

SANDERS, CARL E.—*Continued*

In an article entitled "Progress Goes Marching Through Georgia" (*Saturday Evening Post*, February 16, 1963) Ben Hibbs described newly installed Governor Carl E. Sanders as "a slim, neatly dressed man who speaks fluently but without flamboyance." Sanders married Betty (Bird) Foy of Statesboro, Georgia on September 6, 1947. She was at one time the state's First Maid of Cotton. They have a daughter, Betty Foy, born in 1952, and a son, Carl Edward, Jr., born in 1953. Sanders and his wife were members of Augusta's Hill Baptist Church until they moved to Atlanta in 1963 and transferred their membership to the Second Ponce de Leon Baptist Church in that city. Sanders had been a deacon and the teacher of the young men's Bible class at the Hill Church.

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SCHEER, ALAN AUSTIN May 12, 1923-
Physician

Address: b. 920 Park Ave., New York 21; h. 375 Heathcote Rd., Scarsdale, N.Y.

Dr. Alan Austin Scheer of New York's Polyclinic Medical School and Hospital has helped thousands of deaf people to hear again by perfecting the microsurgical techniques used to cure otosclerosis, a hardened bone formation around the stapes or stirrup bone in the middle ear. Using hair-thin instruments and applying surgical techniques performed through a microscope, Dr. Scheer has achieved success in approximately 95 percent of his cases since he pioneered in developing the operation in 1954. He has also pioneered in developing a closed-circuit television system to overcome the critical shortage of doctors trained in the Scheer method, thus expanding his teaching at the Polyclinic Medical School and Hospital, where he is an assistant clinical professor, to many doctors instead of to one observer at a time.

Born on May 12, 1923 in New York City, Alan Austin Scheer is the only son of Dr. Henry M. Scheer, a well-known otolaryngologist, and Helen (Levy) Scheer. He and his two musically talented sisters, Doris and Louise, were brought up and educated in New York City. Dr. Henry M. Scheer, who specializes in treating diseases of the ear, nose, and throat, now maintains offices with his son. He is also a founder of the new New York University College of Medicine, which has honored him as a distinguished alumnus.

Strongly influenced by the medically oriented environment in which he grew up, Alan Scheer decided to be a physician when he was still a child and never considered any other career. By listening to the shoptalk of his father and his colleagues he became precociously versed in medical terminology, and when he was only eight years old he trailed after his father when he made his rounds in the hospital.

After graduating in 1941 from Fieldston, a preparatory school in Riverdale, New York, where he had been active in sports and had developed his first interest in biology, Scheer attended Lafayette College in Easton, Pennsylvania. He completed his premedical courses in an accelerated program and earned his B.A. degree in two years. He then took his medical training at the New York University College of Medicine, which granted him the M.D. degree in 1946. At Morrisania City Hospital in New York City, Dr. Scheer served as an intern in 1946-47 and as a resident in 1948-49. At the same time he held a residency at the Bronx Eye and Ear Hospital from 1947 to 1949 and undertook graduate work in ear, nose, and throat medicine at Columbia University's College of Physicians and Surgeons in 1949. He was an assistant staff member at University Hospital of New York University College of Medicine and an associate staff member at Morrisania. In 1950 Dr. Scheer passed the board examinations qualifying him as a diplomate in otology, the branch of medicine that deals with the ear and its diseases.

Continuing his postgraduate studies, Dr. Scheer worked with Dr. Julius Lempert and Dr. Samuel Rosen, two New York specialists who had restored hearing to a number of patients through ear surgery. In 1953 Dr. Rosen made an important medical discovery when an instrument he was using accidentally hit a deaf patient's stapes bone during an operation. The mishap eventually resulted in the development of a surgical technique to cure otosclerosis, a disease that causes a formation of bony mass or overgrowth around the stapes, the innermost ossicle of the ear. The excess growth locks the stapes into place, making it unable to vibrate normally and transmit sound into the inner ear. Dr. Rosen's procedure involved chipping away the superfluous bone growth, thereby unblocking the stapes and freeing it from its fixed position. As Dr. Rosen's pupil, Dr. Scheer mastered the techniques of the operation and became the second surgeon in the world to perform them successfully.

Hailed as a major medical advance, Rosen's surgical techniques brought hope of some relief to the millions of patients afflicted with otosclerosis. Within a short time, however, almost half the treated patients complained of renewed hearing loss, and examinations showed that the otosclerotic bony mass had grown back. For several years Dr. Scheer experimented with other surgical methods, trying to achieve greater and more lasting success. In 1957 Scheer and two other physicians, Dr. John Shea of Memphis and Dr. Howard House of Los Angeles, pioneered a procedure that involved the complete removal of the stapes bone and its replacement with a facsimile made of polyethelene. They found that the tiny plastic tube, smaller than a pencil point, could restore hearing permanently.

To perform stapes surgery Dr. Scheer uses a powerful, extrasensory surgical microscope, and only local anesthesia is administered so that the doctor and patient can communicate with each other during the operation. After making an incision in the ear canal and folding back the eardrum, Scheer penetrates into the middle ear to locate the three minute bones that are responsible for conducting sound from the drum to the nerve of the inner ear. The defective stapes is then removed and the plastic tube is inserted in its place. The drum is sutured back into position, and Dr. Scheer has completed the task of restoring hearing by a stapedectomy in about thirty minutes. According to Dr. Scheer, "The very instant we put the eardrum back, the patient hears the booming amplification of sound as though he had just entered a huge auditorium."

Despite the success of the Scheer technique, the shortage of doctors trained in it has prevented many deaf patients from obtaining aid. The procedure for stapes surgery, a specialty taught only on the postgraduate level, has been taught to approximately 2,000 physicians at four teaching hospitals, including New York's Mt. Sinai, University of Southern California Hospital in Los Angeles, and Temple University Hospital in Philadelphia, in addition to New York's Polyclinic Hospital. Medical facilities and doctors capable of instructing others in the operative procedure are in too short a supply to effect a breakthrough in the long list of applicants waiting to learn. Another major difficulty that limits the number of students is the operating microscope itself. Equipped with a dual head, it can be used by only two viewers at one time—the doctor who instructs as he operates and the trainee.

In 1962 Dr. Scheer devised a closed-circuit television system to expand the scope of his teaching to as many as forty doctors at one time. Following Dr. Scheer's specifications, Du Mont Laboratories built the smallest television camera in existence, having a diameter of one and a half inches and weighing one and one-quarter pounds. When fitted into the barrel of the microscope used in the operation, the camera transmits the entire picture of the surgical procedures into an auditorium located as far away as 2,000 feet. The camera is so small and light that it does not upset the balance of the microscope or interfere with the surgeon's ability to maneuver the instrument. An overall view is provided on one television screen, and two other large screen monitors show what Dr. Scheer sees through the operating microscope as he performs the surgery. By means of an intercom unit he can answer questions asked by his audience.

Having made important contributions to the cure of otosclerosis by surgery, Dr. Scheer is now engrossed in research dealing with its causes. Little is known about the malady except that it is somehow associated with metabolism. It attacks more females than males, has a hereditary pattern, and usually starts in the late teens or early twenties. Little research has been conducted on other forms of deafness, which afflicts almost 17,000,000 people in the United States. Dr. Scheer is currently part of a team mapping plans to establish a national center for clinical research, teaching, diagnosis, and treatment of all hearing problems at the New York Polyclinic Hospital and Medical School.

Dr. Scheer maintains a private practice in New York City, examining, diagnosing, treating, and operating on hundreds of patients each year. He is assistant clinical professor and director of otologic surgery postgraduate courses at the Polyclinic Hospital. Other positions that he holds are those of attending surgeon at Manhattan Eye and Ear Hospital, chief otologist at Misericordia Hospital, consultant in otology at Queens General Hospital and director of the New York Foundation for Otologic Research. Dr. Scheer has written more than twenty-five articles on stapes surgery, the rehabilitation of the hard of hearing, and other aspects of deafness. He is a fellow of the New York Academy of Medicine, American College of Surgeons, and International College of Surgeons. Scheer also belongs to the American Academy of Opthalmology and Otolaryngology and the Academy of Internal Medicine.

DR. ALAN AUSTIN SCHEER

On December 17, 1950 Alan Austin Scheer married Lucille Diamond. They have two children, Joanne and Robert. Scheer has blue eyes and brown hair, stands six feet tall, and weighs about 185 pounds. Golf and sailing are his recreations, and he belongs to the Harrison Golf Club and the Purchase Hills Country Club. He has no political affiliation; his religious affiliation is Judaism. Although he has only entered his forties, Dr. Scheer is an acknowledged leader in the field of stapes surgery. In October 1962 the monthly newsletter of the Polyclinic Medical School and Hospital observed: "Less than ten years ago there was no cure for otosclerosis. Men like Dr. Scheer are daily filling in the blank spaces on the pages of medical knowledge. For millions who cannot hear, there is hope."

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SCHILDKRAUT, JOSEPH Mar. 22, 1895-Jan. 21, 1964 Stage and motion-picture actor; won Oscars for his performances in *The Life of Emile Zola* (1938) and *The Tell-Tale Heart* (1942); played the father in the stage and screen productions of *The Diary of Anne Frank*. See *Current Biography* (April) 1956.

Obituary

N Y Times p37 Ja 22 '64

SCHLAMME, MARTHA 1930(?)- Singer; actress

Address: b. c/o Tanya Chasman, 845 West End Ave., New York 25; h. 467 Central Park West, New York 25

An international singer who believes that formal training is an asset to the folk artist, the Viennese-born soprano Martha Schlamme has studied with some of the leading voice and dramatic teachers of Europe and America. Since coming to the United States in 1948 she has captivated her audiences with her presentations of the songs of many lands on concert tours, over radio and television, and on recordings for the Vanguard, Folkways, and MGM labels, trying to recreate the spirit in which the songs were originally sung. More recently, Miss Schlamme, whose first love is the theater, demonstrated her versatility with her presentation of the earthy Brecht-Weill songs in the off-Broadway production *The World of Kurt Weill in Song,* which opened in June 1963.

Miss Schlamme was born Martha Haftel in Vienna, Austria in the early 1930's. (Schlamme is her name from her first marriage.) She is the only child of Meier and Gisa (Braten) Haftel, Orthodox Jews, who are now British subjects living in England. Her father owned a restaurant in Vienna that catered to an international clientele, and she recalls being fascinated by the sounds of the various foreign languages that she overheard there. Although her parents were not professional musicians, music was important in their lives, and Miss Schlamme took piano lessons at an early age. The family spent hours singing the German and Yiddish songs that now make up much of her professional repertoire. Her musical talent led her grandfather to remark that it was unfortunate that she was not a boy; otherwise she might have become a cantor.

Martha Schlamme obtained her early education in Vienna public schools, but in 1938, after Hitler's armies marched into Austria, she was sent by her parents to France, where she had grandparents and an aunt. Later she came to England, where her father had in the meantime found employment as a butler, and her mother as a cook, and she continued her education at a Jewish school there. During World War II her parents were regarded as "enemy aliens" because of their Austrian citizenship and were sent to an internment camp on the Isle of Man. Although Miss Schlamme was allowed to remain at the school, she chose voluntarily to join her parents, since she felt that the family should remain together in times of trouble. At the camp she continued her musical activities and her education, taking courses in English and shorthand typing. It was there that she also had her first experience as an actress, taking part in a production of Shakespeare's *As You Like It* that was performed in German.

Miss Schlamme experienced a turning point in her life when Engel Lund, an Icelandic singer, visited the camp and sang folk songs in many languages, including Yiddish songs that her grandfather had sung during her early childhood. The experience moved Miss Schlamme to tears. Determined to follow a career as a singer, she asked Miss Lund to help her. Engel Lund gave her a letter of recommendation referring her to some of the best teachers in Europe. Back in London after the war Miss Schlamme began her formal musical training and did office work to help meet her expenses. She studied piano with Ferdinand Rauter and voice with Emmy Heim, a famous lieder singer, who taught her the importance of the words in her song presentations. Having built up a substantial repertoire, Miss Schlamme sang at a reunion of former inmates of the internment camp, and she also performed on the stage of the Players' Theatre and over BBC radio.

In 1948, having recently been married, Miss Schlamme came to the United States. Her first job was at a Jewish resort in the Catskill mountains in New York, where her husband worked as a waiter while she regaled the guests in the evenings with Hebrew and Yiddish songs at a salary of $40 per week plus board. Later she performed for such Jewish groups as Hadassah, and she once received honorary mention from the Jewish Welfare Board. At the same time she continued her musical training with such teachers as Marinka Gurewich and Hans Heinz. She also spent a summer at Aspen, Colorado, where she attended nine master classes taught by the noted singer Jennie Tourel. Although Miss Tourel at first tried to discourage Martha Schlamme from following a musical career, she introduced her to her own coach, the internationally known singer Olga Ryss, who later became Miss Schlamme's main teacher.

Meanwhile, by the early 1950's, Miss Schlamme had attained considerable popularity from coast to coast and internationally, singing to capacity audiences in such places as New York's Town Hall and Kaufmann Auditorium, Boston's Hancock Hall, and the Wilshire-Ebell Theater in Los Angeles, and at nightclubs, including the Village Gate in New York, the Gate of Horn in Chicago, and the Ash Grove in Hollywood. She also performed on a number of radio and television programs and at the Edinburgh and Newport (Rhode Island) folk festivals. By 1960 she had made over 1,000 concert appearances. Her recordings for Vanguard include two albums of *Folk Songs of Many Lands;* two albums of *Jewish Folk Songs; Martha Schlamme Sings Israeli Folk Songs;* and *Chansons de Noël.* For Folkways she recorded the album *German Folk Songs* (with recorder and banjo accompaniment by Pete Seeger).

Adopting the style of a concert singer, Miss Schlamme elevates folk music to a high artistic level, and she prefers a piano accompaniment to the guitar and banjo accompaniment favored by most folk singers. Her repertoire includes Israeli, Yiddish, German, Austrian, Swiss, Danish, Norwegian, Spanish, Mexican, French, Russian, Italian, Irish, English, Scottish, American, Canadian, Greek, Yugoslav, and Indonesian songs, and ranges from such lighthearted ditties as "Buffalo Boy" and "There's a Hole in the Bucket" to such stirring songs as the Irish antiwar song "Johnny I Hardly Knew You" and the anthem of the Warsaw ghetto uprising "Zog Nit Keynmol."

Since childhood, Martha Schlamme has loved the haunting melodies of the German composer Kurt Weill in the songs of *Threepenny Opera* and his other shows, although she did not grasp their social meaning until later. In her concert appearances she often made room for Weill's songs, and she spent hours studying the recordings of Lotte Lenya, Weill's widow. Miss Schlamme gave her first full program of Weill songs at a theater-cafe in Edinburgh called the Howff, which was established in 1959 by Roy Guest, a young Welsh actor, singer, and teacher. The program was so successful that when in 1963 Guest opened a new club, also called the Howff, near New York's Bowery, he chose as the first program an evening of Weill songs entitled *The World of Kurt Weill in Song*, co-starring Miss Schlamme and Will Holt (who also wrote the script of the program) with piano accompaniment by Abe Stokman.

The rustic setting of the Howff provided an ideal atmosphere for the Brecht-Weill songs. Miss Schlamme invested all of her dramatic and musical insight in her presentation of "Surabaya Johnny," "Pirate Jenny," "The Saga of Jenny," "Moon of Alabama," and other leading Weill classics. Originally scheduled for a two-week engagement starting June 6, 1963, the successful program moved to a larger theater, One Sheridan Square, in the heart of Greenwich Village, where it played for several months. Harriett Johnson, in a review in the New York *Post* (July 26, 1963) wrote: "Nobody will ever sing Weill as his wife, Lotte Lenya has. . . . Fortunately Miss Schlamme, being a first-class artist herself, has no reason to attempt a futile imitation. . . . Miss Schlamme, younger, prettier, and with more voice, lends her own lights and shadows to her interpretation." According to a reviewer for *Time* (June 21, 1963), "Schlamme's dulcet performance enriches the irony Weill's Berlin songs depend upon. Her voice never sugars the music or weakens the words. . . . [Her] trained voice seems a bit too genteel to audiences accustomed to the guitar-bound school of folk singers. . . . But in her Weill program her emotional appeal is unshakable." Miss Schlamme has recorded *The World of Kurt Weill in Song* for MGM Records.

While Miss Schlamme has never felt attracted to Viennese operetta, because, as she has said, she never really knew the "gay Vienna" of Johann Strauss and Franz Lehar, she has on occasion sung operatic arias when these held real meaning for her. She told an interviewer for *Musical America* (July 1963): "Last year I sang Magda's aria from Gian-Carlo Menotti's *The Consul*, not because I wanted to sing opera, but because I wanted to tell my audience something about the human individual in a hostile or indifferent world." She has often given benefit performances for the USO, the NAACP, and other organizations. In August 1963 she was scheduled to go on a tour of South Africa, sponsored by the Johannesburg Jewish National Fund. Taking the advice of her sponsors, however, she cancelled the tour, because her program, which contained a number of songs stressing human brotherhood and racial equality, would have brought her into serious difficulties with the South African authorities.

Although Martha Schlamme has met with success as a singer, she feels that her real future lies on the dramatic stage and that her career is just beginning. She has appeared on stage in New York and Chicago in dramatic readings with Morris Carnovsky and Howard da Silva, and with the Yiddish actor Menachim Rubin. Her repertory includes plays by Shakespeare and Sholem Aleichem. The noted actor Ludwig Donath, her dramatic teacher, praised the acting skill that she displayed in the Weill songs, and feels that she is potentially a fine actress.

MARTHA SCHLAMME

Martha Schlamme's early marriage to Hans Schlamme ended in annulment. She is separated from her second husband, the lawyer and Democratic politician Mark Lane. When not on tour she lives in a small apartment on New York's Central Park West. Brown-haired and brown-eyed, Miss Schlamme is five feet six inches tall and weighs about 130 pounds. Her old-world charm has led one observer to describe her as a "Viennese Mary Martin." A folk dancer, Miss Schlamme is also fond of playing ping-pong and bridge, solving anagrams, and cooking such specialties as Wienerschnitzel. Endowed with a strong social conscience, she regards herself as a citizen of the world and tries to carry her convictions into her performances. In her article "The Art of Folk Singing" (*Music Journal*, May 1963) Miss Schlamme wrote: "I have always felt that people are very much alike all over the world; by that I mean that human experience is very similar. The laughter, the tears, the agonies, the joys, childbirth, death, wars, survival, and so on. Languages differ, customs differ, and the variations are fascinating but not incomprehensible. And the same holds true for the music of different peoples."

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SCHOENDIENST, ALBERT FRED *See* Schoendienst, Red

SCHOENDIENST, RED (shān'dēnst) Feb. 2, 1923- Baseball manager

Address: b. St. Louis Cardinals, Busch Stadium, 3625 Dodier St., St. Louis 7, Mo.

Leo Durocher once said that during more than thirty years in the major leagues he had never seen a surer-handed infielder than Red Schoendienst, who is now manager of the St. Louis Cardinals. Between 1945, when he joined a major league team, and 1962, he played 1,834 games at second base, a National League record that is all the more remarkable for the injuries and illnesses that plagued him throughout his playing career. His fielding average, the best among National League second basemen for seven years, reached the record mark of .9934 in 1956. Schoendienst played second base on the National League All-Star team eight times.

One of seven children (six boys and a girl), Albert Fred Schoendienst was born in Germantown, Illinois on February 2, 1923 to Joseph Schoendienst, a coal miner who played some semiprofessional baseball, and Mary Schoendienst. Three of his brothers, Julius, Elmer, and Joseph, had brief careers in minor league baseball. An indifferent student, Red quit New Baden (Illinois) High School when he was fourteen. Employment was scarce at that depression-ridden time, and Schoendienst found only occasional odd jobs, such as mowing lawns or helping farmers at harvest. Most of his time was spent fishing in the Kaskaskia River and playing baseball. A natural right-hander, he sometimes batted left as a handicap, to balance the strength of the sandlot teams, and thereby developed an ease at either side of the plate.

At sixteen Schoendienst joined the Civilian Conservation Corps and was assigned to the CCC camp at Greenville, Illinois. During his second six-month enlistment there he suffered the injury to his left eye that still requires him to do regular eye exercises. A staple being hammered into a fence post by a fellow worker ricocheted, inbedding itself in the eye. At first doctors saw no hope of saving the eye, but Schoendienst refused to let them remove it, and gradually it healed. Temporarily deferred from military service in World War II because of the injury, he took a job as civilian supply clerk at Scott Field in Belleville, Illinois.

When the St. Louis Cardinals announced tryouts at Sportsman's Park in June 1942, Schoendienst hitchhiked to St. Louis. Impressing Joe Mathes, the head Cardinal scout, he was signed to a class D contract and sent to the Cardinals' Union City (Tennessee) farm club in the Kitty League. In his first times at the plate with Union City he batted only right-handed, but he soon realized that his damaged eye impaired his vision of curves thrown by right-handers. Taking advantage of the versatility he had learned on the sandlots, he began switching to the left side of the plate for right-handed pitching, a practice he would maintain throughout his career. After six games as a second baseman with Union City, he went to Albany in the Georgia-Florida League and played the rest of the 1942 season there, with the exception of the nine final games, which he played as a shortstop with Lynchburg in the Piedmont League. His respective batting averages with the three successive clubs were .407, .269, and .472. His fielding averages were .947, .931, and .947.

Moving up to Rochester (New York) of the International League, Schoendienst led the league with a batting average of .337 and was named the league's Most Valuable Player. In 1944 he played twenty-five games as a shortstop for Rochester, with a batting average of .373, before being inducted into the United States Army. Playing baseball in the Army, he severely wrenched his right shoulder during a head-first slide. The condition of his left eye had also deteriorated. After his discharge from the Army in 1945 he went to Dr. Alvin Mueller, a St. Louis optometrist, who prescribed a series of eye exercises that corrected the condition.

Schoendienst was called up to the major leagues in 1945. Because the Cardinals already had a strong infield, sparked by Marty Marion at shortstop, Cardinal manager Billy Southworth put Red in left field. During that first year in the majors Schoendienst batted .278 and led the National League in stolen bases, with twenty-eight. The following year Eddie Dyer, the new manager, moved him to the infield, trying him at third base and shortstop before establishing him at second base. Schoendienst's loping gait and casual style disguised a speed of feet and reflexes that could be used to best advantage at second, the infield position covering the most ground and calling for fast turns in double plays. Furthermore, the short throw to first from second put a minimum of exertion on Red's weakened right shoulder.

In the World Series of 1946 Schoendienst made the decisive assist in the Cardinals' victory over the Boston Red Sox, stopping a ground ball a split second after it glanced freakishly off a pebble. In three games in 1948, a single game on June 5 and a double-header on June 6, Schoendienst established two records and tied another. The two that he established were the hitting of eight doubles in three consecutive games and of seven extra-base hits in two consecutive games. The one that he tied was the National League record of five doubles in a double-header.

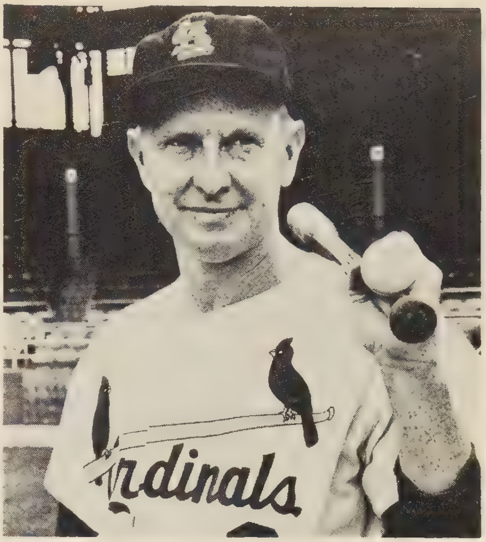
Until 1949 Schoendienst had a weakness at bat that kept his batting average consistently well below the .300 mark: he would swing at almost any pitch, instead of waiting for a good one. At the importuning of Eddie Dyer and Schoendienst's wife, Mary, whom Dyer enlisted in the cause, Schoendienst began to discipline himself at the plate. The first indication of progress was his 1949 batting average of .297, his highest in the National League to that point. The following season he regressed to .276, but in the All-Star game that year, the longest All-Star game on record, he brought victory to the National Leaguers by hitting a home run in the fourteenth inning. During that same season he set a National League record (since broken) for second basemen by handling the ball in 320 consecutive plays without an error.

His batting average passed the .300 mark in 1952 and the following year it reached .342, second highest in the National League for 1953. Two years later his left eye began to bother him again and his average fell to .268. He tried wearing glasses to no avail and returned to Dr. Mueller for treatment. During the last two months of the season and throughout the following winter Mueller had Schoendienst wear a patch over one eye while exercising the muscles of the other, for hours at a time.

At the beginning of the 1956 season Schoendienst's vision was back to normal but his old shoulder injury became inflamed, making throwing difficult. Traded to the New York Giants on June 14, 1956, he nursed his sore shoulder on the New York bench for two weeks before taking to the diamond with his new teammates. He played one hundred games with the Giants that season, accumulating only two errors and ending the season with a batting average of .302.

In 1957 the management of the Milwaukee Braves, seeking a catalyst that might transform the individual talents on the team into a winning combination, decided that Schoendienst was the player they needed. On June 15, 1957 the Braves obtained him from the Giants in return for pitcher Ray Crone, second baseman Danny O'Connell, and outfielder Bobby Thomson. The Braves were not disappointed in the hopes they placed in Schoendienst. Batting .309, and setting an example of poise and confidence, Red paced the Braves to the National League pennant. "He gave Milwaukee what it had hitherto lacked—a leader," Arthur Daley wrote in the New York *Times* (November 18, 1957). "Most take-charge guys are holler guys. However, Schoendienst operated quietly and unobtrusively. He would motion with his glove, almost imperceptibly, to move a fielder to the right spot. He'd sidle alongside a pitcher and quiet him down. He'd con a hitter out of a slump. He'd make the big fielding play. He'd set up rallies with his 200 hits, highest in either league." The momentum that carried the Braves to the pennant also propelled them to an upset victory over the New York Yankees in the World Series. In the balloting for the National League's Most Valuable Player of 1957, Schoendienst finished third behind Milwaukee's Hank Aaron and the Cardinals' Stan Musial.

A groin injury received at the end of the 1957 season stayed with Schoendienst throughout the following winter. He had just barely recovered from it when, in May 1958, he hurt his ribs sliding into third base. During the summer of 1958 he was miserable with pleurisy and a broken left ring finger. A routine X-ray examination of Milwaukee players at the end of the 1958 season revealed a shadow on Schoendienst's right lung. On November 8 he was admitted to St. John's Hospital in St. Louis as a tuberculosis patient, and four days later he was transferred to Mount St. Rose Hospital. Surgeons removed the diseased part of his lung in February 1959, and Schoendienst was sent home on March 24. "Never once in all those long months in a hospital bed did I get discouraged," he told Murray Robinson of the New York *Journal American* (March 25, 1959). He said that he was buoyed up by thoughts of his family, just increased by a new baby, and by well-wishes from hundreds of people, including President Dwight D. Eisenhower.



RED SCHOENDIENST

Schoendienst, who had signed a $35,000 contract with the Braves for the 1959 season, did not return to active competition until 1960. He batted .257 that season and at its conclusion he was given his unconditional release. The Cardinals picked him up and he served as a player-coach until July 9, 1963, when his active playing days ended and he was named a full-time St. Louis coach. His return to St. Louis reunited him with his close friend and former roommate, Stan Musial, who is now a vice-president in the Cardinal organization. On October 15, 1964 the St. Louis Cardinals won the World Series from the New York Yankees. Schoendienst was appointed manager of the Cardinals on October 20, succeeding Johnny Keane, who had resigned after the final game of the series and who later became the manager of the Yankees.

Albert Fred Schoendienst is nicknamed for his fiery hair and freckles. He is six feet one inch tall and has green eyes. Schoendienst and Mary Eileen O'Reilly, a native of St. Louis, were married in St. Margaret's Roman Catholic Church, St. Louis, on September 20, 1947. They have four children, Cathleen, Eileen, Colleen, and Kevin. Schoendienst is a close family man who occasionally goes out fishing, hunting, or bowling but who otherwise prefers to relax at home. He and his wife enjoy playing bridge with friends.

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SCHULLER, GUNTHER Nov. 22, 1925- Composer; conductor; French horn player; writer; music teacher

Address: h. 610 West End Ave., New York 25

An avant-garde musician and largely self-taught composer who is much concerned with developments in both contemporary concert music and in the idioms of modern jazz, Gunther Schuller is perhaps best known for having coined the term "third stream." He invented the phrase as an adjective, not as a noun, for a lecture that he delivered in the late 1950's to designate the music that results from the merger of classical music and jazz. To his concern, his handily descriptive term became a slogan and a catchword.

Since leaving the French horn section of the Metropolitan Opera orchestra in 1959, Schuller has basically made his living from his commissioned compositions, although he continues to conduct, both teach and play the French horn, and to write a steady stream of articles. So awed with Schuller's manifold activities was a critic for *International Musician* (October 1961) that he wrote: "In five years it is not inconceivable that we would hear Schuller being played at the Philharmonic; a ballet by Schuller at New York City Center; at a nightclub . . . they would be playing a jazz piece by Schuller; the Sunday paper would be carrying a review on a book by Schuller; and Schuller, himself at this time would be teaching a student a lesson in French horn. The tradition of the Renaissance man is not yet entirely at an end."

A member of a family rich in the musical traditions of Central Europe, Gunther Schuller was born in New York City on November 22, 1925 to Arthur E. and Elsie (Bernartz) Schuller. He has one brother, Edgar. His grandfather on his father's side was a conductor, bandmaster, and music teacher in Germany, and his father, who in his youth played under Wilhelm Furtwaengler, has since 1923 been a violinist and violist with the New York Philharmonic Symphony Orchestra. Schuller recalls that when he was six he and his brother sat in the bathtub, imitating with their voices all the instruments in the overture to Wagner's *Tannhäuser*.

Except for the four years, from 1932 to 1936, that he spent in attending a private boarding school for foreigners at Gebesee, near Erfurt in eastern Germany, Gunther Schuller grew up in New York City. At twelve he entered the St. Thomas Church Choir School as a boy soprano under the direction of T. Tertius Noble, where he discovered that he could sight-read with lightning rapidity and unravel the complexities of contemporary music without any difficulty. In his early teens he took up the flute, his first instrument, and at fourteen he started to study the French horn with the encouragement of his father, who had noted an excess of string players and a shortage of wind instrumentalists at that time. Before he reached his sixteenth birthday he made his professional debut with the New York Philharmonic Symphony under Arturo Toscanini, who was conducting the American première of Shostakovitch's Seventh Symphony and needed extra horns for the occasion. Schuller had been attending both Jamaica High School on Long Island and the Manhattan School of Music, where he studied theory and counterpoint. Since there was a wartime shortage of musicians and since American French horn players were in especially short supply, Schuller played as an extra horn player regularly with the New York Philharmonic Symphony after his debut with Toscanini. In 1942 he left Jamaica High School and has never completed his formal academic education.

Schuller began his first steady professional job in January 1943, when he joined the Ballet Theater Orchestra on tour under Antal Dorati as its conductor. Later in the same year he became the first French horn player of the Cincinnati Symphony Orchestra, and at the age of nineteen he made his debut as soloist and composer with the same orchestra, performing his Concerto for Horn and Orchestra. In 1945 he flew from Cincinnati to New York for a successful audition under George Szell for an opening in the French horn section of the New York Philharmonic Symphony Orchestra. He remained with the New York Philharmonic until 1959, when he resigned to devote more time to composing, teaching, and conducting.

Throughout his boyhood Schuller was mainly exposed to classical music, but in Cincinnati he became interested in jazz when he happened to hear Duke Ellington for the first time. Fascinated with the Ellington style, Schuller orchestrated entire works from Ellington recordings—pieces that had never been completely scored before. He made jazz arrangements of Ellington's compositions for pops concerts of the Cincinnati Symphony, and the Ellington influence lay behind his own *Symphonic Tribute to Duke Ellington* (1955).

Schuller's continuous experimentation, supported by his firsthand knowledge of musical instruments, once caused Aaron Copland to write: "His music is quite daring from the orchestral standpoint. He takes chances that other composers dare not take because they are not as close to the performing musician." In a lecture that he delivered in the late 1950's Schuller isolated a new music developing in the United States. Terming it "third-stream" music, Schuller maintained that it fused "the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development."

More and more third stream music was being heard in the land, especially that composed by Schuller himself. At the 1957 University of Illinois Festival of Contemporary Art, in Urbana, the audience attended the première of Schuller's String Quartet (1957), commissioned for the festival by the Fromm Music Foundation of Chicago. In the final movement Schuller forced the performing musicians to improvise. After listening to his music at the 1959 Festival of Contemporary Art, Dorothy Hagan observed in *Canon* (November-December 1959): "His works range from extreme (classical) organization to frank jazz idiom. He has first-rate compositional talent and training and also the advantage of early contact with jazz. Whichever way he goes, he has a future. Whichever way we go, we are, I suspect, in for a new 'ism.'"

One of Schuller's most avant-garde, third-stream, and controversial works is *Spectra*, which was commissioned by the New York Philharmonic and the late Dimitri Mitropoulos. Although it was finished in 1958, it was not performed until January 15, 1960 at Carnegie Hall. By arranging the orchestra in seven distinct instrumental groups across the stage, Schuller obtained a stereophonic projection and brought out the color possibilities of the modern orchestra. The work that has probably yielded Schuller the greatest popular acclaim is his *Seven Studies on Themes of Paul Klee*, a third-stream composition commissioned by the Ford Foundation. It presents a musical analogy of seven Klee paintings, including "Antique Harmonies," "Abstract Trio," "Little Blue Devil," "Twittering Machine," "Arab Village," "Eerie Moment," and "Pastoral." A critic who attended its première performance, at Carnegie Hall on February 14, 1960, reported in *Musical Courier* (March 1960) that at several points the audience laughed at or with the music, that an elderly gentleman "twittered in sympathy," and that during "Eerie Moment" a visibly affected lady murmured "My God!"

By the middle of 1961 the American music world was becoming familiar with third-stream music, but Schuller contended that some critics, misconstruing his aim, considered it an attack on their own traditions. In an article called "'Third Stream' Redefined" (*Saturday Review*, May 13, 1961) Schuller tried to clarify what he meant by the term, explaining that he had merely coined an adjective to modify a more important noun—"music." Third-stream music was not an attempt to infringe on either classical or jazz traditions, but a new stream that allowed the other two to maintain their separate courses, he pointed out. Schuller hoped that critics would appraise the music "on *its* terms, not *theirs*," and he advised audiences to discard all labels dividing classical music and jazz and to listen to third-stream music as "music written today."

Among the many concerts that Schuller has conducted, one of the most significant took place on May 16, 1960 at the Circle-in-the-Square Theatre in New York City. Seven selections by Schuller, four of which were heard for the first time, were arranged so that the concert at first stressed the classical form, built up to a jazz climax at intermission, and ended on a classical theme. More than one critic agreed with Whitney Balliett of the *New Yorker* (May 28, 1960) that it made for "a bold and exciting evening." At the première performance of his first ballet music, *Variants* (1960) on January 4, 1961, in collaboration with the New York City Center Ballet Company's choreographer, George Balanchine, Schuller simultaneously conducted a jazz ensemble placed on the stage and an orchestra in the pit. His series of concerts on "Twentieth Century Innovations" at Carnegie Recital Hall in 1963 and 1964 were praised by reviewers as exhibits of Schuller's first-rate conducting of sometimes excruciatingly difficult contemporary music.

According to Schuller, much of the success of third-stream music depends upon the improvisation of the performer rather than upon the inspiration of the composer. Since 1950 he has taught horn and composition to both classical and jazz students. One of the few music teachers who knows both jazz and classical music, he is much in demand by jazz musicians looking for advanced training. Schuller tries to give jazz musicians a training that will not stifle their spontaneity but will broaden their scope and provide them with more sources for improvisation. He also conducts a course in the analytical history of jazz every summer at the Music Inn School of Jazz at Lenox, Massachusetts. For several years he has served as a music commentator over radio station WBAI-FM in New York City.

GUNTHER SCHULLER

As musical director of the First International Jazz Festival held in Washington, D.C. in June 1962, Schuller was responsible for much of its success. The festival was sponsored by the music committee of President John F. Kennedy's People-to-People Program. Schuller has also served as a member of the advisory jazz committee at the New York Philharmonic, which is responsible for bringing to the Philharmonic's programs only "the best and most serious efforts of highly creative jazz and folk musicians." He has been associated with the Modern Jazz Quartet, a group known for its third-stream music, which was founded by John Lewis in 1952, both as a conductor and as an editor for MJQ Music, Inc.

As a writer, Schuller has published articles on contemporary music and jazz for the *Saturday Review* and other magazines. He contributed a chapter on Duke Ellington to *Jazz* by Nat Hentoff and Albert McCarthy (Rinehart, 1961). His first book, *Horn Technique* (Oxford, 1962), was praised by reviewers for its clarity and for its authority based on experience. Schuller has received grants from the National Academy of Arts and Letters and from the Guggenheim Foundation. He is the first American ever to be commissioned by the Donaueschingen (Germany) Festival of Contemporary Music, and in 1960 he received a Creative Arts Award from Brandeis University. His compositions have been recorded on the Atlantic, Composers Recordings, Inc., and Mercury labels.

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SCHULLER, GUNTHER—*Continued*

On June 8, 1948 Gunther Schuller married Marjorie Black, whom he met in Cincinnati when she was studying voice and piano at the College of Music and he was teaching horn on its faculty. They have two sons, Edwin and George. Schuller is six feet tall, weighs 175 pounds, and has blue eyes and brown hair. He was once described by the *New Yorker* (December 9, 1961) as being tall and slightly stooped, and as resembling "a kindly, unself-conscious John Barrymore." A skilled organizer of time, he concentrates completely on whatever he is doing at the moment, and if he is not composing or teaching, he is reading. He is knowledgeable about politics and international affairs. Although he composes at white heat, he does so only after a long period of gestation.

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SCRANTON, WILLIAM W(ARREN) July 19, 1917- Governor of Pennsylvania

Address: b. Governor's Office, Capitol Bldg., Harrisburg, Pa.; h. Governor's Mansion, Indiantown Gap, Pa.; North Abington Township, Pa.

Self-described as "a liberal on civil rights, a conservative on fiscal policy, and an internationalist on foreign affairs," Governor William W. Scranton of Pennsylvania amassed a voting record as a Representative in the Eighty-seventh Congress that bore out this appraisal. His victory margin of 486,000 ballots over Democrat Richardson Dilworth in the 1962 Pennsylvania gubernatorial contest proved that he is also a redoubtable vote-getter. As Governor, he has made the state's industrial development his principal objective. Scranton was runner-up to Senator Barry Goldwater for the 1964 Republican Presidential nomination.

Governor Scranton is descended from John Scranton, an Englishman who settled at Guilford, Connecticut in the 1630's, and he is the great-grandson of Joseph Scranton, who was manager of the family's iron foundry in a community that became the city of Scranton, Pennsylvania. The foundry had been established in 1840 by the brothers George Whitfield Scranton and Selden Scranton; George Whitfield later served in the United States Congress. Both of Governor Scranton's parents were active in Pennsylvania politics and Scranton civic affairs. His father, Worthington Scranton, was the president of the family-controlled Scranton Gas and Water Company, which sold for $25,000,000 in 1928, and was one of the originators after World War II of the much-imitated Scranton Plan, under which a city attracts new firms by leasing municipal-owned industrial plants. His mother, the former Marion Margery Warren, was Republican National Committeewoman from Pennsylvania from 1928 to 1951.

The youngest of four children, and the only son, William Warren Scranton was born to Worthington and Marion Scranton at their summer home in Madison, Connecticut on July 19, 1917. He has three sisters: the eldest, Marion, is now Mrs. Albert G. Isaacs, Jr.; the second, Katherine, is the wife of Dr. Hendrik M. Rozendaal; and the youngest, Sara, is Mrs. James A. Linen, wife of the president of Time, Inc. In boyhood he spent his winters in Scranton and his summers in Madison.

At the age of twelve William Scranton enrolled at Fessenden School, a private school in West Newton, Massachusetts. He later prepared for college at the Hotchkiss School in Lakeville, Connecticut, where he excelled in tennis, debating, and dramatics. In 1935, having graduated from Hotchkiss, he entered Yale University and chose history as his major subject. One of his fellow students was McGeorge Bundy, who became special assistant to President John F. Kennedy. Scranton and Bundy wrote rival political columns for the *Yale Daily News*, and both were prominent in the Yale Political Union. Because of Scranton's initiative, Yale became the first school in the area to have a college news program on a local radio station.

Scranton received his B.A. degree in 1939 and went on to the Yale Law School, where his studies were interrupted in 1941 by World War II service. Commissioned a lieutenant in the Army Air Forces, he acquired the nickname of "Wild Bill," presumably during pilot training at Maxwell Field, Alabama. Later as an Air Transport Command pilot, he ferried combat planes over the Atlantic from Brazil to North Africa. He also served in the Middle East and the China-Burma theater. When released from active service in 1945, he had the rank of captain; he is now a major in the Air Force Reserve.

Returning to Yale Law School, Scranton obtained his LL.B. degree in 1946. The following year, having been admitted to the Pennsylvania bar, he joined the Scranton law firm of O'Malley, Harris, Warren & Hill in 1947. His record in general law practice was, however, negligible, because later in the year he was called in as troubleshooter for a team that worked for the next five years to revitalize both the International Textbook Company (a division of International Correspondence Schools) and the Haddon Craftsmen, Inc., manufacturer of books. By 1949 he had been named vice-president and a director of these enterprises, which had been among the new industries that became located in Lackawanna County through the Scranton Plan.

Like his father, William Scranton was dedicated to the endeavor to counteract industrial decline and bring new types of industry to an area hard hit by depletion of the anthracite coal fields. He has served as leader and fund raiser for nonprofit community groups such as the Lackawanna Industrial Fund Enterprises (LIFE) and the Scranton-Lackawanna Industrial Building Company (SLIBCO), as well as of the Industrial Development Committee and New Industries Committee of the Scranton Chamber of Commerce. Among the investments he helped secure for Scranton was a $1,000,000 plant of Chrysler.

One of Scranton's most important business affiliations was with the Scranton-Lackawanna Trust Company, of which he was elected a director in 1952 and of which he served as president from 1954 until its merger into the Northeastern

National Bank and Trust Company in 1956. A local pioneer in television, he was chairman of the board of Northeastern Pennsylvania Broadcasting, Inc., former operator of radio station WARM and WARM-TV (now WNEP-TV). Before his election to Congress in 1960, when he resigned all his directorships, he was also a director of the Lackawanna Railroad, the International Salt Company, International Correspondence Schools World Ltd., and the International Textbook Company.

Scranton's interest in history, law, and politics produced a desire to participate in public service that found expression early in 1959, when he went to Washington to join the personal staff of Secretary of State John Foster Dulles as special assistant in charge of briefing the press on State Department policy. After Dulles resigned because of ill health, Scranton was retained by the new Secretary of State, former Governor of Massachusetts Christian A. Herter. Scranton continued the duties he had performed for Dulles and also administered the secretary's private offices and during 1959-60 represented the United States in conferences of the North Atlantic Treaty Organization, at the United Nations, and in Latin America. "I have never seen anyone grasp with greater rapidity," Herter has declared, as quoted in *Time* (October 19, 1962), "not only the factual details but the implications in the many knotty problems which come to this office."

So well suited was Scranton to his State Department work that he reportedly yielded with considerable reluctance in 1960 to local Republican insistence that he run for Congress in the Tenth Pennsylvania District, which then comprised Lackawanna, Wayne, Wyoming, Susquehanna, Pike, and Sullivan counties. Pitted against the Democratic incumbent Representative Stanley A. Prokop in a previously heavily Democratic area, Scranton was uncertain of his success, but conducted a vigorous campaign in which he stressed the need for a Congressman who would do something about the widespread unemployment in the area. At the November election he won over Prokop by 97,012 to 80,097, a margin of 17,000 votes, while in the same district the Democratic candidate, Kennedy, led Nixon for President by about 15,000 votes.

Seated in the Eighty-seventh Congress in January 1961 and assigned to the House Banking and Currency Committee, Scranton proved to be an independent-minded and vocal Representative. Unlike the majority of Republicans, he voted for the Kennedy administration's plan to enlarge the Rules Committee (January) and also sided with the administration on additions to the federal bench (April). He consistently supported foreign aid and voted for the Peace Corps (September).

In connection with federal aid measures, Scranton has said that his policy was to "try and figure out . . . whether there's a need to be met by Government" and if so, to vote "yea" regardless of party. Thus in March 1961 he voted for the Democratic administration's area redevelopment bill. "I support this bill," he explained, "not to give these places of persistent and substantial unemployment certain advantages over more prosperous communities, but simply to give them an opportunity to compete." He introduced, and saw adopted, an amendment to the 1962 public works bill that reduced, in areas of need, local payments on federal projects. In February 1962 he opposed creation of a separate Urban Affairs and Housing Department.

WILLIAM W. SCRANTON

Congressman Scranton gained in statewide prestige in November 1961, when under his leadership the Republicans of his home city overcame a Democratic registration majority of nearly 21,000 and elected the first Republican mayor in sixteen years. In the same month Scranton declined consideration for the governorship of Pennsylvania in 1962, but early in the following year, answering an appeal by former President Dwight D. Eisenhower, he offered himself as a "harmony" candidate to avoid what threatened to be a bitter party-splitting primary fight between the G.O.P. "old guard" backing Judge Robert E. Woodside and the supporters of the liberal United States Senator Hugh Scott. Scranton agreed to accept nomination only if endorsed by all sixty-seven county chairman; to his surprise he received this unanimous endorsement. In November he won over his Democratic opponent, Mayor Richardson Dilworth of Philadelphia, by the decisive margin of 2,391,964 to 1,920,373.

William W. Scranton was inaugurated as Pennsylvania's 103d Governor on January 15, 1963. He made his first address to the General Assembly one week later and submitted a program calling for realignment of state legislative districts, creation of new agencies including a department of mental health, extension of the civil service merit system to 17,000 additional state employees, a large deficiency appropriation for the Pennsylvania Industrial Development Authority, and the setting up of a state board of education to supervise the department of public instruction. In February Governor Scranton scored a victory by breaking the deadlock between management and the Transport Workers Union that had tied up subways, elevated trains, and buses in Philadelphia for nineteen days.

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SCRANTON, WILLIAM W.—*Continued*

In a message on industrial development to the General Assembly on March 5, 1963 the Governor proposed more liberal depreciation allowances for manufacturing, research, and development companies; technical training programs; and formation of an Interdepartmental Clearing Council and of a Council of Science and Technology. His program also included an effort to interest foreign corporations in establishing branches in Pennsylvania and authorization to the Department of Mines and Minerals to extend its search for new markets and uses for coal.

When liberal Governor Nelson A. Rockefeller of New York was knocked out of the battle for the Republican Presidential nomination in June 1964, Governor Scranton stepped in to carry the standard of the liberal-moderate wing of the party against front-running conservative Senator Barry Goldwater. He was defeated by the Goldwater forces, 883 to 214, on the first ballot at the Republican convention in San Francisco on July 15, 1964.

During World War II, on July 6, 1942, Scranton married Mary Lowe Chamberlin, whom he had known since childhood. She had majored in government at Smith College and at the time of her marriage was a War Department intelligence employee. The couple have a daughter, Susan, and three sons, William Worthington, Joseph Curtis, and Peter Kip. Scranton is known for his composure in debate, his urbanity, and affability. He is six feet tall, weighs 175 pounds, and has gray-blue eyes and brown hair. Tennis, hiking, and swimming are his favorite outdoor recreations, and reading is his hobby. He attends the Westminster Presbyterian Church in Scranton and takes a prominent role in a large number of civic, cultural, and professional organizations.

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Congressional Directory (1962)
Who's Who in America, 1962-63
Who's Who in the East, 1962-63

SEFERIS, GEORGE *See* Sepheriadēs, Geōrgios S(tylianou)

SEGOVIA, ANDRÉS (sā-gō'vyä än-drās') Feb. 18, 1894- Spanish guitarist

Address: b. c/o Hurok Attractions, 730 5th Ave., New York 19; h. 7 E. 94th St., New York 28

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

Now in his seventies, Andrés Segovia, the unchallenged master of the Spanish classical guitar, has enjoyed one of the most successful and rewarding careers in the history of music. His artistry and the pervasive humanity revealed through his playing have enriched the lives of music lovers for five decades. Through his impeccable musicianship and technique he has restored the guitar to a place on the concert stage and at the same time has established it as perhaps the most popular instrument for amateurs. Indefatigably he still commits himself to a strenuous concert schedule that takes him to almost all parts of the globe. If his musical frame of reference seems narrower and more subdued, turning away from the passion of former years, the reward is still great. For there remains the serene distillation of his art—the essence of a lifetime devoted to the creation of beauty.

Andrés Segovia was born on February 18, 1894 in the Andalusian city of Linares, Spain and was reared in Granada. His father was a prosperous lawyer and hoped his son would ultimately join him in this profession. However, wishing to offer the boy as wide a cultural background as possible, he provided him with musical instruction at an early age. He was tutored in piano and violin but was unable to become enthusiastic about either. It was not until he heard the guitar in the home of a friend that his musical imagination was stirred. The color and richness of the instrument's sonority especially appealed to him. Disregarding the objections of his family and his teachers at the Granada Musical Institute, Segovia persisted in learning to play the guitar. When he could not find a competent teacher, he became his own teacher.

Applying his previously acquired musical knowledge to his study of the guitar, he developed his own technique. He had discovered quite early that certain piano exercises were especially beneficial in strengthening the fingers for the guitar. Although he admits the influence of such earlier masters as Francisco Tárrega on his development, his style and technique remain generally his own. Not content with mastering the instrument, Segovia insisted that the guitar's rightful place was on the concert stage. The difficulties implicit in this decision would have seemed insurmountable to a less tenacious student. The guitar was considered unsuitable in the select music circles of the day. Its place was the tavern, its function, the accompaniment of lascivious songs and dances. More important was the fact that there existed no true repertoire for the guitar beyond this questionable if vital literature.

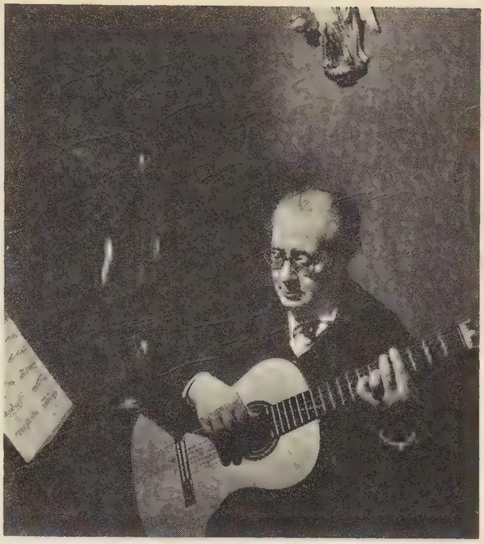
Despite these obstacles, Segovia continued to study and perfect his technique. As his artistry matured, his reputation began to spread and at the age of fifteen, in 1909, he made his public debut in Granada under the auspices of the Círculo Artístico, a local cultural organization. Numerous concerts followed, including those in Madrid in 1912 and in Barcelona in 1916. In Madrid he had acquired from the craftsman Manuel Ramírez a guitar that he played for many years. In the mid-1930's he began using an instrument made by Hermann Hauser of Munich.

Having gradually won recognition outside his own country, by 1919 Segovia was ready for a full-fledged tour. He performed in that year in South America, where he gained an enthusiastic reception. Subsequent engagements kept him away from Europe until 1923. During this period Segovia was still considered something of a curiosity by the uninitiated. At his London debut the *Times* critic who had approached the idea of a classical guitar recital with more than a little skepticism came away a devoted follower. "We remained to hear the last possible note," he wrote, "for it was the most delightful surprise of the season." Perhaps his most important early success occurred at his Paris debut in April 1924. This had been arranged at the insistence of his countryman Pablo Casals, the cellist. The audience at the Conservatoire included a charmed circle of such musical celebrities as Paul Dukas, Manuel De Falla and Madame Debussy. He was an immediate sensation, winning from most critics warm praise for disclosing the glories of the Spanish guitar. With his successful Berlin debut later that year, his reputation became international.

A limited repertoire remained a major difficulty during the early years of Segovia's career. His task of transcribing works for other instruments required much time and care. He relied primarily on Renaissance and baroque pieces composed for lute or Spanish vihuela. In Germany he began searching for music applicable to the guitar and discovered the lute works of Sylvius Leopold Weiss. They were relatively adaptable and generally quite effective. His most significant find was a group of Bach's works that were well suited to the guitar. It was Segovia's belief that many of Bach's solo pieces were originally written for lute and later transcribed by him for other instruments. Though authorities are less than sanguine over the validity of this theory, they find no quarrel with Segovia's transcriptions of the master. The suitability of Bach's music for the classical guitar as demonstrated by Segovia has proved to be one of the most delightful aspects of the guitarist's art.

Segovia's growing fame brought with it a rising interest in the instrument itself. The rich and vibrant sonority that Segovia produced, the sensuous and subtle nuances, and above all, the intimacy of its idiom excited in listeners the desire to learn to play the guitar themselves. During the span of Segovia's career he has seen the guitar, which was "on the outskirts of music" when he was a boy, become one of the most popular and studied instruments in the world.

Leading composers too were finally realizing its possibilities and were beginning to compose for it. But there was a problem in that few of them understood the instrument sufficiently so that success often depended on the availability of Segovia's tutelage. As he has said, much of the modern repertoire was composed through him. Among early converts were Mario Castelnuovo-Tedesco and Alfred Casella, who wrote concertos for guitar. Through the years since then the instrument has achieved an estimable modern repertoire because of the efforts of such other composers as Turina, Torroba, De Falla, Tansman, Ponce, and Villa-Lobos. In his concert in Paris, in April 1924, Segovia played a solo piece written for the guitar by Albert Roussel and entitled simply *Segovia.*



Dr. I. W. Schmidt

ANDRÉS SEGOVIA

On the advice of the noted violinist Fritz Kreisler, the manager Coppicus engaged Andrés Segovia for his first American tour. To the surprise and delight of Segovia, who enjoys giving private performances, he made his first scheduled musical appearance in the home of three devotees in Proctor, Massachusetts. In January 1928 he appeared at Town Hall in New York City. On that occasion Olin Downes commented in the New York *Times*: "He belongs to the very small group of musicians who by transcendent powers of execution and imagination create an art of their own that sometimes seems to transform the very nature of their medium. He draws the tone colors of a half a dozen instruments from the one he plays. He has extraordinary command of nuances and seems to discover whole planes of sonority." Segovia's first concert in New York City was followed by five others there, all of which were sold out, and twenty-five in other cities. Before the tour was over critics were beginning to compare him favorably with Kreisler, Casals, and Paderewski. For the next ten years Segovia toured the United States annually and acquired a devoted following.

The outbreak of the Spanish Civil War forced Segovia to give up his home in Spain in 1936. After living for a time in Genoa, Italy, he moved to Montevideo, Uruguay. From there he toured extensively in Central and South America. After an absence of five years Segovia returned to the United States, in 1943, under the management of S. Hurok. But the impresario found it less than easy to secure bookings for an artist whom audiences had almost forgotten. Hurok had to start all over again to build the guitarist's popularity, often guaranteeing local managers against loss, and before long he was again at the top. The burgeoning medium of television also helped secure his popularity by introducing him to a wider audience than he could have reached via the concert circuit. His concert circuit, however, now covers almost every country outside the

SEGOVIA, ANDRÉS—*Continued*

Communist bloc, and he gives about 100 concerts a year. In the spring of 1964 it was announced that during the following summer Segovia would conduct a master class at the University of California, Berkeley, to be televised over the National Educational Network.

For many years the work of Andrés Segovia has been available through his numerous phonograph recordings. The Segovia discography encompasses a large number of carefully programed recitals that offer a wide variation in periods and composers, from the classical through the romantic to the modern. His records for Musicraft, Victor's British affiliate, and Decca have enjoyed remarkable popularity.

Concerts and recordings have never kept Segovia from sharing his knowledge and technique with others. He has had many pupils and has taught at Santiago de Compostela in Spain and the Academy Chigi in Siena, among other schools. His interest and influence have aided in establishing the guitar as a serious part of the curriculum at music schools in Madrid, Barcelona, Florence, and London.

Tall and courtly, Andrés Segovia, who usually wears a string tie or flowing ribbon tie, has a charm and graciousness suggestive of a former era. "His manners have the elaborate simplicity of Don Quixote," Samuel Chotzinoff has observed, "though physically he more resembles Sancho Panza." When not on tour, he lives surrounded by fine Spanish antiques in his upper East Side apartment in Manhattan, which he shares with his wife, Amelia Segovia, a former student of his, whom he married in 1962. An earlier marriage ended in divorce. A son from that marriage is a painter now living in France. He also has a daughter, Beatrice.

A disciplined artist, Segovia still practices from five to six hours each day. But his world contains much more than his professional interests. He delights in art and in reading poetry, history, and philosophy. He also enjoys good food and drink and stimulating conversation. Among his friends in many parts of the world are Queen Elisabeth of Belgium and Prince Chigi of Siena, both of whom he visits annually. For some years he has been working on an autobiography, to be called "The Guitar and Myself."

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SEPHERIADĒS, GEŌRGIOS S(TYLIANOU) (sĕ-fẽr-ī′ȧ-dēz) Feb. 29, 1900- Greek writer; former diplomat

Address: h. Agras 20, Athens, Greece

The awarding of the 1963 Nobel Prize in Literature to the Greek poet and diplomat Geōrgios S. Sepheriadēs, the first Greek ever to receive a Nobel award, in large measure honored his work as a vehicle of the "classical heritage." Sepheriadēs retired as Greek Ambassador to Great Britain in 1962 after thirty-eight years in his country's diplomatic service. During these years under the pen name George Seferis he had also been writing poetry and essays in literary criticism, mainly on modern Greek poets. Sepheriadēs performs the poet's function of finding the universal in the incidental and the eternal in the transitory. In doing so, he uses Hellenic heroes, old myths and legends, wrecked ships, marble fragments, and "empty shells of theaters" to convey in deceptively spare words the pride and suffering of being a Greek—the inner tensions of modern man, the exile's sense of alienation, nostalgia for past glory, and the tragedy of war.

Smyrna, a city on the Asia Minor sea coast that claims Homer as a native son, is the birthplace of Geōrgios Stylianou Sepheriadēs. He was born to Stelios P. and Dhespo (Tenekidhis) Sepheriadēs on February 29, 1900, when Smyrna was a Greek city. It is now Izmir, a Turkish city, and was almost devastated in 1922 in the war between Turkey and Greece. By that time Smyrna was no longer the home of Sepheriadēs, but he felt its loss, for he had spent his boyhood in the ancient city, had attended grammar school there, and had enjoyed vacations at nearby Clazomenae (now Skala Vourla), a small seaport well remembered in his poetry.

It was at the outbreak of World War I, in 1914, that the Sepheriadēs family had left Smyrna for Athens. Geōrgios completed his secondary school courses there and just before the end of the war moved to Paris to continue his education. His father had been practising law in Paris, but when the war was over he went back to Greece to become professor of international law at the University of Athens. Remaining in France until 1924 to attend the University of Paris, Geōrgios Sepheriadēs followed the example of his father, who was a translator of some of Byron's poems, by studying both law and literature.

Before he returned to Greece, Sepheriadēs made his first trip to England and visited there from the summer of 1924 to the winter of 1925. Then home in Athens, he entered diplomatic service in the Royal Greek Ministry of Foreign Affairs in 1926. As a boy in Smyrna, at the age of thirteen, he had begun writing poetry. His first book of poems, *The Turning Point*, was published in Athens in 1931, under the pen name George Seferis. Comparing him with T. S. Eliot, Kimon Friar wrote in the *Saturday Review* (November 30, 1963) that *The Turning Point* "affected Greek poetry in the same way that Eliot's early work influenced English and American verse." Friar went on to explain, "It contains quatrains in traditional meter sophisticatedly used and slantingly rhymed, similar to the experiments Eliot conducted with *Sweeney Among the Nightingales* or *Whispers of Immortality*. But these are surface similarities. What should be emphasized is that poets have a surprisingly similar artistic sensibility nourished by their dedication to French symbolist poets." Sepheriadēs' affinity with Eliot is also apparent in the translation of Eliot's poems that he published in Athens in 1936. (A revised and enlarged edition appeared in 1949.)

The careers of the poet and the diplomat progressed simultaneously. In the summer of 1931, shortly after the appearance of *The Turning Point,* Sepheriadēs was sent on his first assignment abroad, as vice-consul in London. While representing the Greek government there, he also attended the theaters, visited the art galleries, and wrote the poem *The Cistern,* which was published in Athens in 1932, and various other poems that were included in a later collection. He was recalled to Athens in 1934 and spent the next two years at the Ministry of Foreign Affairs. During this period he began his association with the Athens periodical *Nea Grammata,* to which he has frequently contributed.

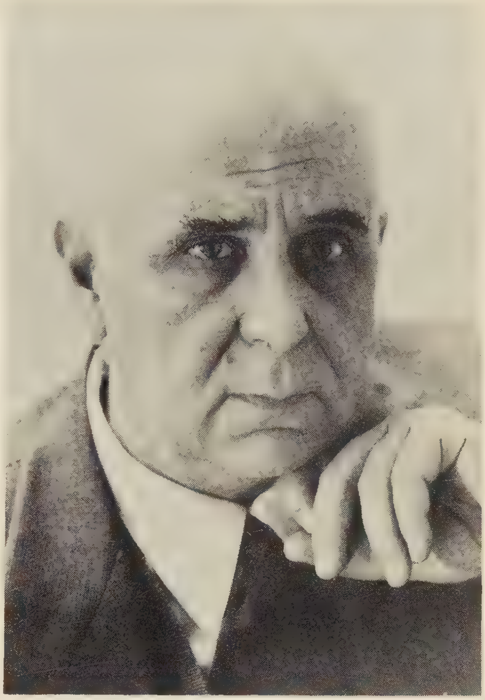
Mythistorema, a sequence of twenty-four characteristic short poems of Odyssean theme, appeared in 1935 and was, according to Rex Warner, his translator, the first group of his poems that Sepheriadēs wanted to have translated into English. In an article in the New York *Times Book Review* (November 17, 1963) Warner characterized the book: "This 'myth-history' is again the exploration of a tremendous past, the bringing of it into the present, the meeting of the living and the dead, like that of Odysseus and the ghosts on the shores of Ocean."

For two years, from 1936 to 1938, Sepheriadēs was stationed in Koritsa, Albania as consul. He published no important work during this period, except his translation of Eliot's poems. But his return to Athens produced his essay "A Dialogue on Poetry" in 1939 and two volumes of poems, *Log Book I* and *Exercise Book, 1928-1937,* both in the spring of 1940.

Sepheriadēs was still in Athens at the outbreak of World War II, and during the fighting between the Greeks and Italians in 1940-41, he held the position of head of the foreign press division in the Greek government. When Germany invaded Greece in the spring of 1941, he fled with the Greek government-in-exile to Crete and later served with it in South Africa, Egypt, Palestine, England, and Italy. He continued to write and in 1944 found a publisher in Cairo for a book of essays and a publisher in Alexandria for his poems of *Log Book II,* printed in facsimile of his handwriting, which was also published in Athens the following year.

Almost home, at Cava dei Tirreni in Italy in October 1944, he wrote in his poem "The Last Stop" of the grief of war, of horror when "heroes go forward in the dark." He returned to liberated Greece before the year was over and in 1945 became director of the political Cabinet of Regent Archbishop Damaskinos. His poem *Thrush,* published in 1947, was awarded the Kostis Palamus prize in poetry.

Leaving Athens again in 1948, Sepheriadēs spent two years in Turkey as counselor to the Royal Greek Embassy in Ankara. His next diplomatic assignments abroad took him to London as minister-counselor from 1951 to 1953 and to the Middle East as minister to Lebanon, Syria, Jordan, and Iraq from 1953 to 1956. During the 1950's he often visited the island of Cyprus, then troubled by the Cypriot revolt against British rule. The sympathy that he, as a Greek, felt toward the rebels apparently did not diminish his friendship with Lawrence Durrell, who was then directing public relations for Britain on Cyprus and who has translated some of Sepheriadēs' poetry into English. One literary undertaking at this time was his translation into Greek of Sidney Keyes *The Wilderness* (Athens, 1954).


Philip Boucas

GEŌRGIOS S. SEPHERIADĒS

The Cyprus issue became Sepheriadēs' special concern during his assignment as Ambassador to the United Nations in 1956-57. His publication in 1955 of *Log Book III (Kyprou ou m'ethespisen),* dedicated to the Cypriots, had brought charges from his critics that he was using his verse for propaganda purposes. Edmund Keeley pointed out in *Book Week* (December 15, 1963) that "Seferis' best poems have always been political in the largest sense of the term," and Rex Warner also defended him in the New York *Times Book Review* (November 17, 1963): "He shows here the rare gift (shared perhaps only by Yeats among modern poets) of being able to write 'political' poetry which is not 'politics,' but poetry."

During part of the time that he dealt, as a diplomat, with the Cyprus question, Sepheriadēs was head of the second political division at the Ministry of Foreign Affairs. He reached the apex of his career in the Royal Greek foreign service in June 1957 with his appointment as Ambassador to the Court of St. James in London. Here again he confronted the problem of Cyprus and helped to negotiate the treaty that freed the Cypriots of British domination but could not resolve the Greek-Turkish conflict that has continued to disturb the island.

As he had during his earlier residence in England, Sepheriadēs entered easily into London's social and cultural life, and he belonged to the St. James's and Traveller's clubs. "In London,"

SEPHERIADĒS, GEŌRGIOS S.—*Continued*

Rex Warner has recalled (*Life*, January 17, 1964), "given a free evening, his taste was for something either very lowbrow or very highbrow: the Crazy Gang in music hall shows or Shakespeare, but never anything in between." The British honored him not only as a statesman, but as a man of letters. In 1960 Cambridge University awarded him a Litt.D. degree, and in 1961 he became the first foreigner to win the William Foyle Prize for poetry.

In August 1962 Sepheriadēs retired from the foreign service and went home to Athens to devote his full attention to writing. At that time his work was known to French readers mainly through translations by Robert Levesque published in Athens in 1945 and to British and American readers through two translations of collected poems: *The King of Asine and Other Poems* (Lehmann, 1948) and *Poems* (Bodley, 1960; Little, 1961). Translations of his poems had also appeared in periodicals in the United States, including *New Directions, Atlantic Monthly, Perspective, Partisan Review, Wake,* and *Accent.* Edmund Keeley and Philip Sherrard translated some of his poems in *Six Poets of Modern Greece* (Knopf, 1961), in which they discussed his work in relation to the writings of C. P. Cavafy, Anghelos Sikelianos, and other poets. In his *Saturday Review* article (November 30, 1963), Kimon Friar contrasted Sepheriadēs with Nikos Kazantzakis. A complete edition of Sepheriadēs' essays was published in December 1962, but it has not been translated into English, and his essays are not generally known in the United States.

The story of Odysseus, sometimes evoked by just a line like "The broken timbers of unfinished journeys," prevails in Sepheriadēs' poetry as a symbol of inner struggle, frustrated endeavor, the seeking of the wandering exile everywhere at all times. He is peculiarly Greek in his responsiveness to his country's past and his awareness of the tradition to which his work organically belongs. Through his own identification with figures of classical mythology, his personal involvement with imagery based on Greek landscape, ruins, historical and literary events both past and present, he achieves a universality that has made him prominent as a Western poet. In his poem, for example, that begins "Wherever I travel Greece wounds me" he makes his readers feel, as Edmund Keeley has expressed it, "the agony of one who loves a reality that never quite fulfills the image one has of its possibilities" (*Book Week*, December 15, 1963).

"I suppose that if I had to have a motto for my poetry, it would be something like, 'In my poverty is my strength,'" Sepheriadēs once told Warner. His motto is frequently quoted because in itself it is characteristic of the apparent simplicity of his art. He prefers the sharpness of the single word, cutting directness, an unembellished door to hard truth. "The precision of style and rigid selection of details," Keeley has observed, "forces us to discover the metaphorical significance of the stark surface we are offered."

When George Seferis was awarded the Nobel Prize in Literature in October 1963, he was not a world-famed writer. An editorial in the Washington *Post* (October 28, 1963) described him as "a Greek poet of monumental obscurity." And Kimon Friar acknowledged in the *Saturday Review* that he was known in the United States "only to an eclectic circle." The choice of Seferis recalled the 1960 Nobel award to the French poet St.-John Perse, who was also a diplomat (Alexis Saint-Léger Léger) and whose literary output, like Seferis', has not been great in volume.

The Swedish Academy of Letters, in making the award, cited "the unique thought and style and beauty of his language, which has become a lasting symbol of all that is indestructible in the Hellenic acceptance of life." When he was notified of the award, Sepheriadēs said, "Greece could have won this prize earlier with other poets. . . . I think the Swedish Academy wished to show that mankind more than ever before needs poetry in the Greek spirit, regardless of from which nation it comes." In his acceptance speech at the formal presentation of the award in Stockholm in December 1963, he expressed his gratitude that a writer from a small country had been selected. "For poetry," he said, "there exists neither large countries nor small. Its domain is in the heart of all men. Poetry is necessary to the world we live in, harassed as it is by fear and anxiety."

Geōrgios S. Sepheriadēs married Marie Zannos, of Athens, in 1941. They have no children. His decorations include Knight Commander of the Order of George I and of the Order of the Phoenix (both of Greece) and the Grand Cross of the Order of the Holy Sepulchre, of the Order of the Cedar (Lebanon), and of the Order of Merit (Syria). "Unlike the cartoon image of poets there is nothing remote, flamboyant or eccentric about Seferiades," C. L. Sulzberger wrote in the New York *Times* (October 26, 1963). "Plump, humorous, fond of good food, drink and conversation, he gives the impression of sleek laziness with a mildly skeptical tinge." Sulzberger also described the poet as a "wise, gracious man whose kindly, bland exterior masks profound learning and sensitivity."

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SHASTRI, LAL BAHADUR Oct. 2, 1904-
Prime Minister of the Republic of India

Address: b. Office of the Prime Minister, New Delhi, India; h. 1 Molatil Nehru Place, New Delhi, India

When Lal Bahadur Shastri was chosen by the Indian National Congress party in June 1964 to serve as Prime Minister of the Republic of India, he declared: "Nobody can succeed Nehru. We can only try to carry on his work in a humble way." A modest, self-effacing man, Prime Minister Shastri has the difficult task of following Jawaharlal Nehru, one of the great statesmen of the twentieth century, who led India to independence from Great Britain in 1947. As the leader of a nation of some 475,000,000 people, Shastri is faced with the pressing problems of extreme poverty, illiteracy, and overpopulation at home while maintaining a policy of independence on the international scene.

A disciple of Mohandas K. Gandhi, Shastri spent a number of years in prison for taking part in Gandhi's non-co-operation movement and the independence movement of the Indian National Congress. After holding posts on a local and state level he became general secretary of the Indian National Congress party in 1951, and he served in several national Cabinets after 1952. Over the years Shastri has acquired a reputation as a compromiser and conciliator within the faction-ridden Congress party, and he became one of Nehru's most trusted associates.

Like Nehru, Lal Bahadur Shastri is a native of what was then the United Provinces (now the state of Uttar Pradesh) in the Hindi-speaking heartland of India. He was born Lal Bahadur on October 2, 1904 in the village of Mughalsarai, a market center near the holy city of Benares in Varanasi district, the second son of Shri Sharda Prasad, a schoolteacher and minor tax collector. (He later acquired the name Shastri—meaning "Graduate Brave Jewel"—as a result of academic achievement.) His family belonged to the Kayastha, a Hindu caste of scribes, clerks, and petty officials. When Lal Bahadur was eighteen months old his father died, and the family was left without resources. His early education, and that of his two sisters, was taken over by his maternal grandfather. Up to the age of seventeen Shastri attended the Harish Chandra School in Varanasi, where he was not noted as a particularly brilliant scholar. On his way to school, which was eight miles from his home, Shastri often swam the Ganges with his books tied to his head, because he could not afford to take a ferry.

In response to an appeal by Gandhi, urging students to boycott schools and colleges, Shastri left school three months before he was due to graduate, and he was arrested for taking part in Gandhi's non-co-operation movement. Upon his release in 1921 Shastri entered Kashi Vidyapeeth, a national university at Varanasi, established for students who had left school during the boycott. There he studied modern philosophy under the noted scholar Dr. Bhagan Das. He adopted the name Shastri upon graduating from the university with the Shastri degree (the equivalent of a B.A.).

In 1926 Shastri became a life member of the Lok Sewak Mandal (Servants of the People), a social work organization based on Gandhian principles. He began his association with the Indian National Congress as an errand boy with a local party office but rose rapidly within party ranks after moving to Allahabad, where he became friendly with the Nehru family and took an active part in local and state politics. He served on the Allahabad District Congress for seven years and was a member of the Allahabad Improvement Association for four years.

Shastri was imprisoned in 1930 for two and a half years for his part in Gandhi's salt *satyagraha*—a protest movement against the salt laws of the British colonial administration. Up to 1942 Shastri participated in all mass independence movements of the Indian National Congress, and he spent a total of more than nine years in prison. During the early 1930's Shastri served successively as general secretary and president of the Allahabad District Congress Committee. A protégé of the Hindu traditionalist leaders Purushottamdas Tandon and Govind Ballabh Pant, Shastri was chosen in 1935 by Pant to serve as general secretary of the United Provinces Provincial Congress Committee, and he remained in this position for three years. In 1937, when the Congress party entered the provincial legislature, Shastri was elected a member of the United Provinces Legislative Assembly.

Government of India, New Delhi

LAL BAHADUR SHASTRI

Within the next few years Shastri became a leading figure in state politics. In 1945 he was elected secretary of the United Provinces Congress Parliamentary Board, and in the following year he was re-elected to the state legislature and appointed parliamentary secretary to Pant, then the Chief Minister of the United Provinces. In 1947, the year India attained independence, Shastri was appointed Minister for Police and Transport of what was now the state of Uttar Pradesh. Appointed general secretary of the Indian National Congress, Shastri organized the first general election of independent India in 1951, and he was largely responsible for the sweeping victory achieved by the Congress party in that election.

Shastri entered the national Parliament as a member of the Rajya Sabha (upper house) in 1952, and in May of that year he was appointed Minister for Transport and Railways. When a disastrous railway accident occurred at Ariyalur in November 1956, resulting in the loss of more than 150 lives, Shastri personally accepted ministerial responsibility for it and resigned.

In India's second general election in 1957 Shastri served as Nehru's chief political lieutenant and was re-elected to Parliament, where he took his seat in the Lok Sabha (lower house). In April 1957 he was appointed Minister for Transport and Communications, and in March of the fol-

SHASTRI, LAL BAHADUR—*Continued*

lowing year he became Minister for Commerce and Industry. In the latter position he prepared a plan for the integration of agriculture and industry to alleviate unemployment.

Upon the death of Govind Ballabh Pant, in April 1961, Shastri succeeded him as Minister of Home Affairs. In the role of Home Minister Shastri used his talents for compromise and conciliation in resolving regional conflicts. Shortly after taking office he brought about a compromise formula for ensuring the rights of the Bengali minority in the state of Assam. In August 1961 he submitted two bills to Parliament aimed at curbing separatist tendencies and discrimination based on language, caste, or religion.

In the 1962 general elections Shastri again played a major role as the chief organizer of the Congress party's campaign, and he was re-elected to Parliament. After the invasion of India's northeastern border areas by Chinese Communist forces in October 1962 he met with the chief ministers of all Indian states to discuss arrangements for civil defense. Shastri made his first trip beyond the borders of India in March 1963, when he was sent by Nehru on a goodwill mission to Katmandu in Nepal to discuss border problems and Chinese influence in the Himalayan kingdom. He succeeded in resolving differences between Nepal and India.

On August 24, 1963 Nehru announced a major reorganization of the government, known as the Kamaraj plan. It involved the resignation of the chief ministers of six states and six major Cabinet officers, including Shastri. Under the scheme the orientation of the Cabinet was shifted somewhat to the left, and the outgoing ministers were urged to devote their efforts to a campaign to revitalize the Congress party on a grass roots level. Nehru was reportedly reluctant to exclude Shastri from the Cabinet but did so to effect the resignations of others who would not have resigned unless Shastri did.

When Nehru was taken ill in January 1964 Shastri was widely regarded as a likely successor to the Prime Ministership. On January 22 Nehru asked Shastri to rejoin the Cabinet as Minister Without Portfolio—a position considered tantamount to a Deputy Prime Ministership. Shortly after his appointment Shastri visited the strife-torn state of Kashmir and successfully interceded in a conflict between Hindus and Moslems involving the theft of a holy relic. His subsequent efforts to resolve the dispute over Kashmir between India and Pakistan, however, met with some criticism within the Congress party.

Following Nehru's death on May 27, 1964 the Congress party met to choose a successor. There was at first some disagreement within the party, with some members favoring Shastri's right-wing rival, the former Finance Minister Morarji Desai. Owing to the efforts of the Congress party president, Kumaraswami Kamaraj Nadar, however, the dissident elements were won over, and Shastri (like Nehru seventeen years earlier) was chosen for the Prime Ministership by unanimous vote of all factions. The choice of Shastri elicited varied reactions, and he was regarded by some observers as merely a "man of transition." On the other hand, an editorial in the Washington *Post* (June 3, 1964) noted: "If there is one politician in India with the talent and the temperament to rule it now, it is Lal Bahadur Shastri."

After the initial mourning period for Nehru, on June 9, 1964 Shastri was sworn in as Prime Minister. His fifteen-member Cabinet included the eleven senior members of the Nehru Cabinet and four new members, among them Nehru's daughter, Mrs. Indira Gandhi, who was named Minister of Information and Broadcasting. Like Nehru, Shastri retained for himself the Ministry of External Affairs and the chairmanship of the Atomic Energy Commission.

After seventeen days in office, Prime Minister Shastri was ordered by doctors to rest when he suffered what was officially described as "physical and nervous exhaustion and strain" but what was widely believed to have been a heart attack. (He had previously suffered a heart attack in 1959.) The illness prevented Shastri from attending the Commonwealth Prime Ministers conference held in London in early July. To lighten his burden he relinquished the Ministry of External Affairs on July 18, 1964 and appointed Sardar Swaran Singh to this post. On July 25, 1964 Shastri was sufficiently recovered to resume his duties as Prime Minister.

By far the most pressing problems facing Shastri during his early months in office were the critical food shortage and a steep rise in prices. Strikes and riots broke out in various parts of the country, and there were widespread reports of hoarding and black market operations. The Shastri regime suffered a blow on September 8, 1964, when partly as a result of economic conditions, a united front of Socialists, Communists, and dissident Congress party members overthrew the Congress government of the state of Kerala. Meanwhile, to alleviate the economic crisis, Shastri undertook measures to end grain speculation and hoarding and outlined plans for grain price supports, price controls on certain commodities, and the establishment of a national food grain corporation. Shastri withstood a major test on September 18, 1964, when a no-confidence motion, introduced by leftist members of the lower house of Parliament, was defeated by a vote of 307 to 50.

On the international scene Shastri has established cordial relations with the President of Pakistan, Mohammed Ayub Khan, with the hope of achieving an early settlement of the Kashmir dispute. He has affirmed a friendly policy toward both the United States and the Soviet Union. Although he has severely criticized the incursions of Communist China against India, he has held out the hope for negotiating differences. At the conference of nonaligned nations at Cairo in early October 1964 Shastri proposed a special mission to dissuade China from developing nuclear weapons.

At the age of twenty-three Lal Bahadur Shastri married Lalita Devi. They have four sons, two daughters, and six grandchildren. (One of the grandsons is named Kennedy after the late United States President.) Shastri is about five feet tall, weighs little more than 100 pounds, speaks in a gentle monotone, and has a lively sense of humor. Sparrow-like in appearance and mild, patient, and even-tempered in personality, he was described by Patrick Keatley in the Manchester

Guardian (June 6, 1964) as "a man utterly sure of himself. . . . A kind man. A tough but just man. And a very strong man indeed." In the early 1940's Lal Shastri translated Eve Curie's biography of Marie Curie into Hindi and wrote an introduction to it, but he is not noted as an intellectual and is regarded as a man of action rather than of vision.

Although he denies that he is a *sanyasi*—a Hindu who renounces worldly goods—Shastri still turns over his monthly salary to the Lok Sewak Mandal and keeps only a small allowance. He lives in a modest six-room bungalow with his family, including his mother, and he often dresses in the homespun cotton garments of the peasant. A devout Hindu, Shastri is a strict vegetarian and does not smoke or drink. He believes that "hard work is equal to prayer" and often works as much as eighteen hours a day. His favorite recreations are swimming, table tennis, badminton, and cricket.

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SHAZAR, (SHNEOR) ZALMAN (shă-zär′)
Oct. 6, 1889- President of Israel
Address: Beit Hanassi, Jerusalem, Israel

The third President of the State of Israel is Zalman Shazar, a warm and kindly man whose simple and informal manner belies the wide range of his intellectual interests and the power of his oratory. Like Israel's first President, Chaim Weizmann, Shazar spent many years as a Zionist official helping to lay the foundations of the Jewish state. And like Isaac Ben-Zvi, his immediate predecessor, Shazar devoted himself to the task of helping the fledgling nation to welcome and absorb hundreds of thousands of immigrants. Since Shazar occupies a position of leadership in world Jewry, his election to the presidency at a critical period in Israel-Diaspora relations has been regarded as a significant step in the improvement of these relations.

A few days before his election to the presidency on May 21, 1963, the Jerusalem *Post* described Shazar as being "as devoted as Weizmann to upbuilding, as devoted as Ben-Zvi to ingathering and absorption, but especially devoted to the idea of the oneness of the Jewish people." The new President's first official act was a gesture of friendship to the Arab states still at war with Israel. In his inaugural address on May 22, 1963, when he was sworn in for a five-year term, Shazar declared that "Israel's hand is stretched for peace."

Israel Office of Information
ZALMAN SHAZAR

Shneor Zalman Shazar was born in Mir, Czarist Russia, the son of Yehuda Leib and Sarah (Ginzburg) Rubashov, on October 6, 1889. He was named Shneor Zalman Rubashev, after Shneor Zalman of Lyady, founder of Habad, a Hasidic (orthodox) sect. Later he hebraized his name by combining his former initials; today he is usually known as Zalman Shazar. The boy received a traditional Jewish religious education along with private instruction in secular subjects.

Shazar was only sixteen when, in June 1906, he began his political career as secretary of a secret labor Zionist conference in Minsk, White Russia. One of his jobs was to translate a speech by Isaac Ben-Zvi, who had recently visited Palestine. The next year Shazar helped to organize a Jewish self-defense group to furnish protection against anti-Semitic attacks in the Stolebtzi area. He then joined the staff of a labor Zionist newspaper published in Vilna. His principal task, while with the paper in Vilna, was the translating of writings from Russian into Yiddish.

In June 1907 the members of the newspaper staff were arrested and Shazar was imprisoned in Vilna until the following autumn. Upon his release he enrolled at the Academy of Jewish Learning in St. Petersburg, where he studied under the great Jewish historian Simon Dubnow. He continued his studies at the University of Freiburg in Germany and at the University of Strasbourg in Alsace. In 1916, while still a student, he founded both the German Labor Zionist movement and the Hechalutz (Pioneer) organization. He also took part in the founding conference of the Labor Zionist party in Poland. Although he was declared an enemy alien by German authorities when World War I broke out, he later gained admission to the University of Berlin and completed his studies in history and philosophy there in 1919.

Shazar first visited Palestine in 1911, working as a farm laborer for several months in the pioneer settlement at Merhavia; he visited it again in 1920 as a member of a World Labor Zionist delegation. Following his 1920 trip to Palestine he returned to Vilna as a lecturer in

SHAZAR, ZALMAN—*Continued*

history at Professor Zvi Chajuth's Jewish Teachers' Seminary. Within a few years Shazar realized his future lay not in being a Jewish teacher in Eastern Europe but in being a Zionist in Palestine, working toward the establishment of a Jewish state. After taking part in Zionist congresses abroad, Shazar settled in Palestine in 1924 and began his career as a writer and editor, labor leader, Zionist official, and architect of the Jewish state-to-be.

In 1925 Shazar helped to found a new Tel Aviv daily published by the Labor Zionist movement, *Davar*. He served as a member of its editorial board for twenty-three years and as its editor from 1938 to 1948. He played a major role in the merger in 1920 of the various factions of the labor movement—Poalei Zion, Zerei Zion, and the Hitachdut—into Histadruth, the General Confederation of Labor, in which he served as a member of the central committee. He also wrote on political, historical, and literary subjects in Hebrew, Yiddish, Russian, and German, and traveled widely on fund-raising and political missions abroad. He served as editor of *Ahdut Haavoda* (1930-32) and the *Davar* yearbook (1936-43); translated the Hebrew poet Rachel into Yiddish; and wrote four books, including a biography of the early German Socialist Ferdinand Lassalle and a volume of memoirs, *Shem le-Abba* (Memorial to Father). Many of his essays have dealt with aspects of Messianism.

Shazar was elected a member of the Va'ad Leumi—the National Council of the Yishuv, the Palestine Jewish community under the British mandate—and he was one of the founders, in 1929, of Mapai, Israel's labor party, which grew out of the Labor Zionist movement. Mapai was the party of Ben-Gurion, Sharett, and other leaders of the Yishuv who were to become the founders and first officials of the State of Israel. In 1948 he helped to write the declaration of independence of the new State of Israel, and he was a member of the Israeli delegation to the United Nations General Assembly. Soon after Israel attained its independence Shazar was named Israel's first envoy to the Soviet Union, but his popularity with Jews outside Israel led to Moscow's rejection of the appointment. Later in 1949 Prime Minister Ben-Gurion appointed Shazar as Minister of Education and Culture, and under his direction Israel's system of free, universal, and compulsory education was established.

After being a member of the first, second, and third Knessets (parliaments), Shazar became chairman of the Israel section of Jewish Agency Executive, the action arm of the World Zionist Organization. Shazar was also made head of the Jewish Agency's Department of Education and Culture for the Diaspora. In his position with the World Zionist Organization, Shazar traveled extensively, urging Jewish communities around the world to promote the study of Hebrew culture. In a speech in New York in March 1960, he called for intensified study of Hebrew by American-Jewish youth to strengthen the spiritual and cultural ties between United States Jewry and Israel. "Zionism without Hebrew or loyalty to Hebrew without Zionism are both expressions of an infantile stage of Jewish consciousness," he declared.

But while Shazar has urged Jews outside Israel to strengthen their bonds with the Jewish state, he has not hesitated to tell Israelis that Jews who do not live in Israel are also part of the Jewish people. A member of the informal Bible study society that meets regularly at the home of former Prime Minister David Ben-Gurion, Shazar sometimes finds it necessary to remind his fellow scholars that between the ancient days of King David and the modern era of David Ben-Gurion, Jewish life and Jewish creativity flourished even without a Jewish state.

Shazar is widely known for his eloquence on the speaker's platform. According to one story dating from the days of the British mandate of Palestine, he criticized the mandate authorities so severely in one address that his audience went directly from the meeting to the offices of the British District Commissioner and set them ablaze, to Shazar's dismay. During one impassioned address he fell off the platform and sprained his leg. Other stories tell of Shazar's absentmindedness. He is reported to have once lost his ticket on a train while traveling to a lecture in a foreign country. When a fellow passenger offered to lend him money to buy another ticket, Shazar replied: "That wouldn't help. The trouble is that I forgot where I'm supposed to go."

In 1920 Zalman Shazar married Rachel Katznelson, the daughter of one of his teachers in St. Petersburg. Mrs. Shazar, a prominent figure in her own right in Israel, was a co-founder of the Women's Workers' Council and editor of its newspaper, *Dvar Hapoelet*. The Shazars have a daughter, Rhoda.

It was at Ben-Gurion's suggestion that Shazar was put forward as the Mapai candidate for President when his old friend Isaac Ben-Zvi died on April 23, 1963. Shazar, whom Ben-Gurion once described as "a man without enemies," was elected with 67 out of a possible 107 votes in the Knesset. Peretz Bernstein, the Liberal Party candidate, received 33 votes, and seven ballots were blank.

As Israel's third President, Zalman Shazar represents an unusual combination of personal and intellectual qualities. Although he is a genial and amiable man without pretensions, he can be a firebrand on the speaker's platform. A lifelong Zionist, he has a warm regard for and a deep understanding of Jewish communities outside Israel. A lifelong Socialist, he has kept his ties with the Hasidic sect after whose founder he was named, and he helped to found the group's settlement in Israel, known as Kfar Habad. A vigorous advocate of Hebrew as the means of uniting the Jewish people, he still feels a strong sentimental attachment to Yiddish.

The presidency of Israel is largely ceremonial. Its only independent political function is that of consulting parliamentary factions when there is a government to be formed and then calling upon a Knesset member to form one. Nevertheless it has served to symbolize the unity of the citizens of Israel despite their often strong political differences. Shazar hopes to add one more dimension to the office. He told a reporter for the Jerusalem *Post* (May 17, 1963): "I should like to turn Beit Hanassi [Israel's White House] into a center of the entire Jewish people—both of the Jews who have returned to the homeland and of those who continue to live in their respective diasporas."

One of the important ceremonial events at which President Shazar has officiated was the reception welcoming Pope Paul VI to Israel on January 5, 1964. Speaking in Hebrew during the first visit of a Supreme Pontiff of the Roman Catholic Church to the Holy Land, President Shazar said: "The heart of men everywhere yearns for a great moral revival to forestall the evil, to root out hunger and hate and tyranny, to secure peace, and to strive toward the realization of our prophets' vision."

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JESSE H. SHERA

SHERA, JESSE H(AUK) Dec. 8, 1903- Librarian; educator; author; organization official

Address: b. School of Library Science, Western Reserve University, Cleveland, Ohio; h. 2368 Overlook Rd., Cleveland Heights, Ohio

A leading educator in the field of library science and a top authority on documentation, classification, and the history of American libraries, Dr. Jesse H. Shera serves as president of the Association of American Library Schools for 1964-65. Shera, who began his library career as an assistant in the library of Miami University in his home town of Oxford, Ohio, later worked with the Library of Congress and the Office of Strategic Services. From 1944 to 1952 he was at the University of Chicago, first as associate director of libraries and then as a faculty member of its graduate library school. In 1952 he became dean of the School of Library Science at Western Reserve University, and since 1960 he has also served as director of its Center for Documentation and Communications Research.

Shera, who is a witty speaker and prolific writer, has dedicated his career to enhancing the status of librarianship in the United States. "The librarian is the oldest and perhaps the most effective mechanism for facilitating the interaction between the individual and graphic records," he wrote in the *Saturday Review* (December 1, 1956). As such, "librarianship is a service created to benefit all ages of the population and all degrees of intellectual capacity." Shera insists that the librarian's profession "cannot be self-sufficient. . . . It must draw from and be sustained by the three great branches of human knowledge—the humanities, social sciences and the sciences."

Jesse Hauk Shera was born on December 8, 1903, the only child of Charles Hypes Shera, a dairyman, and of Jessie (Hauk) Shera. His home town of Oxford, where he was reared, is an Ohio farming community near the Indiana state line, and the site of Miami University. His paternal grandparents had emigrated from Ireland in 1832. On his mother's side he is of Dutch descent, and his ancestry has been traced to William, Prince of Orange. Reflecting on his own articulateness, however, Shera has remarked, "William the Silent could not have been an ancestor of mine."

After obtaining his early education in the local public schools of Oxford, Shera attended the William McGuffey High School, where he was a member of the debating team, played the drums in the school orchestra, acted as a cheer leader at sports events, and served as president of his senior class. He graduated from high school in 1921. At Miami University Shera majored in English language and literature. He earned his college tuition by working at a soda fountain and selling portable typewriters door-to-door. Since he was not a member of a social fraternity, he spent little time on extracurricular activities, although he did qualify as an amateur radio operator. In 1925 Miami University awarded him the B.A. degree with honors in English literature.

To achieve his ambition of teaching college English Shera studied at the Yale University graduate school, from which he obtained his M.A. degree in English literature in 1927. In 1928 he returned to the Miami University campus, where he accepted a temporary assignment in the library as an assistant cataloger. Later in the same year he became a research associate and bibliographer on a special project maintained at Miami University by the Scripps Foundation for Research in Population Problems. The coming of the Depression and the accompanying scarcity of college teaching jobs dashed Shera's hopes of becoming a teacher of college English. In what he has called "an act of desperation on my part which the library profession has lived to regret," he decided to make librarianship his career.

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SHERA, JESSE—*Continued*

Shera remained associated with the project at Miami University from 1928 until 1940, although for the last two years he was on leave while working on a Carnegie fellowship at the University of Chicago. He went to Washington in 1940 to accept an appointment with the Library of Congress as chief of the census library project, and in the following year he transferred to the Office of Strategic Services, where he served as deputy chief of the central information division of the research and analysis branch.

Although he found government librarianship interesting and its work diversified, Shera was eager to leave Washington's wartime atmosphere and return to an academic position. In 1944 he obtained his Ph.D. degree in library science from the University of Chicago, and in the same year he was named associate director of libraries at the university. During his three-year tenure with the university libraries Shera served first as supervisor of the preparations division and then as head of readers' services. In 1947 he joined the faculty of the graduate library school of the University of Chicago as an assistant professor. Four years later he was promoted to an associate professorship.

Since 1952 Dr. Shera has been dean of the School of Library Science at Western Reserve University in Cleveland, and in this position he has re-examined the nature of librarianship and has improved the course of study leading to a graduate degree. He feels that a good liberal education during the undergraduate years is essential for every librarian, and he has endeavored to end the sharp dichotomy between undergraduate education and graduate professional study.

Under Shera's guidance the library school has become a center for advanced ideas and techniques in librarianship. He has encouraged leaders in all fields to use its facilities for the collection and processing of information and the documentation of resource materials. Shera maintains that specialized information from disparate fields must be co-ordinated to deal with specific social problems. "The survival of our society may depend upon our ability to reaffirm . . . the unity of all knowledge, both theoretical and practical," he has written. He suggests that "through the use of machines we are at the beginning of a new era: an age which may bring quite unheard of ways for the more effective communication of knowledge" (*Saturday Review*, December 1, 1956).

Since 1960 Dr. Shera has operated in a dual capacity as dean of the School of Library Science at Western Reserve University and as director of one of its subdivisions, the Center for Documentation and Communications Research. The center, established in 1955, is the first of its kind to be associated with any library school, and it constitutes a unique resource for the exploration of new horizons in education for librarianship. The center has taken an active role in conducting research programs for business and professional groups to define the techniques underlying the organization of recorded information.

Shera's first book, *Foundations of the Public Library; The Origins of the Public Library Movement in New England, 1629-1855*, was published by the University of Chicago Press in 1949 as part of its Studies in Library Science series. It has been praised as a much-needed account of the early library history of the United States and as an important contribution to the study of American cultural and intellectual history. In co-operation with Margaret E. Egan, Shera edited *Bibliographic Organization* (Univ. of Chicago Press, 1951), a volume of papers read by specialists at the fifteenth annual conference of the Library Institute at the University of Chicago in July 1950. His *Historians, Books and Libraries; A Survey of Historical Scholarship in Relation to Library Resources, Organization and Services* was published by the Western Reserve University Press in 1953. He is co-author with Margaret E. Egan of *The Classified Catalog; Basic Principles and Practices* (ALA, 1956), a definitive study of the functions and characteristics of a classified catalog and of the operating practices needed to maintain its efficiency at a high level.

In his role as dean of the library school Shera supervised the editing and publication of notes of the Conference on the Practical Utilization of Recorded Knowledge, Present and Future, held at Western Reserve University in 1956. The volume, *Documentation in Action* (Reinhold, 1956), includes contributions from librarians, business specialists, and government officials. It examines, among other things, equipment for making needed data available, utilization of documentation in research, and co-operative programs for the processing of information in special fields. Another volume, *Information Systems in Documentation* (Interscience, 1957), edited by Shera in collaboration with Allen Kent and J. W. Perry, contains the papers of a 1957 symposium on systems of information retrieval. In February 1958 a special meeting of the Council on Documentation Research was held at Western Reserve to discuss the establishment of a national center for the co-ordination of scientific and technological information. The symposium debates were collected in *Information Resources; A Challenge to American Science and Industry* (Interscience, 1958), edited by Shera in co-operation with Perry and Kent.

A prolific contributor to professional journals, Shera is the author of over ninety articles and some seventy-five book reviews. From 1947 to 1952 he served as associate editor, and from 1952 to 1955 as advisory editor, of the *Library Quarterly*. Shera was also editor of *American Documentation*, the official publication of the American Documentation Institute, from 1953 to 1959; advisory editor of the *Journal of Cataloging and Classification* from 1947 to 1957; and editor of the Western Reserve University Press from 1954 to 1957. His column, "Without Reserve," has appeared monthly in the *Wilson Library Bulletin* since September 1961. At present he is editor of the series *Studies in Documentation and Library Science* and co-editor of the *Encyclopedia of Library Science and Documentation*, both being published by John Wiley & Sons, Inc. His volume, *Selected Essays in Librarianship and Documentation*, is scheduled to be published by Crosby Lockwood & Son Ltd. in 1964.

Shera served as a consultant to the United States Bureau of the Census from 1940 to 1943 and a consultant on library statistics to the United States Office of Education from 1958 to 1960. In the summer of 1945 he was on the faculty of the department of library science at the University of Minnesota. He was an official representative of the United States Department of State to UNESCO conferences on bibliographic services, held in Paris in 1950. Shera served as a National Science Foundation delegate to the International Study Conference on Bibliographic Classification at Dorking, England in May 1957. In August and September of that year he lectured at the Brazilian Institute of Bibliography and Documentation at Rio de Janeiro, upon invitation of Brazil's government.

In 1963-64 Shera was president of the Ohio Library Association. A long-standing member of the American Library Association, he was chairman of its committee on bibliography from 1950 to 1952. He also belongs to the Chicago Library Association, the Special Libraries Association, the American Association for the Advancement of Science, Bibliographical Society of America, American Documentation Institute, English-Speaking Union, and the Mississippi Valley Historical Association. Since 1963 he has been a member of the Board of Educators, United Educators, Inc., Tangley Oaks Educational Center, Lake Bluff, Illinois. He is a member of Beta Phi Mu, the honor society in library science; Phi Alpha Theta, the honor society in history; and Phi Beta Kappa.

Dr. Shera serves as president of the Association of American Library Schools for the term 1964-65. The Association of American Library Schools, which was founded in 1915, has organized special committees to recruit capable candidates for graduate training; it has established curricula standards for its member institutions, has raised professional standards for library personnel, and has published its own research bulletins.

Jesse H. Shera married Helen May Bickham, a librarian, on November 3, 1928. They have two children, Mrs. Mary Helen (Shera) Baum and Edgar Brooks Shera. A short, stocky man, Shera is five feet five and one-half inches tall, weighs 160 pounds; he has brown eyes and graying black hair. He is a Democrat ("more or less") and a Methodist although he does not attend services regularly. Clubs of which he is a member are the Rowfant Club in Cleveland, the Professional Men's Club of Greater Cleveland, and the Caxton Club in Chicago. His favorite recreations are photography, amateur archeology, and music.

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SHOULDERS, HARRISON H. Feb. 27, 1886-Nov. 17, 1963 Physician and surgeon; president of the American Medical Association (1946-47); led AMA in its opposition to federal health insurance. See *Current Biography* (November) 1946.

Obituary

N Y Times p33 N 18 '63

SILLANPÄÄ, FRANS EEMIL Sept. 16, 1888-June 3, 1964 Finnish novelist and short story writer; winner of the 1939 Nobel Prize for Literature; depicted nature and peasant life in his homeland in such works as *The Maid Silja* (1931; English translation, 1933), and *Meek Heritage* (1919; English translation, 1938), his most highly regarded novels. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p37 Je 4 '64

SILVER, ABBA HILLEL Jan. 28, 1893-Nov. 28, 1963 Rabbi Emeritus of The Temple, Cleveland; leader of the Zionist movement in the United States; prominent representative of Reform Judaism. See *Current Biography* (May) 1963.

Obituary

N Y Times p1+ N 29 '63

SIMPSON, ALAN July 23, 1912- College dean
Address: b. Vassar College, Poughkeepsie, N.Y.

British-born and Oxford-educated Alan Simpson has described the American mind as chugging along like a Model T—persevering and rugged, but lacking in grace. He has said that he would like to develop students who have grace and style. By all accounts, Dr. Simpson himself has these qualities in abundance. When Alan Simpson was appointed as seventh president of Vassar College in June 1963, University of Chicago Provost Edward H. Levi summed up the opinions of many by predicting, "I think the ladies at Vassar will find him charming."

Simpson's assumption of office followed the mandatory retirement, at the age of sixty-five, of Sarah Gibson Blanding on July 1, 1964. He was formally installed as seventh president of the college on October 16, 1964. Dr. Simpson brings to his post the experience of a distinguished career as professor of history and dean of the college at the University of Chicago.

Alan Simpson was born at Gateshead, Durham, England on July 23, 1912 to George Hardwick and Isabella (Graham) Simpson. From 1924 to 1930 he attended Dame Allans School at Newcastle-on-Tyne. He obtained his B.A. degree with first-class honors in history from Worcester College, Oxford University in 1933, his M.A. degree as Harmsworth Senior Scholar from Merton College, Oxford University in 1935, and his Ph.D. degree from Merton College in 1939. From 1935 to 1937 he attended Harvard University as a Commonwealth Fellow, one of about thirty students selected each year from throughout the British Commonwealth to study at leading American universities.

In January 1941 Simpson entered the armed forces, serving first as a captain, then as a major in the Royal Artillery. In June 1945 he became a chief instructor in the British Army School of Education in Brussels, Belgium. Discharged in November 1945, he returned immediately to the position he had held since 1938 as senior lecturer in modern British history at the University of St. Andrews in Scotland.

(Continued next page)

ALAN SIMPSON

In 1946 Simpson came to the University of Chicago as an assistant professor of history. In 1951 the warmth and effectiveness of his teaching enabled him to win the university's Quantrell Award of $1,000 for excellence in undergraduate teaching. He was promoted to associate professor in 1954 and became a United States citizen in March of the same year. Further promotion followed in 1959, when he was appointed Thomas E. Donnelley Professor of History at the University of Chicago.

Another appointment in 1959 eventually involved Simpson in a heated educational controversy. This came when Chancellor Lawrence A. Kimpton named Simpson dean of the college as part of an extensive reorganization of the undergraduate program. The existing program, which had been evolved by Dr. Robert M. Hutchins during his twenty-two years as head of the university, allowed students to enter as qualified freshmen after two years of high school and abolished all normal course requirements except the passing of comprehensive examinations in fourteen areas of general study. Students who wanted to specialize had to transfer to graduate divisions, and over forty separate arrangements were needed to handle the transfers. The plan also abolished textbooks, attendance records, and intercollegiate football.

Upon his appointment Simpson announced that the administration would try to keep "the spirit of radical enquiry and enthusiasm" embodied in the Hutchins plan. The idea, he said, was not to lower standards but to attract a greater variety of Americans qualified to meet them. He asked whether beauty and brawn did not deserve a place on the campus along with brains, adding that the answer of the new administration was in the affirmative and that it intended to make all types of students happy.

The reorganization was generally greeted with favor by observers of the American educational scene. Some felt that while the courses in general education pioneered by the University of Chicago had become part of the curricula of most American colleges, the reforms instituted by Hutchins had perhaps been too sweeping. Others noted that although some leading scholars had left because of the new program, college enrollment, keyed to a capacity of 3,500, had dropped to 1,350 in 1953 but had risen to 2,154 in 1959.

When Alan Simpson was appointed as president of Vassar College, President George W. Beadle and Provost Edward H. Levi of the University of Chicago issued a joint statement that summed up their reactions to his accomplishments as dean. "Under Alan Simpson the college of the university has made remarkable progress and the strong Chicago tradition of commitment to liberal education has been continued," Beadle and Levi said. "All of Dean Simpson's efforts have been characterized by distinction and grace and this will continue to be so in his new position as president of Vassar."

Vassar College is one of the best known women's educational institutions in the United States. It was founded in 1861 by Matthew Vassar, a native of England, and has expanded to the point where it now covers 950 acres with seventy-seven buildings and has over 1,500 students, 175 faculty members, and consolidated investments with a market value of over $50,000,000.

The newly appointed head of Vassar College has already given some thought to the problems and potentialities of women's colleges. "I have observed coeducation at Chicago for seventeen years. I am extremely interested in seeing college education for women only," he has said. "I'm far from believing that coeducational schools, where students study with arms intertwined together, offer the best way to get an education." His experience at Chicago has led him to believe that "a coeducational campus is a male-dominated campus. Chicago prides itself on no prejudices, yet even there you will find leadership monopolized by men." Perhaps the most important challenge of his new position was pinpointed by Dean Simpson when he said in a message to Vassar following his appointment: "I am also fascinated by the possibilities of independent education for women in an age which has emancipated women without enabling them to realize their full potentialities as leaders and citizens."

An expert on Puritanism, Simpson wrote *Puritanism in Old and New England*, which was published by the University of Chicago Press in 1955. It received the $500 annual book prize from the Institute of Early American History and Culture, Williamsburg, Virginia. The book, which was praised for its lucidity, concision, and depth, consisted of six lectures given under the auspices of the Charles E. Walgreen Foundation at the University of Chicago in the spring of 1954. *Puritanism in Old and New England* sketched the impact of Puritanism on English and American institutions in the seventeenth century and appraised the Puritan tradition. Published by the University of Chicago Press in 1961, Simpson's *The Wealth of the Gentry, 1540-1660: East Anglian Studies* was hailed by Mildred Campbell of Vassar in the *Journal of Modern History* (March 1963) as a "significant book" that was "bound to be of immense help to scholars who follow him." Simpson was one of the editors of *The People Shall Judge: Reading in the Formation of American Policy*, which the University of Chicago Press published in 1949.

On August 8, 1938, in Chicago, Alan Simpson married Mary McQueen McEldowney of Chicago Heights, Illinois, whom he had met when she was studying on a graduate fellowship at Oxford. She was awarded the B.Litt. degree in English literature by St. Anne's College, Oxford, in 1934. Mrs. Simpson was at one time associate editor of the *Bulletin of the Atomic Scientists* and keeps her membership on its editorial board. The couple has three children: Barbara, Carol, and Rupert. Simpson is five feet ten inches tall, weighs around 170 pounds, and has brown eyes and brown hair. Although he is enough of a Spartan to take thirty-seven-mile hikes, he also fancies such creature comforts as little black cigars, martinis before dinner, and bourbons-with-water for nightcaps. He has kept a trace of his British accent.

Alan Simpson is a member of the American Historical Association, the Midwest Conference of British Historians, and the Commission on Academic Affairs of the American Council on Education. From 1957 to 1960 he was a member of the council of the Institute of Early American History and Culture. He is an Episcopalian.

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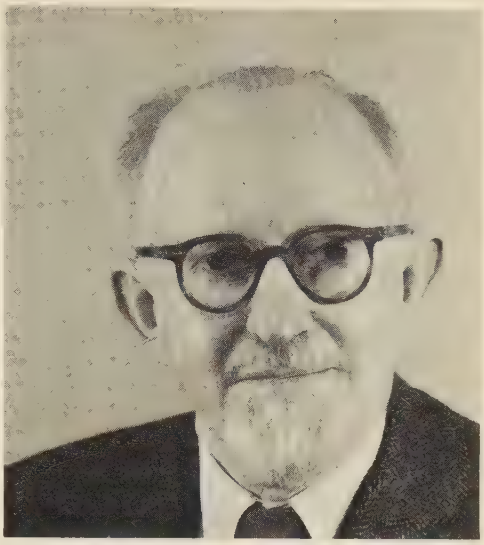
SIMPSON, GEORGE GAYLORD June 16, 1902- Biologist; vertebrate paleontologist; university professor; author

Address: b. Museum of Comparative Zoology, Harvard University, Cambridge 38, Mass.

In the synthesis of knowledge of life that George Gaylord Simpson is trying to achieve, the study of 50,000,000-year-old fossils becomes relevant to speculations about man's role in determining his own future. Simpson is a world authority on synthetic evolutionary theory whose contributions to paleontology and taxonomy have been decisive in integrating the diverse views of the Darwinian and Mendelian schools of evolutionary thought. In an article in *Science* (March 20, 1964) Sir Gavin de Beer wrote, "Simpson is not only a paleontologist. Rare among his colleagues, he has made himself master of *all* the disciplines involved in the synthetic theory [of evolution], and particularly of taxonomy, which makes him a great biologist. He is not only a biologist, but a man of science with the widest horizon and experience." For about thirty years he was associated with the Museum of Natural History in New York, much of the time as curator of fossils, and since 1959 he has been Alexander Agassiz Professor of Vertebrate Paleontology at the Museum of Comparative Zoology of Harvard University.

George Gaylord Simpson was born in Chicago, Illinois on June 16, 1902, the youngest child and only son of Joseph Alexander and Helen Julia (Kinney) Simpson. His father was from a British merchant family and had gone to Chicago by way of Boston. Later, the father engaged in land development, irrigation, mining, and law practice in Wyoming and Colorado. His mother's was an old New England family engaged in missionary and professional work in Hawaii. He has two sisters, Margaret (Mrs. Donald Peck) and Martha (Mrs. William Eastlake).


Harvard Univ.
News Office

GEORGE GAYLORD SIMPSON

During summer vacations away from home in Denver, Colorado, George Simpson took trips with his father in the Rocky Mountains. He grew up, he has said, surrounded by geology. His favorite subject at East Denver High School was English, largely because of the enthusiasm of his teacher. He graduated in 1918 and entered the University of Colorado at Boulder, where he intended to study literature and perhaps become a poet. Required to take a course in science, he choose geology because of his interest in minerals, and, again inspired by a teacher, he soon made geology his major subject. At the end of his freshman year, he left college to go to work in Chicago, but in 1920 he returned to Boulder. Two years later he transferred to Yale University, which awarded him his Ph.B. degree in geology in 1923.

The urge to "find out what is interesting in life" led Simpson to remain at Yale for graduate work. He studied under Dana and Marsh fellowships and in 1926 obtained his Ph.D. degree, for which he wrote a thesis on American Mesozoic mammals. In his book *This View of Life* (Harcourt, 1964) he tells how he gradually arrived at his specialty: "Slowly I came to feel that although minerals are fascinating, what is really important is life. That made paleontology, the living aspect of geology, my subject in graduate school. Starting then and increasing through the subsequent professional years, a sharpening sense of values showed me that if life is the most important thing about our world, the most important thing

SIMPSON, GEORGE GAYLORD—*Continued*

about life is its evolution. Thus, by consciously seeking what is most meaningful, I moved from poetry to mineralogy to paleontology to evolution."

In 1926-27 George Gaylord Simpson held a National Research Council Fellowship in biological science at the British Museum of Natural History. Sir Gavin de Beer recalls in his *Science* article his first meeting with Simpson, when he took from their glass case in the Oxford University Museum the Mesozoic mammals from Stonefield so that the young American might study them.

When his fellowship in England ended, George Gaylord Simpson returned to the American Museum of Natural History in New York, where he had been a field assistant in 1924. He was assistant curator of vertebrate paleontology there in 1927-28 and associate curator from 1928 to 1942. A member of the Scarrit Expedition in Patagonia, sent out by the museum in 1930-31 to search for fossil animal remains, Simpson kept a daily record of the venture. He later used his journal as the basis of his colorful book *Attending Marvels; A Patagonian Journal* (Macmillan, 1934). He made another expedition to Patagonia in 1933-34 and an expedition to Venezuela in 1938-39.

During World War II Simpson served in the Mediterranean theater in the United States Army, which he entered as a captain in November 1942. He was stationed in North Africa, in Italy, and in Sicily, where he was attached to the staff of General George S. Patton, Jr. Interested in linguistics, Simpson learned Arabic in North Africa and met many Arabs whose cultural advancement impressed him. He was discharged from the Army with the rank of major in 1944.

When Simpson returned home in 1944, he was appointed curator of fossil mammals and birds and chairman of the newly formed department of paleontology and geology at the American Museum of Natural History. In 1945 the museum and Columbia University entered into an agreement for a co-operative program of instruction and research in vertebrate paleontology designed to place the facilities of both institutions at the disposal of graduate students. Through this arrangement Simpson also became professor of vertebrate paleontology at Columbia.

Among the many expeditions that Simpson has led in search of fossil remains are thirteen in New Mexico. On one of these, in the summer of 1947, he and his colleagues followed a trail of bone fragments across northern New Mexico, and on a branch of Oso Arroyo they discovered the first complete skeleton of a mammal that lived 60,000,000 years ago, known as Meniscotherium. This was a leaf-eating mammal the size of a small dog; it had a tail and five-toed feet. Just as the expedition was about to reurn to New York, Simpson's wife discovered another deposit, which was hailed in the press as perhaps "the richest single deposit ever found of early prehistoric mammalian remains."

Other expeditions that Simpson has made in the United States include those in Wyoming in 1952 and in Colorado in 1952, 1953, and 1954. In the summer of 1952 George O. Whitaker, a preparator from the American Museum of Natural History, discovered a skull of the "dawn" horse during an expedition in Colorado. The find was greeted with much excitement among paleontologists because only four such skulls, all quite imperfect, had ever been found. An expedition for the summer of 1953 was set up under Simpson's leadership, and the subsequent excavation revealed eight skulls and other bones in excellent condition. These small horses stood only fifteen inches high and had four toes on their front feet and three on their hind feet. They lived some 50,000,000 years ago, but after the last ice age they suddenly disappeared.

The Eohippus discovery was of profound interest to Professor Simpson, who in 1951 had published the book *Horses: The Story of the Horse Family in the Modern World and Through Sixty Million Years of History* (Oxford). In discussing Simpson's contributions to the synthetic theory of evolution, Sir Gavin de Beer pointed to his study of the horse as an example: "Rigorous analysis of the history of the horse reveals that, instead of what had previously been thought to be a trend in a single constant direction, there have been several trends in as many different directions and the horse of today has only become what he is as a result of a zigzag course followed by his ancestors, with respect to their toes, their teeth, and their sizes. This was not the fulfillment of any program but the result of opportune variations in direction, which at various times enabled the animals to cope with unpredictable changed conditions and so to escape the extinction that overtook all those forms that persisted too long in the direction of their old lines. Here was paleontology providing evidence for adaptation and selection."

In July 1959, having resigned his positions at the Museum of Natural History and Columbia University, George Gaylord Simpson became Alexander Agassiz Professor of Vertebrate Paleontology at Harvard University. The professorship, which is associated with the Museum of Comparative Zoology, leaves Simpson free to devote himself to research and writing. After moving to Harvard, he made an expedition in Spain in 1960 and another in Africa in 1961. He has also continued to accept special lectureships, including the Jesup at Columbia in 1960 and the French at Claremont College in 1961.

Simpson has written several hundred articles for professional periodicals. Some of his books are intended primarily for students: *Quantitative Zoology* (with Anne Roe, McGraw Hill, 1939; revised with Richard C. Lewontin, Harcourt, 1960); *Life of the Past: An Introduction to Paleontology* (Yale Univ. Press, 1953); *Life: An Introduction to Biology* (with C. S. Pittendrigh and L. H. Tiffany, Harcourt, 1957); and *Principles of Animal Taxonomy* (Columbia Univ. Press, 1953). His less technical *The Meaning of Evolution* (Yale Univ. Press, 1949) was widely read and was translated into eight languages. His other books on evolution include *Tempo and Mode in Evolution* (Columbia Univ. Press, 1944) and *The Major Features of Evolution* (Columbia Univ. Press, 1953).

For his work on fossils and on the principles of evolution Simpson has received many professional honors, including the Dumont Medal of the Geological Society of Belgium, and the Darwin Medal of the Royal Society of London. He is president in 1964 of the American Society of

Zoologists and is a fellow of the American Academy of Arts and Sciences, the American Philosophical Society, the Geological Society of America, the American Paleontological Society, and the National Academy of Sciences. He is also affiliated with scientific organizations in other countries. Several American and British universities have awarded him honorary degrees. His Greek-letter societies are Phi Beta Kappa and Sigma Xi, and he belongs to the Cosmos Club in Washington.

On February 2, 1923 George Gaylord Simpson married Lydia Pedroja. Their daughters are Helen Frances (Mrs. Wolf Vishniac), Joan (Mrs. Alfred Meyers), and Elizabeth (Mrs. Alan Rock). Another daughter, Patricia Gaylord (Mrs. Frank Bush) is no longer living. Simpson and his first wife were divorced on April 8, 1938. On May 27, 1938 he married Ann Roe, a psychologist and author who is at present teaching at Harvard.

Professor Simpson is five feet seven inches tall and weighs about 155 pounds. He describes his hair as "ex-red" and his eyes as "pale." For many years he has worn a Vandyke beard, which he once refused to shave off at the "suggestion" of General Patton. "I know my rights," he told the general's emissary, "and I love my beard the same as I love the Constitution of the United States." He kept the beard. His hobbies include travel, reading, linguistics, spectator sports, and the world. He is a Democrat "sometimes."

Protesting as a gamble and a wild spree the spending of billions of dollars a year on space programs, Professor Simpson has urged that scientists concern themselves more fully with understanding life on earth, rather than with the prospect of discovering life on another planet. "As far as can now be foreseen," he wrote in *This View of Life*, "evolutionary degeneration is at least as likely in our future as is further progress. The only way to ensure a progressive evolutionary future for mankind is for man himself to take a hand in the process. Although much further knowledge is needed, it is unquestionably possible for man to guide his own evolution (within limits) along desirable lines."

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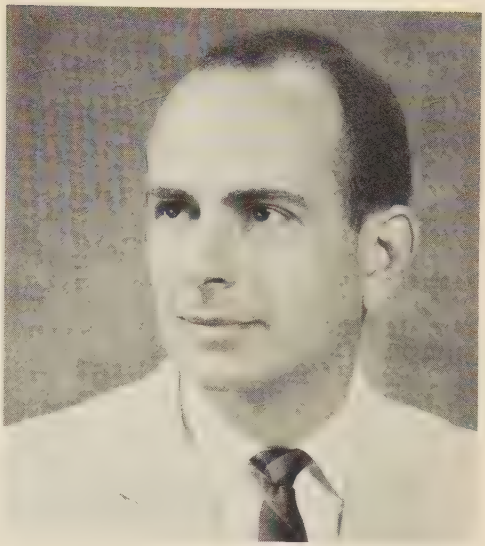
SIMPSON, LOUIS (ASTON MARANTZ)

Mar. 27, 1923- Poet; author; university teacher

Address: b. University of California, Berkeley, Calif.; h. 800 Spruce St., Berkeley, Calif.



LOUIS SIMPSON

The 1964 Pulitzer Prize in Poetry was awarded to Jamaica-born American poet Louis Simpson for *The End of the Open Road*, his fourth collection of poems. Simpson's poetry in general, and the award-winning volume in particular, reflect his lifelong search into the character of his adopted country and the meaning of the American experience. The constant counterpoint of this search has been an awareness of the older traditions of Europe. The balance between old and new is characteristic also of his style and technique, which approach the experimental only after conventional forms have been mastered and absorbed.

Simpson earns his livelihood by teaching. He was an instructor at Columbia University from 1955 to 1959, when he moved to the faculty of the University of California at Berkeley, where he is an associate professor. "I teach for a living," he has remarked, adding, "Also, most of the time I enjoy teaching."

Louis Aston Marantz Simpson was born in Kingston, Jamaica, British West Indies on March 27, 1923 to Aston and Rosalind (De Marantz) Simpson. He has a brother, Herbert. His father, a lawyer, was a second-generation Jamaican of Scottish descent, and his mother was a Russian who had immigrated to Jamaica by way of the United States. His mixed ancestry probably had some influence in shaping Simpson's affinity for the polyglot United States, where ethnic mixture is taken for granted. "I most of all wanted to be an American. Like some Americans want to be European," he told Donald Stanley of the San Francisco *Examiner* (May 17, 1964). "Jamaica . . . was a British colony and I was brought up in English schools, but I felt cut off from any European tradition. From the first I was taken with American writing. When it was good—in much of Twain and Whitman, say—it seemed so much more available to me than what the English wrote. I still feel that way."

At Munro College in Jamaica, where he received his secondary education, Simpson engaged in boxing, gymnastics, and shooting. He attributes much of his present ease in the classroom to the encouragement of debating and spontaneous discussion at the college. At fourteen he was writing poetry, and at sixteen he was having his poems published in *Public Opinion*, a Jamaican periodical.

(Continued next page)

In 1940, after completing his studies at Munro College and receiving a Cambridge higher studies certificate, Simpson traveled to New York City to visit its World's Fair then in progress. He stayed on after the fair, enrolled at Columbia College in Columbia University, and applied for United States citizenship. Winters he supported himself by waiting on table and summers by camp counseling.

The greatest influence on Simpson at Columbia College was Mark Van Doren. "He knew what poetry was about," he has said. "He made us feel it and see it." He has also recalled that the humanities course at the college gave him "the courage to tackle ideas and the ability to compare them." The writers who most influenced him at the time were Eliot, Yeats, Hardy, Rilke, and Auden.

In 1943 Louis Simpson interrupted his studies at Columbia College to volunteer for service in the United States Army. He first enlisted with the tank corps but soon transferred to the 101st Airborne Division, with which he served as a combat infantryman in France, Holland, Belgium, and Germany. Trapped by the last German offensive thrust at Bastogne, he suffered frozen feet and delayed shock. He left the Army in 1945 with a Purple Heart with oak leaf cluster, a Bronze Star with oak leaf cluster, sergeant's stripes, and United States citizenship.

Returning to Columbia while still recuperating from the nervous breakdown he had incurred in military service, Simpson was dropped by the college. The School of General Studies, Columbia's evening school for working adults, permitted him to continue studying gradually for his degree, however, at the same time that he supported himself by working as a copyboy for the New York *Herald Tribune*, as a clerk and handyman for an import-export firm, and as a free-lance writer. The B.S. degree, with a major in English, was granted to him in 1948.

Restless at that period of his life, Simpson spent the academic year 1948-49 in Paris, studying at the Sorbonne and preparing his first book of poetry, *The Arrivistes* (Fine Editions, 1949) for American publication. "I couldn't live there for long," Simpson has said. "I just get nervous. Maybe there's a Puritan streak in me, but I can't tolerate all the little gambits of class and status." His stay in Paris was apparently a decisive point in Simpson's development. He seems to have meditated long and hard on his life and what he wanted to do with it, and to have turned his back on literary exhibitionism, rudderless Bohemianism, and all other distractions from real creative work. He returned to New York City with an attitude probably similar to that of the hero of his wry, melancholy, semi-autobiographical novel, *Riverside Drive* (Atheneum, 1962), who was determined to "remove [myself] from the influence of aimless or deluded characters, as I had rid myself of illusions. At forty . . . I might be a decent, productive member of society."

In 1950 Simpson earned his M.A. degree in English at Columbia University with a thesis on John Dos Passos. That same year he became an associate editor with Bobbs-Merrill Publishing Company in New York, a kind of work that he found uncongenial to his temperament and his aspirations as a writer. "If you like writing," he explained a few years later, "you are wasting your time editing." In 1955 he was, as he has said, "fed up with editing," and switched to teaching. "It's easier on the nerves and pays more," he told Donald Stanley in the San Francisco *Examiner* interview.

His first venture into teaching was a course attended by two students at the New School for Social Research in New York City. "I found teaching easy. After all, it's just talking about literature, which you're interested in anyway," he commented nine years after. Later in 1955 he joined the faculty of Columbia University, where he was an instructor in the college and editor of the *Columbia Review*. His switch to teaching coincided with the publication of his "Good News of Death and Other Poems" in *Poets of Today II* (Scribner, 1955), a volume that also contained work by Norma Farber and Robert Pack. With Pack and Donald Hall he edited *The New Poets of England and America* (Meridian, 1957). Simpson was at Columbia until 1959, with the exception of the academic year 1957-58, when he took leave of absence to study in Rome on a Hudson Review fellowship and a Prix de Rome award.

While teaching at Columbia, Simpson worked for his doctorate, in order to establish his status as a teacher and thereby insure less distraction and more independence in his separate career as a poet. Columbia University granted him the Ph.D. degree in comparative literature in 1959, upon the acceptance of his thesis on James Hogg. (St. Martin's Press published his critical study, *James Hogg*, three years later.) Shortly after he received the degree, Simpson accepted the position of assistant professor offered to him by the University of California at Berkeley, California.

The third collection of his poetry was *A Dream of Governors* (Wesleyan Univ. Press, 1959). The subject matter of many of the best poems in this volume is dream or hallucination, but its use is always serious, controlled, and justified. Thom Gunn wrote of the collection in the *Yale Review* (Winter, 1960): "What one first notices about Simpson is his power over the single line—it is harmoniously filled-out in the manner of some such musical Elizabethan as Sir John Davies.... This power is symptomatic, however, of his chief temptation, which is toward decoration for its own sake . . . as . . . in . . . 'The Green Shepherd.' A converse danger, though it is less extreme, is toward the didactic, as in . . . 'Tom Pringle'. . . . His strength lies between these extremes, where neither rhetoric nor intention takes force from the other."

A toughening of style and a greater resistance to the ornate were to be noted in *At the End of the Open Road* (Wesleyan Univ. Press, 1963). The poems in the collection suggest an image of an America that is completed but imperfect, that is trapped in a powerful and tawdry commercialism, with no adventurous frontiers left for pioneering. Many critics thought the final section of the volume, especially the poem "Walt Whitman at Bear Mountain," was superior to the first three. The final section contains both lament and hope: "Whitman was wrong about the People,/But right about himself. The land is within. At the end of the open road we come to ourselves." The Pulitzer Prize awarded to Simpson for the volume in 1964 carried with it little money ($500) but much prestige. Unlike some of the other Pulitzer categories, the poetry choices have borne up well under the test of time. Among previous winners were William Carlos Williams, Stanley Kunitz, Robert Lowell, and Robert Frost. After receipt of the prize, Simpson commented to Donald Stanley in the *Examiner* interview, "I have never seen myself as a man who would win one of those things."

For many years Simpson had leaned to more formal verse forms, with end stops and rhyme, especially in the iambic pentameter mode, as if to hold within recognizable measure the chaos and dissonance that confronted him. In the early 1960's, however, his verse noticeably took a freer form. Where appropriate, he began to rely on his sense of colloquial rhythm and diction, particularly in conveying a feeling of place. No matter how free and relaxed some of his poems may now be, the graciousness of traditional forms reverberates through them, as if the old and the new were being held in balance to offset and enhance each other.

Simpson's view of his craft is essentially Wordsworthian. He sees poetry as basically a private experience, in which the poet maintains a certain aloofness from technique on the one hand and from experience, or subject matter, on the other. He abhors both the exhibitionistic immersion in experience of the Beat Generation and the academic preoccupation with technique of the school of John Crowe Ransom. He has reiterated this viewpoint in many of his critical essays, including "On Being a Poet in America," which appeared in issue number five of *The Noble Savage*, published by Meridian Books.

On leave and with a grant from the University of California, where he is now an associate professor, Simpson in the academic year 1964-65 was working on several projects. The first was his poetry. The others included a second novel and a study of the contemporary Scottish poet Hugh MacDiarmid. Among the awards received by Simpson have been a Millay award (1960), a Simon Guggenheim fellowship (1962), and a American Council of Learned Societies grant (1963).

Louis Simpson and Dorothy Roochvarg were married on June 19, 1955. They have two children, Anne Borovoi and Anthony Rolf. A previous marriage, to Jeanne Rogers, contracted in October 1949, ended in divorce in January 1954. By that marriage he has a son, Louis Matthew. Simpson is five feet six inches tall and weighs 160 pounds. His eyes and hair are black. The possessor of a baritone voice and a slight British accent, he has a reputation for good articulation and strong dramatic sense on the poetry-reading platform. In dress he tends to be informal. His typical classroom attire, for example, consists of a sports jacket with trousers to match, soft rolled collar, and moccasin-type shoes. A pipe, lit or unlit, is usually in his hand or mouth. He is a Democrat in politics and has no religious affiliation. In the past Simpson enjoyed boxing, badminton, table tennis, photography, and model trains. He now finds recreation in raising his two beagles and pursuing, in a desultory way, carpentry, fishing, swimming, long walks, and rifle shooting.

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SINK, M(ARY) VIRGINIA Sept. 14, 1913-

Engineer; organization official

Address: b. Chrysler Corporation, P.O. Box 1118, Detroit 31, Mich.; h. 9940 Sashabaw Rd., Clarkston, Mich.

Equally at home cooking in the kitchen or working in the laboratory, M. Virginia Sink is the only woman automotive engineer with the Chrysler Corporation, which she joined in 1936 after graduating as a chemical engineer from the University of Colorado. Miss Sink is now a project engineer in the smog abatement project set up by her firm. Before that she helped to establish, operate, and supervise the radiographic, spectographic, and chemical laboratories at Chrysler. She is the only woman ever to head a study panel of the Automobile Manufacturers Association.

From July 1962 to June 1964 Miss Sink served as president of the Soroptimist Federation of the Americas, Inc., a service organization of 25,000 professional women in nine countries. The federation's members are holders of executive positions in their fields, and its work encompasses such areas as international understanding, public affairs, the advancement of the status of women, the sponsorship of Venture clubs for younger women, and community goodwill projects. Recently Miss Sink said, "I think the proudest thing that has happened to me is stepping out of a man's field into the presidency of this nine-nation woman's organization."

One of three children and the only daughter of George Floyd Sink and his wife, Ivah Grace (Hoage) Sink, Mary Virginia Sink was born on September 14, 1913 in Colorado Springs, Colorado, a resort and spa at the foot of Pike's Peak. Her father, a printing pressman, moved the family to Denver, where Mary Virginia and her two brothers, Emmett (no longer living) and Edgar, who practices veterinary medicine in Alliance, Nebraska, were brought up and educated. At Denver's North High School, from which she graduated in 1932, Miss Sink was not only an excellent student but also took an active part in sports, dramatics, and journalism.

Attending college during the Depression meant economic hardship for M. Virginia Sink. Although her father had little money to spare for her education, she determined to become a teacher of science and mathematics. She won a Colorado state scholarship that helped to cover her tuition at the University of Colorado at Boulder, and in her sophomore year there she was awarded additional funds through a university grant. By working during her summers as laundress, maid, and waitress at mountain resorts and by taking a

M. VIRGINIA SINK

part-time job as a cashier, Miss Sink supplemented her finances. She was also helped by stipends from the National Youth Administration.

Because she thought it would provide her with the best scientific background for teaching, Miss Sink enrolled in the engineering curriculum. But her lack of financial resources prevented her from going on to graduate studies in education, and she abandoned teaching for research in engineering. The prejudice of her male classmates and professors was a factor with which Miss Sink often had to contend early in her college career. "A few of my professors thought I'd lost a few of my marbles," she has recalled. "But after a while they became convinced I was really after an engineering degree, not an engineer." One male student in her engineering algebra class asked her, "What the devil are you taking engineering for?" Within a week he applied to her for help with his algebra. In 1936 Miss Sink obtained a Bachelor of Science degree with honors in chemical engineering.

As one of the top three students in her graduating class, Miss Sink received an offer to join the engineering staff of the Chrysler Corporation. While working as a student engineer in the materials section, she took graduate work at the Chrysler Institute of Engineering, and in 1938 she became the only woman to earn an advanced degree from the institute when she obtained a Master of Science degree in automotive engineering. Her thesis was entitled "Engineering Materials." Although Miss Sink has jokingly said, "I was an experiment and they must have decided they didn't like it," the Chrysler Institute of Engineering appointed Miss Sink to its faculty, and she taught undergraduate courses at night for ten years. In 1948 she resigned as acting head of the chemistry department because of her heavy load of professional commitments.

Until 1943 Miss Sink directed the Spectrographic Laboratory at Chrysler, which was experimenting with new methods for electroplating solutions used in car materials, an essential feature in automobile manufacturing. Because her male colleagues were drafted into the armed services and others became engaged in vital research projects relating to the war effort, Miss Sink was placed in charge of some 500 female scientists engaged in laboratory work at Chrysler. From 1943 to 1945 the researchers concentrated on developing substitutes and synthetics for raw materials not available. When the Chrysler Corporation converted to peacetime production in 1945, Miss Sink was named supervisor of both the spectrographic and radiographic laboratories. She concentrated solely on research projects, creating new surface coatings, high speed corrosion tests, and the way to measure a driving pattern. "We had to know how to measure acceleration, deceleration, cruising and idling," she has recalled. "I evolved a gadget to measure all four, and it was just put in a car."

In 1947 Virginia Sink was appointed supervisor of the spectrographic and chemical laboratories. Three years later she was advanced to the position of research project engineer, with the responsibility of planning, conducting, and reporting on all research activities at Chrysler. Since 1956 Miss Sink has been a member of a team of engineers specially assigned to the smog abatement program being developed at the Chrysler plant.

Miss Sink and her colleagues have been experimenting with various methods of eliminating automobile exhaust fumes that contribute to city smog and air pollution. "A catalyst or a flame in a new muffler can complete the burning of the exhaust gases," she has explained. "We can put something in the front end of the car to cut down exhaust gases or a combination of these things might be the final answer."

The Chrysler Corporation is now engaged in a test program in California that has established a maximum rate of air pollution and has resulted in legislation requiring all automobiles to be equipped with exhaust devices by January 1, 1966. In addition to using a catalytic muffler to purify the exhaust fumes as they are released or an after-burner that destroys the exhaust fumes more efficiently by using extra air to burn them twice, Miss Sink and her associates have attacked the problem by increasing the efficiency of the engine. By adjusting the carburetor and the firing of the pistons, Chrysler engineers are convinced that their cars will stay below the California standard specifying the maximum amount of exhaust fumes that can be released. Miss Sink has said that she regards her assignment with the smog abatement study as "an exciting challenge. If the project is successful, we'll feel we've helped humanity."

Since becoming a member of the Detroit chapter of the Soroptimist Federation of the Americas, Inc., in 1952, Virginia Sink has been active at its local, regional, and national levels. Originally the Soroptimists were involved solely on a community level, providing meals to elderly indigents, furnishing hospital entertainment, and sending holiday gifts to the underprivileged, but they have since broadened their scope to include youth activities, international goodwill, and public affairs.

Several years after she joined the Soroptimists, Miss Sink explained to a reporter for the St. Paul *Dispatch* (October 16, 1962): "Scientific work alone is quite limiting. One gets no depth of mental development. In the Soroptimist organization I have an opportunity to work with women in all fields." She served as president of the Soroptimist Club of Detroit in 1955-56 and as governor of the midwestern region from 1958 to 1960. She acted as chairman of the divisions on community co-operation (1956-58), public affairs (1958-60), and personnel and regional affairs (1960-62). She became president-elect of the Soroptimist Federation of the Americas, Inc., for the term 1960-62. When she was advanced to the presidency of the federation in July 1962 for a two-year term she assumed the leadership of 25,000 women living in nine countries. Miss Sink has found that her work for the Soroptimists has added a challenge and a balance to her activities. "It gives me a good feeling of always growing," she has said. "It's not good to be so involved in your own work that you forget the rest of the world." As national president, she also sat on the governing body and policy committee of the Soroptimist International Association.

An honored citizen of Detroit, Miss Sink received a Woman of Achievement Award from her adopted city in 1952. *Charm* magazine selected her in 1956 as a Symbol of Detroit's Working Women, and the Detroit Fashion Group selected her to receive its Fig Leaf Award. When she was installed as president of the Soroptimist Federation, the Michigan House of Representatives passed a resolution congratulating Miss Sink for her many achievements and the high honors bestowed upon her by the Soroptimists.

Her articles on automotive engineering have made Miss Sink's name familiar to readers of the trade journals. She has coped with a crowded lecture schedule, appearing at professional meetings and conferences and before Soroptimist groups. As a board member of the Society of Women Engineers, she addresses high school and college girls who have manual dexterity and engineering aptitude, giving them a complete picture of the place of women in this promising profession.

A member of several honorary scientific bodies, Miss Sink has been elected to Sigma Pi Sigma (physics fraternity), Tau Beta Pi (engineering fraternity), and Iota Sigma Pi (chemical sorority). Her engineering colleagues elected her as the first woman ever to head a major panel—data analysis—for the Automobile Manufacturers Association. She also belongs to the American Chemical Society, the Society of Automotive Engineers, and the Engineering Society of Detroit.

According to reporters who have interviewed her, M. Virginia Sink is a straight-talking, amiable, and warmhearted woman who has a firm handshake and a ready smile. By simply acting like a woman, she has overcome male prejudice in an exacting and competitive field. "Chances are, when you find a woman complaining about prejudice, she either has little ability or the wrong attitude," Miss Sink has said. The ultimate proof of her acceptance as an engineer is the fact that Chrysler mechanics do not pass up their turns to work with her out on the proving grounds. She is five feet six inches tall, weighs 140 pounds, and has hazel eyes and gray hair. With her mother she lives in Clarkston, a suburb of Detroit, in a rambling old home on a ten-acre plot fronting on a lake. When she has the time Miss Sink enjoys swimming, bowling, and gardening. Her many duties have forced her to give up her hobby of tooling leather, but she still enjoys listening to music played on the FM tuner and hi-fi phonograph she constructed several years ago.

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Christian Sci Mon p4 Je 25 '63 por
Who's Who of American Women, 1964-65

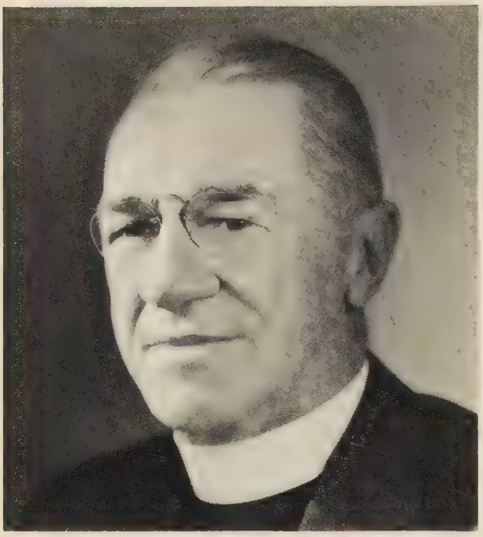
SIZOO, JOSEPH R(ICHARD) (sī′zōō) May 15, 1884- Clergyman; university professor
Address: b. University Chapel, George Washington University, Washington 6, D.C.; h. 2915 Connecticut Ave., Washington 8, D.C.

The Dutch Reformed Church in America has had few, if any, more eloquent preachers than Dr. Joseph R. Sizoo, director of the chapel and Milbank Professor of Religion at George Washington University, Washington, D.C. Before his appointment to George Washington University in 1952, Dr. Sizoo had served as president of New Brunswick Seminary and as minister in several parish churches, most notably the Collegiate Church of St. Nicholas in New York City (now defunct) and the New York Avenue Presbyterian Church in Washington, D.C. He began his ministerial career as a missionary in 1910. The most persistent theme in Dr. Sizoo's sermons has been the secularism and materialism of modern life.

Joseph Richard Sizoo was born in the Netherlands on May 15, 1884 to Dirk and Elizabeth (Bastmeyer) Sizoo. The family moved to the United States and settled in Chicago when the future clergyman was seven years old. Sizoo was raised in the Dutch Reformed faith and, after completing secondary school, entered Hope College, a 500-student institution at Holland, Michigan sponsored by the Reformed Church. At first he intended to prepare for a career in medicine, but he began to change his mind while still a freshman. The impetus of the change was a lecture, emphasizing Christian service and called "The Value of an Ideal," that William Jennings Bryan delivered at the college. Conducting the funeral services for Bryan twenty years later, Sizoo recalled how the lecture had "changed the whole purpose" of his life.

After receiving his B.A. degree at Hope College in 1907, Sizoo entered the Reformed Church's New Brunswick (New Jersey) Theological Seminary, the oldest school of theology in the United States. He received his master of arts and bachelor of divinity degrees in 1910 and was ordained a minister of the Reformed Church that same year.

Immediately after ordination Sizoo spent a year working as a missionary in southern India. In 1911 he was called to the First Reformed Church in Walden, New York, where he served as minister until early in 1917, when he went to the Second Reformed Church at Somerville,



Harris & Ewing

REV. DR. JOSEPH R. SIZOO

New Jersey. His ministry in Somerville, which lasted for seven years, was interrupted on two occasions. During the time of American participation in World War I, he served as a chaplain with the Second United States Division in France, and in the summer of 1923 he was guest preacher at the American Church in The Hague.

In 1924 Sizoo ended his ministry at Somerville to accept a call to the New York Avenue Presbyterian Church in Washington, D.C., where Dr. Wallace Radcliffe was retiring as pastor. So many Presidents of the United States, including Abraham Lincoln, have regularly attended the New York Avenue Church that it is sometimes called "the Church of the Presidents," and Sizoo took a keen interest in the rich history of his new milieu. He gave evidence of this interest in such writings as *Where Abraham Lincoln Went to Church* (1934), a pamphlet published by the New York Avenue Church, and "The Tower of the Lord," a sermon he preached on May 26, 1929 at the dedication of the Lincoln Memorial Tower. His major published works, however, were the strictly religious books *The Kingdom Cometh* (W. F. Roberts, 1930) and *The Way of Faith* (Harper, 1935). Among the extraparochial duties he undertook while in Washington was the chairmanship of the Army and Navy Chaplains Committee. He made several trips abroad, traveling widely in the Holy Land and other parts of the Near East. In 1936, at the invitation of the Lord Leverhulme Foundation, he made a preaching tour of British cathedrals and seminaries, interpreting the religious life of the United States to Britons.

While he was serving as a Presbyterian pastor in Washington, Sizoo's own denomination indicated that it would like to have him in New York. The Collegiate Reformed Protestant Dutch Church of the City of New York, comprising several houses of worship, elected him a pastor (without specific assignment) in 1928. A call was issued from one of the collegiate churches, Marble Collegiate, in 1930, but Sizoo declined it. Six years later another of the churches, St. Nicholas, asked him to become its pastor, and this time he accepted.

Sizoo succeeded Dr. Malcolm James Boyd as pastor of St. Nicholas on May 1, 1936. The church, located at Fifth Avenue and Forty-eighth Street in New York City, was a Gothic structure built during the second half of the nineteenth century. The congregation it housed was much older, however, having been organized in 1628. It was generally recognized as the oldest Protestant congregation in America.

During his ten years as pastor of the Church of St. Nicholas, Sizoo served as vice-president of the Federal Council of Churches of Christ in America (1937-40), president of the General Synod of the Reformed Church in America (1939), and president of the Greater New York Federation of Churches (1942-45). During the year 1941, furthermore, Dr. Sizoo began nine years as chaplain of the 12th Regiment of the New York National Guard, and in 1945 he started eight years of service as national co-chairman for the National Conference of Christians and Jews. Three of his best-known devotional books, *Make Life Worth Living* (1937), *Not Alone* (1940), and *On Guard* (1941), were published by Macmillan during this period, and two of his sermons were included in George P. Butler's *Best Sermons* volumes. The sermon "History Does Not Repeat Itself" appeared in the 1944 volume, published by Ziff-Davis, and "We Shall Remember Them" appeared in the 1946 volume, published by Harper.

Dr. Sizoo's resignation as minister of St. Nicholas was precipitated by a dispute over possible sale of the church property. In January 1946 the Consistory—governing board over all five Collegiate Dutch Reformed churches in New York City—began debating an offer of approximately $4,000,000 from a brokerage firm. A majority of the Consistory approved a resolution favoring sale and was reportedly restrained from actually effecting the transaction only by lack of a necessary two-thirds vote. Protesting what he called "a dagger pointed at the heart of this congregation," Dr. Sizoo announced his resignation, effective in two months, on November 10, 1946.

In his farewell sermon on January 12, 1947, Sizoo said he was retiring from the parish ministry in general as well as from St. Nicholas in particular. "My love of this church has gone so deep," he said, "I couldn't possibly become the minister of a parish church elsewhere." Most of Sizoo's congregation, as well as his staff, left the parish when he did on January 15, 1947. One thousand persons were in attendance when Sizoo delivered his last sermon, on January 12. The following Sunday there were 160 in church, and only five of those were members of the old congregation. Three years later the property was sold and the church building demolished.

On March 1, 1947 Dr. Sizoo became interim president of New Brunswick Seminary in New Jersey. In June 1947 the General Synod of the Reformed Church in America, meeting in Holland, Michigan, confirmed him in the presidency. His formal installation took place the following October. During his presidency of the seminary

Sizoo also preached regularly at the First Presbyterian Church in New York City. He took an interest in the reports of seven ministers who went to Yugoslavia in 1947 to study the state of religion in that country, and himself proposed in 1949 the sending of a similar fact-finding group to Indonesia. Abingdon-Cokesbury published his book of sermons *Preaching Unashamed* in 1949.

He remained at New Brunswick Seminary until his appointment on July 2, 1952 as director of the university chapel and Milbank Professor of Religion at George Washington University in Washington, D.C. A nonsectarian institution founded in 1821, George Washington University had established a department of religion in 1947. Dr. Sizoo's still-continuing tasks at the university include teaching courses in the regular curriculum, counseling students, directing short courses for religious leaders in the community, preaching baccalaureate sermons, and presiding over symposia. One of the symposia, titled "Religion and the Rights of Man" and held on November 21, 1960, featured Roman Catholic theologian John Courtney Murray, Dr. Will Herberg, and Dr. Liston Pope of Yale Divinity School. Since 1958 one of his major concerns has been establishing a university Interfaith Center.

Dr. Sizoo is often summoned to tasks outside the George Washington campus, particularly to preaching in other colleges and in churches of all denominations. In October 1952 he went to Korea to visit the troops and to present President Syngman Rhee, a graduate of George Washington University, with copies of the National Council of Churches' new revised standard version of the Bible. The following year he went to South Africa for the United States Department of State, with the mission of analyzing the effects of *apartheid*. In South Africa he lectured at the universities of Pretoria, Stellenbosch, and Johannesburg. In 1958 his *I Believe in the Bible* was published by Abingdon.

Sizoo has received honorary doctorates from ten colleges and universities, including Rutgers (1930) and Columbia (1938). His other honors include the Huguenot Cross (1954), the Citation of Merit from the Military Chaplains Association (1956), the Freedom Foundation's George Washington Honor Medal (1956), and a declaration of appreciation from the Military District of Washington (1960). He was a trustee of American University, Cairo, Egypt (1937-55) and of Finch College (1943-52) and has been a trustee of Religious Heritage of America, Inc., since 1959.

Joseph R. Sizoo and Florence May Mapes, a concert pianist and singer, were married in 1915. They have two sons, Joseph and William. Dr. Sizoo has a rugged face, a deep bass voice, and large hands that add strong gestures to his preaching. Intimates have described his personality as "charming." He is a Freemason and a Republican.

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SKINNER, B(URRHUS) F(REDERIC) Mar. 20, 1904- Psychologist; author; university professor

Address: b. Psychological Laboratories, Memorial Hall, Harvard University, Cambridge, Mass.; h. 11 Old Dee Rd., Cambridge, Mass.

One of the major schools of modern psychology is behaviorism, which explains human behavior in terms of the physiological response of the organism to environmental stimuli and which holds that the scientific method of studying physical behavior is the best approach to understanding man's nature. The leading exponent of pure behaviorism in the United States today is B. F. Skinner, who since 1958 has been the Edgar Pierce Professor of Psychology at Harvard University. During his thirty-year career as researcher, writer, and teacher, Skinner has used laboratory rats, pigeons, and a variety of electronic devices in applying the scientific method. Because his investigations have sometimes led to such results as pigeons who play ping-pong or mechanical babytenders, Skinner has occasionally broken into the newspaper headlines. In recent years one of his inventions, the teaching machine, has promised to revolutionize educational methods. Some of his colleagues honor Skinner; others attack him. All of them concede that he has made a substantial impact on experimental psychology, education, and pharmacology, and that he has played a leading role in developing a "true technology of education."

Burrhus Frederic Skinner was born on March 20, 1904 in Susquehanna, Pennsylvania to William Arthur Skinner, a lawyer, and Grace (Burrhus) Skinner. He was educated in the local public schools and graduated from Susquehanna High School in 1922. He then attended Hamilton College, in Clinton, New York, where he majored in English literature and took courses in Greek, French, public speaking, and Roman and Greek art, among others. In 1926 Skinner graduated from Hamilton College with a B.A. degree, having been elected to membership in Phi Beta Kappa and having been awarded the Hawley Greek Prize.

In his senior year Skinner sent some short stories he had written to Robert Frost, whose response so encouraged him that after he graduated from Hamilton he spent some time writing fiction in Scranton, where his father was then practising law, and in Greenwich Village. Skinner recently said of this experiment: "I discovered the unhappy fact that I had nothing to say, and went on to graduate study in psychology, hoping to remedy that shortcoming." At Hamilton, Skinner had taken some courses in biology and had read an English translation of Pavlov's *Conditioned Reflexes* and Bertrand Russell's articles on behaviorism. He also found himself attracted to the ideas of John B. Watson, who had introduced behaviorism in 1912, but whose ideas were just gaining currency in the 1920's.

Against this background Skinner went to Harvard for his graduate work in psychology in 1928. He took his M.A. degree in 1930 and his Ph.D. degree in 1931 and stayed on at Harvard to do research in experimental psychology. From 1931 to 1933 he worked under a fellowship from the

Fabian Bachrach

B. F. SKINNER

National Research Council, and from 1933 to 1936 he was a junior fellow of the Harvard Society of Fellows. From Harvard he went on to the University of Minnesota, where he was an instructor of psychology during the academic year of 1936-37. From 1937 to 1939 he was an assistant professor and from 1939 to 1945 an associate professor. In 1944-45 he held a Guggenheim Fellowship.

During World War II, while at the University of Minnesota, Skinner did research for the Office of Scientific Research and Development, but it was not until 1959 that the nature of his project was made public. He had been training pigeons to pilot such missiles as bombs or torpedoes. Having been trained to peck at the center of a target image, the pigeons were to have been placed in the nose of a missile behind a ground-glass plate carrying electricity. The missile's guidance system was to have been controlled by electrical impulses generated by the pecking of the pigeons. Although tests proved that the plan was feasible, it was never put into practice. In October 1959 Skinner recalled that "it began as a crackpot idea, but it worked its way up to respectability," and he urged his colleagues not to shun such unlikely schemes. Skinner has done much of his work with pigeons because of their docility and good color vision, and also because their behavior can be studied over a span of many years.

From 1945 to 1948 Skinner was at the University of Indiana as professor of psychology and chairman of the department of psychology. During those years he first caught the attention of the general public with a mechanical baby-tender or Air-Crib that he had devised for his second child. A big, air-conditioned, soundproof, germ-free box with a sliding window of safety glass, the Air-Crib was designed to provide an optimum environment for a growing baby, who could sleep or play in it without the benefit of blankets or clothing. His younger daughter, Deborah, spent most of her first two years of life in such a box, but although some other parents have experimented with the Air-Crib, it has not been universally accepted.

As the William James Lecturer, Skinner returned to Harvard in 1947. He was appointed a regular faculty professor in 1948, and in 1958 he succeeded Dr. Edwin G. Boring as the Edgar Pierce Professor of Psychology at Harvard. There, during his most productive years, he has influenced a whole generation of experimental psychologists, and several of his experimental devices have been adopted by other scientists. One, for example, is the Skinner box, a type of mechanism for observing and measuring changes in animal behavior. His devices have not only provided the data for many of Skinner's concepts, but have also enabled him to train laboratory animals to perform subtle and complex actions never before achieved by members of their species. The Skinner box has also been adopted by pharmaceutical researchers, who can observe exactly how an animal's behavior is modified by a new drug.

In the last decade Skinner's name has been most often linked with teaching machines and with so-called "programmed instruction," in which a series of minute steps is arranged by means of which an organism can be led to acquire complex forms of behavior. Using these techniques, an experimenter can shape a new form of behavior. The teaching machines developed out of many years of research into "reinforced" or rewarded learning. Skinner and his associates had, for example, taught pigeons how to play ping-pong by reinforcing or rewarding each correct move with a grain of corn, and Skinner arrived at the idea of teaching human beings step-by-step, with the correct answer serving as the reward.

Skinner first became interested in teaching machines after he had visited one of his daughter's arithmetic classes in elementary school and had seen, as he later told an interviewer, "minds being destroyed." He tested his first teaching machine in his own basic psychology course for several years and then set up programmed instruction in various schools. Results indicated that students learn considerably faster with teaching machines than with more conventional methods. Skinner dismisses the fears of some critics, among them educators, that teaching machines pose a threat to teachers, mechanize education, and turn students into robots. Because the teaching machines can be adapted to the individual's learning pace they will be of special benefit to the slow learner or the mentally retarded, he points out. He feels that eventually the machines will bring about a subtle kind of behavior beyond the reach of older teaching methods.

Although several firms now manufacture teaching machines for use in homes and classrooms, Skinner holds no patents or commercial stakes in any of these enterprises. Some observers credit him with having started a revolution in "the technology of education." This revolution he sees as one more proof of his contention that "no one knows what the human organism is capable of because no one has yet constructed the environment that will push human achievement to its limits."

His own achievement can be measured to some degree by the quantity and quality of his books and articles. His first book, *The Behavior of Organisms* (Appleton, 1938), dealt with "operant behavior"—behavior not simply reflexive, but controlled by the rewards the organism receives from the environment on which it is acting. His other books for a specialized audience include *Verbal Behavior* (1957), *Cumulative Record* (1959), and, with C. B. Ferster, *Schedules of Reinforcement*. All of them were published by Appleton-Century-Crofts.

Two of Skinner's books have appealed to a much wider audience. In his *Science and Human Behavior* (Macmillan, 1953), the most read of his books, he states his central position as a behaviorist. Reviewing it in *Ethics* (July 1953), Harry Prosch wrote that it presented "a strong, consistent, and all but exhaustive case for a natural science of human behavior." His most controversial work continues to be *Walden Two* (Macmillan, 1948), which still sells briskly, although a number of publishers turned down the original manuscript because they found it too discursive and abstract. The book deals with a visit by two professors, two ex-GI's, and their fiancées to a Utopian community run on the principles of Skinner's behavioral engineering. In Walden Two life has been reduced to a Thoreauvian simplicity; all things are owned in common; and everybody is always happy.

The book encountered a mixed reception from the critics, who seemed to be repelled and fascinated by its Utopian community at the same time. Some bore down hard, contending that *Walden Two* was too talky and too full of ethical abstractions to be considered as a genuine novel. One of the harshest strictures came from Joseph Wood Krutch in his *The Measure of Man* (Bobbs, 1954.) According to Krutch, B. F. Skinner was attempting to "perfect mankind by making individual men incapable of anything except habit and prejudice." Skinner is said to be giving recruiting speeches for an experimental community or "lifeguild" to be planned and managed by an intellectual elite along the lines of Walden Two. The response so far on college and university campuses is said to be so enthusiastic that Skinner feels encouraged about the feasibility of founding a Utopian community.

A virtuoso lecturer, Skinner is in much demand along the academic circuit as a speaker. In the one year of 1959 alone he was the Page-Barbour lecturer at the University of Virginia and the Mead-Swing lecturer at Oberlin College. He holds honorary Doctor of Science degrees from Hamilton College, awarded in 1951, and North Carolina State College, awarded in 1960. Ripon bestowed an honorary Doctor of Letters degree on him in 1961. In 1942 the Society of Experimental Psychology presented Skinner with its Howard Crosby Warren medal, and the American Psychological Association gave him its Distinguished Scientific Contribution award in 1958. He belongs to the National Academy of Sciences, the American Philosophical Society, the American Academy of Arts and Sciences, the American Psychological Association, the Society of Experimental Psychologists, the American Association for the Advancement of Science, the Swedish Psychological Society, and Sigma Xi. In 1954 he served as president of the Eastern Psychological Association.

On November 1, 1936 Burrhus Frederic Skinner married Yvonne Blue. They have two daughters, Julie and Deborah. Skinner is five feet ten inches tall, weighs 155 pounds, and has blue eyes and graying brown hair. In *Harper's Magazine* (April 1963) Spencer Klaw described him as "a slender, restless man, with finely-cut features and a noble expanse of forehead," who although amiable enough in public, can exhibit a prickly personality at closer range. His favorite recreations are listening to music on his high-fidelity system and filling his hundreds of daybooks or notebooks with his personal observations and speculations. His concern for language, dating back as far as his earliest writing efforts, shows up even in his technical writing, which is noted for its vigor and freedom from jargon.

B. F. Skinner is known for speaking up bluntly in defense of his own views against those of his critics, and the more extreme implications of his theories and techniques have earned him the reputation of being "the last of the Utopians." But as Spencer Klaw pointed out in *Harper's*, Walden Two would be the last place for a "cranky, stubborn, inventive iconoloclast like Skinner." Carl Rogers, a former president of the American Psychological Association, once said: "The most awful fate I can imagine for [Skinner] would be to have him constantly 'happy.' It is the fact that he is very unhappy about many things which makes me prize him."

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SKINNER, CORNELIA OTIS May 30, 1901-
Actress; author; monologist

Address: b. c/o Houghton Mifflin Co., 2 Park St., Boston 7, Mass.; h. 22 E. 60th St., New York 22

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1942.

Whenever critics settle on which of several media is the best for Cornelia Otis Skinner, she shows a talent for unsettling them. In the 1930's and 1940's she was established as an unexcelled monologist, a favorite in the hinterlands who scored once or twice in New York and London as a dramatic actress, but whose "obvious" style did not quite captivate sophisticated audiences. Then she hit Broadway in 1952 with *Paris '90* and again in 1958 with *The Pleasure of His Company*, as author and star of two quite different types of stage presentations. She also perfected the humorous essay and became a best-selling writer as co-author of *Our Hearts Were Young and Gay* (1942). But when her forte had long been personal reminiscence, she published *Elegant Wits and Grand Horizontals* (1962), a study of Paris in the 1890's. She is also known to radio and television audiences and, less familiarly, to moviegoers. In whatever form of enter-

Broothorn, Melbourne
CORNELIA OTIS SKINNER

tainment she chooses, she does entertain, characteristically bringing a lightheartedness and a sometimes barbed wit to her observations on the times and customs.

Prominence in the American theater would seem to be the birthright of Cornelia Otis Skinner. She was born in Chicago, Illinois on May 30, 1901, the only child of Otis and Maud (Durbin) Skinner. Her father had an outstanding career on the stage as a manager and actor and is especially remembered for his role in *Kismet.* Once the leading lady in Otis Skinner's company, her mother gradually retired from acting after her marriage, although she retained a lifelong interest in the theater. For varying lengths of time she was absorbed in many other cultural enthusiasms that she eagerly tried to share with her daughter.

During Cornelia's early childhood she and her mother accompanied Otis Skinner "on the road" in the United States and Europe. When she was about five years old the family decided to make their home in Bryn Mawr, Pennsylvania. Although often on tour, Otis Skinner remained close to his wife and daughter through many letters and frequent weekend visits. Her experiences of companionship with him are among the most delightful recollections of Cornelia Otis Skinner's autobiographical *Family Circle* (Houghton, 1948).

"Shakespeare, in the original and spoken by Father in his golden voice, was a joy and an exciting reality," Miss Skinner wrote in *Family Circle.* Toward her formal education she felt less receptive. She was an indifferent pupil at the Baldwin School in Bryn Mawr and recalls that the cultural advantages of a European tour one summer failed to improve her school marks. Elected president of the Baldwin Dramatic Society, she chose *Macbeth* as the forthcoming play and assigned herself the role of Lady Macbeth. She had found her career, and her father wrote to advise her that if she intended to become an actress she must not neglect voice training.

At Bryn Mawr College, Miss Skinner admits, "there started to dawn the revelation of intellectual adventure." Her overriding interest in college, however, was not academic. She cut the final weeks of her freshman term to join George Tyler's National Theatre Company in Washington in tryouts for new plays intended for Broadway. Although she returned to Bryn Mawr for her sophomore year, she had no intention of staying long enough to graduate. At the age of nineteen she sailed, with her mother, for Europe to study in Paris for a year. Besides enrolling at the Sorbonne, she took private lessons in acting from Émile Dehelly, a *sociétaire* of the Comédie Française, who taught in the classical tradition, according to the prompt books of Molière. For some training in modern methods she studied at the Jacques Copeau School, and she attended the Paris theater.

Otis Skinner had signed with Gilbert Miller to star in a dramatization of Blasco-Ibáñez' novel about bullfighting, *Blood and Sand.* He saw that his daughter rounded out her year in Europe with a tour of Spain, and when they returned to New York he helped her rehearse in a suitably minor role that he had found for her in the play. As Doña Sarasate she found her lifework on the stage. *Blood and Sand* opened in Buffalo, New York in August 1921 and moved to Broadway's Empire Theatre on September 20, 1921.

On her own in finding her next role, Cornelia Otis Skinner wore out her shoe leather as an ordinary apprentice covering all the Broadway casting agencies. In a piece for the *New Yorker* (October 27, 1951), "Those Starring Days," she described herself at the time: "Grotesquely thin and gawky, I did my best to disguise a chronic shyness with an appearance of world-weariness." The producer Winthrop Ames, however, judged her qualified to play small parts (five of them) in Clemence Dane's *Will Shakespeare,* which opened at the National Theatre in New York in January 1923. During the next four years theatergoers saw her in *Tweedles, The Wild Wescotts, In His Arms, White Collars,* and other plays.

Before long, Miss Skinner was combining her devotion to the stage with a developing literary ability. A play that she wrote for her father, *Captain Fury,* was produced in December 1925. She found what her father once called "her medium" in writing and performing monologues—character sketches that soon became identifiable by their wit and liveliness and by both their satiric and sympathetic observations on human nature. In this entertainment she performed in many parts of the United States and made her first appearance in London, at the St. James's Theatre in June 1929.

Soon she began creating, producing, and performing in historical costume dramas, including *The Loves of Charles II, The Empress Eugénie,* and *The Mansions on the Hudson.* She was the solo actress on a stage filled with contrasting characters. One of the best received of her dramas, *The Wives of Henry VIII,* which she first presented in England in 1931, served as a benefit show that she gave in Washington, D.C.

in January 1963 for the National Society of Arts and Letters. From Margaret Ayer Barnes's novel, *Edna, His Wife,* Miss Skinner adapted a monodrama in which she portrayed three generations of women in a wide range of emotional situations. In London in 1937 and on tour in the United States in 1938, her drama was more warmly received than on Broadway, where some critics disagreed as to whether she was a great actress or an impersonator of an actress.

As a star with a full company Cornelia Otis Skinner had first appeared in the title role of *Candida* in White Plains, New York in 1935. She was later acclaimed in London (1937) for her portrayal of Shaw's heroine and in 1939 took the play on an American tour. During the preceding year she had performed in summer theaters as Cavallini in *Romance,* and in 1940 she toured in *Biography* in the part of Marion Froude. In June 1940 she was Angelica in the Players' presentation of *Love for Love* at the Hudson Theatre in New York. It was as Julie Lambert in *Theatre,* which opened at the Hudson in November 1941, that she first won almost unanimous praise from Broadway critics. Later, in 1942, she toured in *Theatre.* During World War II she performed in monologues for servicemen under the auspices of the American Theatre Wing.

By this time Cornelia Otis Skinner had become as much celebrated for her writing as for her acting, particularly as the co-author, with Emily Kimbrough, of *Our Hearts Were Young and Gay* (Dodd, 1942). Her best-selling book gave an hilarious account of the adventures of herself and her friend on a trip abroad in the early 1920's. "A joyous chronicle from beginning to end," Rose Feld commented in the New York *Herald Tribune Books* (November 15, 1942). "Throughout the book Cornelia is the narrator and she fills her pages with the same sparkle and wit which make her presence on the stage a delight."

For more than a decade earlier Miss Skinner had been contributing light verse and essays to the *New Yorker,* the *Reader's Digest, Harper's Bazaar, Vogue,* the *Ladies' Home Journal, Theatre Arts Monthly, Stage, Good Housekeeping,* and other magazines. Much of her work appeared again in books of collected essays, published by Dodd, Mead & Company: *Tiny Garments* (1932), *Excuse It, Please!* (1936), *Dithers and Jitters* (1938), and *Soap Behind the Ears* (1941). "All the favorite absurdities" from these volumes were collected in *That's Me All Over* (1941), with drawings by Alajálov.

Alajálov also illustrated later collections of Miss Skinner's essays: *Nuts in May* (Dodd, 1950); *Bottoms Up!* (Dodd, 1955); and *The Ape in Me* (Houghton, 1959). She writes with a wry humor, often subtle and biting, about her busy life as an actress and author, as a wife and mother, and as a resident of Long Island and New York City—to mention a few subjects. In spotting the ridiculous and the false in familiar situations, she does not spare herself. As H. B. Woodward commented on *Bottoms Up!* in the *Saturday Review* (April 30, 1955), she "is particularly adept at treating the genteel moment of inadequacy or the small social dilemma." Some reviewers object to monotony in her self-belittlement, but others see it as part of her style. "Miss Skinner writes like a jet-propelled butterfly—an impression of light, funny tossed-off absent-mindedness masking her disciplined prose," Pamela Marsh observed in her review of *The Ape in Me* for the *Christian Science Monitor* (September 17, 1959). "It is the old case of the circus clown who must be the best acrobat of all to appear inept."

On the stage, meanwhile, Cornelia Otis Skinner had earned further recognition from Broadway as Emily Hazen, the wife of an American diplomat in Lillian Hellman's World War II anti-appeasement play, *The Searching Wind,* which had its première at the Fulton Theatre on April 12, 1944. Then after a run of 326 performances it went on tour, with Miss Skinner continuing in the cast. "Miss Skinner's role is a difficult one," Burton Rascoe wrote in the New York *World Telegram and Sun* after opening night, "in that she must portray an unsympathetic character sympathetically; she must be at once triumphant and pathetic in a 30-year duel of mind and emotions with her closest friend."

In October 1946 she returned to New York to play Mrs. Erlynne in *Lady Windemere's Fan* at the Cort Theatre, and a decade later she played Lady Baritomart in *Major Barbara* at the Martin Beck Theatre. During the intervening years she had continued to perform in one-woman productions, giving a season of her character sketches in London in 1949. Then in 1952 she wrote and presented on Broadway at the Booth Theatre her solo entertainment *Paris '90,* a sumptuously mounted, richly costumed revue, for which Kay Swift provided the music and lyrics. Miss Skinner, alone, created fourteen characters, some of them inspired by Toulouse-Lautrec, "in fleeting and affectionate vignettes that encompass the whole life of *fin de siècle* Paris, crowding the stage with such varied portraiture that you never miss the ensemble," as Walter Kerr described the production in the New York *Herald Tribune* (March 9, 1952). Even for some critics who felt that certain of the sketches lacked dramatic depth and intensity, the evening was exciting and invigorating.

Miss Skinner charmed Broadway again six years later with the comedy of manners *The Pleasure of His Company,* which she wrote in collaboration with Samuel Taylor. She played Katherine Dougherty, the former wife of a world-traveling playboy who returns to his San Francisco family to upset his daughter's marriage plans. The play delighted almost all critics, including Brooks Atkinson of the New York *Times,* who applauded her as author and actress in his opening-night review. In a later discussion of the comedy in the *Times* (November 2, 1958) he wrote, "The part of Jessica's apprehensive mother suits her admirably. She plays it with taste and distinction, but also with wit—wit not only in the edging of phrases but in posture, movement and the silent language of the eyes. In all respects, this is her finest performance." The play had its première at the Longacre Theatre in October 1958, and after a run of more than a year Miss Skinner toured with it in 1960.

(Continued next page)

SKINNER, CORNELIA OTIS—*Continued*

The enthusiasm that Cornelia Otis Skinner feels for *fin de siècle* Paris was by no means exhausted in *Paris '90.* A decade later she completed a re-creation of the period in another form, *Elegant Wits and Grand Horizontals; A Sparkling Panorama of "La Belle Époque," Its Gilded Society, Irresponsible Wits and Splendid Courtesans* (Houghton, 1962). So light is her touch on her material that she never involves the reader in the pains of her research. "As we read Miss Skinner's lively prose," Rose MacMurray pointed out in the Washington *Post* (October 21, 1962), "we are compelled by her headlong narrative, beguiled by her humor, and likely to forget that we are in the presence of genuine scholarship."

In radio's halcyon days Miss Skinner wrote the script for the series *William and Mary.* She was heard on several radio shows, frequently as an expert on *Information Please.* One of the few actresses, it is said, who is listed in the *New York Social Register,* she narrated, with an occasional bit of poking fun, the NBC-TV program *Debutante '62* in February 1962.

Although Miss Skinner protests that she is not "a committee lady," she has served as vice-chairman of the Plays for Living division of the Family Service Association of America, as a member of the executive committee of the Actors Fund, and as a director of the Animal Medical Center in New York. In 1961 the National Conference of Christians and Jews presented her with a silver plaque for her leadership as national chairman of the 1960 observance of Brotherhood Week. She has received many awards for her contributions to American culture, including an honorary D.Litt. degree and honorary membership in Phi Beta Kappa from the University of Pennsylvania in 1938. Numerous other colleges have since given her honorary degrees. The French Minister of National Education named her Officier de Académie in 1953.

Cornelia Otis Skinner and Alden S. Blodget were married on October 2, 1928, and they have a son, Otis Skinner Blodget. Her clubs are the Cosmopolitan and the Colony in New York City. Some of Miss Skinner's admirers are readers only of her essays, who know her just as a person like themselves—apologetic about lack of prowess in sports or bird watching, annoyed about a trembling hand, and selfconscious during platform appearances. They would possibly hardly recognize the tall, dark-haired, stately looking, self-possessed actress—comfortably at home on any stage.

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SKROWACZEWSKI, STANISLAW (skrō-vä-chĕv'skī stä-nē'släf) Oct. 3, 1923- Conductor; composer

Address: b. c/o Minneapolis Symphony Orchestra, Northrop Auditorium, Minneapolis 55, Minn.; h. Route 2, Box 1056, Wayzata, Minn.

One of the youngest men ever to hold a post as permanent conductor with a major American symphony orchestra, Stanislaw Skrowaczewski was chosen in 1960, from hundreds of candidates, to lead the Minneapolis Symphony Orchestra. Since then he has become known for the authority of his powerful and energetic conducting and for the Slavic warmth and lyricism of his interpretations. A significant composer in his own right, Skrowaczewski is a champion of contemporary music, to the performance of which he brings his remarkable musical memory, building of tension, clarity of musical ideas, and clean shaping of phrase. Before coming to Minneapolis, Skrowaczewski had conducted three of the leading symphony orchestras in his native Poland. He holds many international awards in recognition of his achievements both as composer and as conductor.

Stanislaw Skrowaczewski was born in Lwow, Poland on October 3, 1923, the son of Pawel and Zofia (Karszniewicz) Skrowaczewski. His father was a brain surgeon. Stanislaw Skrowaczewski was introduced to music by his mother, a pianist, and he started to study piano at about five years of age. In 1931, at the age of eight, he composed his first symphony, and an overture for orchestra that was performed by the Lwow Philharmonic that same year. He began his study of the violin in 1934, and he also obtained some early musical training at the Conservatory of the Lwow Music Society. Skrowaczewski attended secondary school in Lwow, graduating in 1939. In 1940 and 1941 he studied composition and conducting at the State Conservatory in Lwow. In 1945 he received his diploma from the faculty of philosophy of the University of Lwow and his diploma in composition and conducting from the Lwow Academy of Music.

Skrowaczewski then studied composition with Roman Palester and conducting with Walerian Bierdiajew at the Krakow State Higher School of Music, the equivalent of a graduate school or conservatory in the United States. He also served as an assistant in the conducting division. In 1946 he obtained his diplomas in conducting and composition from the Krakow State Higher School of Music. Subsidized by a fellowship from the French government, Skrowaczewski went to Paris in 1947, where he remained until 1949, studying composition with Nadia Boulanger and conducting with Paul Kletzki. Miss Boulanger recently said of her former pupil: "He is an artist of the highest rank. He always makes a vivid impression as an orchestra conductor and will always be greeted with as much sympathy as esteem."

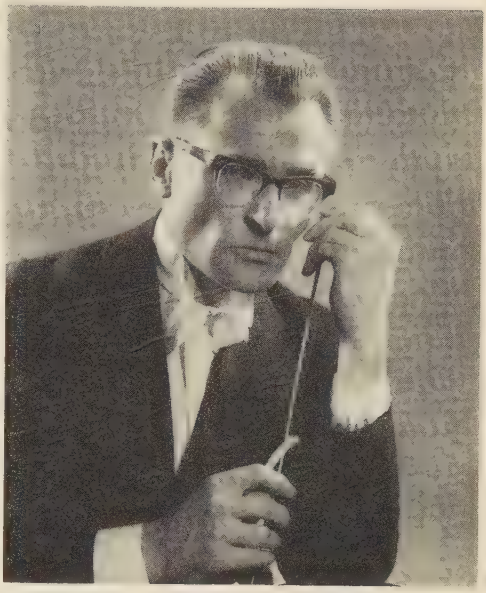
By the time he reached his mid-twenties Skrowaczewski was achieving international recognition as a composer. In 1947 he won second prize in the Carol Szymanowski Competition at Warsaw for his *Overture 1947* and in 1948 his *Prelude and Fugue for Orchestra* was performed over the Paris radio. During the next decade he become increasingly productive as a composer at the same time that he was gradually establishing his reputation as a conductor. Skrowaczewski's compositions are free in tonality, sometimes even atonal in his more recent work, but they are nevertheless romantic, passionate, and lyrical in feeling.

His *Cantique de Cantiques* for soprano and orchestra was first performed at the International Festival of Music at Frankfurt in 1951, and in 1953 his String Quartet took second prize at an international contest of composers held in Belgium. (It also received a gold medal at a competition of composers held at Moscow in 1957.) In 1954 his *Suite Symphonique* won first prize in a competition conducted by Polish Radio, and in 1955 his *Music at Night*, a symphony, was awarded a prize at the Festival of Polish Music. *Symphony for Strings*, which Skrowaczewski had composed when he was twenty-three, was played by the Cleveland Orchestra in 1959, in a performance conducted by the composer, for the first time in the United States. In February 1960, in the blue and gold General Assembly hall of the United Nations, the composer led the New York Philharmonic Symphony Orchestra in the same work during a concert in honor of the 150th anniversary of the birth of Chopin. Irving Kolodin reported in the *Saturday Review* (March 12, 1960) that "as a composer Skrowaczewski has taste, invention, and craftsmanship—attributes which should serve him well in his work as a composer."

Skrowaczewski has also composed music for the theater and for motion pictures, and he has written songs and piano sonatas. In January 1959 he told Eric Salzman in an interview for the New York *Times* (January 25, 1959): "Yes, I have had some things played and published, but these are old works. Now I want to do something new and different. But I don't have any time to write music any more." He reportedly prefers not to conduct his own music.

In the meantime, Skrowaczewski's career as a conductor was keeping pace with his career as a composer. In 1946-47 he was conductor and music director of the Wroclaw (Poland) Philharmonic Orchestra, and from 1949 to 1954 he was conductor and music director of the Katowice (Poland) National Philharmonic Orchestra. In 1955-56 he was conductor and music director of the Krakow Philharmonic Orchestra. He won first prize in 1956 in an international competition for conductors that was sponsored by the Academy of Saint Cecilia in Rome. The Warsaw National Philharmonic Orchestra enlisted his services as a conductor from 1957 to 1959. Since 1947 Skrowaczewski has served as a guest conductor of orchestras all over Europe, South America, and the United States.

As a member of the middle generation of Polish artists, Skrowaczewski is mature enough to remember musical life in Poland as it existed before the coming of World War II. At the same time he is young enough to have experienced Polish musical life under postwar Soviet domination. Communist Poland, unlike the Soviet Union, has been open-minded towards its artists, who live there in much improved social and economic conditions. A full-scale musical renaissance took place in Poland after World War II, and music schools and symphony orchestras have burgeoned. This freedom and tolerance of the creative arts have been especially apparent since the Polish revolution of 1956, and there exists in Poland today one of the largest and most receptive audiences for new music in all of Europe.



STANISLAW SKROWACZEWSKI

The musical director and conductor of the Cleveland Orchestra, George Szell, met Skrowaczewski in Warsaw during his European tour in May and June 1957, not too long after Skrowaczewski had been appointed conductor of the Warsaw Philharmonic Orchestra. What he saw of Skrowaczewski's conducting so impressed Szell that he asked him to make his conducting debut in the United States with the Cleveland Orchestra. Some music critics believe that Skrowaczewski somewhat resembles Szell in temperament, style of conducting, and in his uncanny ability to make his demands known to his musicians. Like Szell too, he is more conscious of the orchestra playing under him than of the audience in the concert hall. When Skrowaczewski made his United States debut with the Cleveland Orchestra on December 4, 1958, he was accorded an ovation. In the *Christian Science Monitor* (December 27, 1958) Klaus George Roy reported: "His keen musicianship was enthusiastically recognized not only by the audiences but by the members of the orchestra. He in turn was immensely pleased with the response of the orchestra. When someone said to him, 'You certainly made them sing,' he replied, 'They made *me* sing!' "

In the latter half of December 1959 Skrowaczewski fulfilled a two-week engagement as guest conductor with the Cleveland Orchestra. In 1960 he was guest conductor with orchestras in Pittsburgh, Cincinnati, Mexico City, and in South America, where he appeared with the na-

SKROWACZEWSKI, STANISLAW—*Cont.*

tional orchestras of Argentina, Peru, and Chile, and with Los Amigos de la Música in Buenos Aires. He conducted a series of six concerts with the New York Philharmonic, starting on December 29, 1960, that had originally been assigned to Dmitri Mitropoulos, who had died in Italy on November 2, 1960. In 1961 he returned to the Cincinnati Symphony as a guest conductor.

After serving the Minneapolis Symphony Orchestra as conductor for eleven years, Antal Dorati in the spring of 1960 decided to leave his post to serve as a free-lance conductor, mostly in Europe. He had succeeded Dmitri Mitropoulos in 1949. Although Dorati had broadened the repertory of the orchestra and had extended the length of its season, he felt that he could make little further progress with it. Officials of the Minneapolis Symphony Orchestra considered some 250 musicians for the post of permanent conductor and music director before they finally narrowed their choice down to Stanislaw Skrowaczewski.

It was not in Minneapolis, however, but out of town that Skrowaczewski made his debut as permanent conductor of the Minneapolis Symphony Orchestra. On October 1, 1960, in the gymnasium of the Brainerd, Minnesota high school he conducted a first program that John K. Sherman of the Minneapolis *Star* called "one of those historical nights of excitement and revelation." The orchestra fulfilled nineteen more engagements out of town before it appeared in Minneapolis on November 4, 1960, opening its fifty-eighth season. An audience of 4,922 persons overflowed into the orchestra pit of Northrop Auditorium on the University of Minnesota campus and gave Skrowaczewski a standing ovation before he even lifted his baton. For his Minneapolis debut he chose Beethoven's Symphony No. 3 ("Eroica") and Berlioz' *Symphonie Fantastique,* because, as he put it, "If I were to play something new and unknown to the public, they wouldn't have anything to compare me with."

The comparisons were apparently overwhelmingly in Skrowaczewski's favor. Three curtain calls followed the "Eroica," five curtain calls and another standing ovation followed the *Symphonie Fantastique,* and George Grim of the Minneapolis *Tribune* could report to his readers the next day that he had noted "a new sound . . . a driving force the symphony has not seen since the days of Dmitri Mitropoulos." If his first program in Minneapolis embraced the standard works in the symphonic repertory, in succeeding seasons with the orchestra Skrowaczewski has ventured more widely afield. In his opinion a well-balanced program must introduce new works, although his own personal preferences lie largely with the romantic school of composers. "The conductor of an orchestra is not at liberty to be partial to his favorite kind of music," he has said.

Critics disagree over the boldness and imaginativeness of Skrowaczewski's program planning. When he appeared as a guest conductor with the Philadelphia Orchestra at Carnegie Hall on April 7, 1964, John Gruen of the New York *Herald Tribune* (April 8, 1964) observed that the program was "not especially geared to novelty," but Winthrop Sargeant of the *New Yorker* (April 18, 1964) thought it was deliberately chosen to "show off his abilities in a great variety of music." Later in the year Robert Riley of the *Christian Science Monitor* (July 31, 1964) noted that "nobody can accuse Stanislaw Skrowaczewski of any daring in his program building in two conducting appearances in Hollywood Bowl."

Critics do agree, however, on the contribution that Skrowaczewski has made within a few years to the Minneapolis Symphony Orchestra. Harriet Johnson wrote in the New York *Post* (February 18, 1962): "Within a short time he has lifted the orchestra in skill and personality to a new level of performance. It sounds better than in years." In *Musical America* (April 1962) Everett Helm reported: "He has done wonders with his orchestra, which was a good one when he took it over and is even better now." Winthrop Sargeant of the *New Yorker* (April 18, 1964) assured his readers that "Minneapolis, where he does most of his conducting, is lucky to have him, and will be still luckier to keep him."

Stanislaw Skrowaczewski married Krystyna Jarosz, a romance philologist, on September 6, 1956. They met on a skiing vacation in the Carpathian mountains. "I kept falling down, and he kept picking me up," Mrs. Skrowaczewski has recalled. Skrowaczewski, who is six feet tall, was described by Lester Trimble in *Musical America* (October 1960) as a "distinguished, even handsome fellow, with the cleanly etched features and animation of a European intellectual." Trimble added: "His eyes are a shade of blue that even dark horn-rimmed glasses cannot hide, and every gesture of head and hands betrays a kind of smooth-flowing physical vitality." To Eric Salzman in the New York *Times* (January 25, 1959) he appeared "a thin, intense person who looks a great deal like the last photographs of Anton Webern, a composer he admires."

Fluent in several languages, Skrowaczewski speaks English (which he learned by listening in secret to forbidden BBC broadcasts during World War II), German, and French. He is a sports car buff and has won prizes in professional skiing competitions. The conductor belongs to the Union of Polish Composers, the International Society of Modern Music, the National Association of American Composers and Conductors, and the American Music Center. He is a Roman Catholic. In 1953 he won Poland's national prize for artistic activity, and he holds an honorary doctorate from Hamline University in St. Paul, Minnesota, which was granted him in 1963.

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SMITH, (ALBERT) MERRIMAN Feb. 10, 1913- Journalist; author

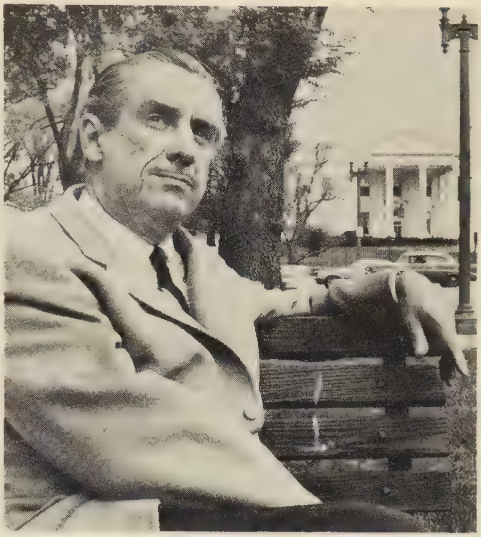
Address: b. 714 National Press Bldg. Washington, D.C.; h. 5323 Connecticut Ave., N.W., Washington, D.C.

For his detailed, firsthand coverage in November 1963 of one of the most dramatic news stories of the century—the assassination of President John F. Kennedy—Merriman Smith was awarded the 1964 Pulitzer Prize for "distinguished reporting of national affairs." As senior press association reporter at the White House, where he has been correspondent for United Press International since 1941, Smith is known to American radio and television audiences as the man who closes Presidential press conferences with the words "Thank you, Mr. President." He is the author of five books on the Presidency.

Albert Merriman Smith was born on February 10, 1913 in Savannah, Georgia, the only child of Albert Clinton and Juliet Worth (Merriman) Smith. His father supported the family through ventures in farming, the automobile business, shipping, and insurance. Merriman Smith received all of his elementary and secondary education in Savannah. He was editor of the Savannah High School newspaper, and at one point during his four years there he was suspended for printing an editorial in which he called the school building a firetrap. In his senior year, however, he was awarded an "enormous" loving cup in recognition of his writing ability. He spent some of his spare time taking part in dramatics.

In 1931 Smith graduated from high school and enrolled in Oglethorpe University in Atlanta. There he majored in English and was a member of the boxing team. His interest in journalism remained strong, and he became a managing editor of the college newspaper. When he entered Oglethorpe at seventeen, he had also begun his career in professional journalism as a sportswriter for the now defunct Atlanta *Georgian*, a member of the Hearst chain of newspapers, where he remained until 1933. In his own words, "It never occurred to me to do anything else." He had worked for newspapers in various jobs since the age of twelve—as a carrier, want-ad collector, and correspondent for the Boy Scouts.

Leaving Oglethorpe in his junior year, in 1934, Smith became a feature writer for the Atlanta *Journal Sunday Magazine*. He held this position until 1935, when he was hired as managing editor of the Athens (Georgia) *Daily Times*. The following year he joined United Press, now United Press International, for which he filled a number of assignments in the South until late 1940. Included in his duties was coverage of the Georgia and Florida legislatures. At the end of 1940, during the tense period leading up to the Japanese attack on Pearl Harbor, Smith was transferred from the Atlanta bureau to Washington. Since then he has reported the activities of five Presidents through a variety of crises. At present, in addition to his day-to-day coverage, Smith writes a column for United Press International entitled "Backstairs at the White House," which appears three times a week and deals with some of the interesting sidelights on America's First Family.


United Press International

MERRIMAN SMITH

Merriman Smith's only absence from the White House in over twenty years lasted seven months when, in 1958, he left it to report on the national recession and the Sherman Adams-Bernard Goldfine scandal. During those two decades, Smith was an on-the-scene observer of many of the major events of our time. In 1941 from the White House he supplied the public with details of the significance of the disaster at Pearl Harbor. He accompanied President Franklin D. Roosevelt on wartime trips in and out of the United States for a total of 70,000 miles. In recognition of his coverage of the death of Roosevelt in Warm Springs, Georgia in 1945, Smith was presented with the 1946 National Headliners Award.

During the administration of President Harry S. Truman, Smith covered such major events as the Potsdam Conference in 1945 and the meeting between the President and General Douglas MacArthur on Wake Island in 1950. He was with President-elect Dwight D. Eisenhower in Korea in 1952 and later reported the President's activities at home as well as at the Bermuda Big Three Conference in 1953, the NATO Council of 1957 in Paris, and the 1960 Summit meeting in Paris, where Eisenhower was denounced by Nikita S. Khrushchev. In addition, Smith accompanied the President on all of his many tours abroad. In 1961 he was with President John F. Kennedy at meetings with Charles de Gaulle and Khrushchev. UPI assigned him in 1960 to cover both the Democratic and Republican national conventions.

Merriman Smith's concern with the Presidency does not end with the fulfillment of his duties as a correspondent In addition to his regular reports and columns, he has written articles for most of the major national magazines, including the New York *Times Magazine*, *This Week*, *Reader's Digest*, *Life*, and *Look*. He has

SMITH, MERRIMAN—*Continued*

also appeared frequently on national television and radio shows, primarily as a panelist on such interview programs as *Meet the Press, The Jack Paar Show, Face the Nation, Reporter's Roundup,* and *Who Said That?* and is in frequent demand as a lecturer. *Cue* magazine, commenting on his television appearances, judged Smith to be "literate, knowledgeable, well-spoken, amusing, and all other things T.V. guests should be." Despite his formidable schedule, he has found time to write five books dealing with the Presidency.

In his first book, *Thank You, Mr. President* (Harper, 1946), Smith gives his impression of President Roosevelt and his successor, President Truman. The book is replete with the intimate detail that only a full-time, firsthand observer could have assimilated. In the main, the book is extremely favorable to Roosevelt, except for Smith's objection to Roosevelt's assertion that reporters "slanted stories" on orders from their bosses. Roosevelt is depicted as a "great man"; Truman, on the other hand, is described as a "typical American" The book also contrasts the relationship between the two Presidents and the press. In Smith's view, Roosevelt used his position to "lecture" reporters; Truman was open and sincere and tried to satisfy everyone. The reviews were generally commendatory, and the consensus was well expressed by Jonathan Daniels in the *Saturday Review of Literature* (November 2, 1946): "He has wisely not written a 'think' book about the Presidency, but few reporters have written a better 'see' book."

Smith further described the daily routine in the White House in *A President Is Many Men* (Harper, 1948). Reviewers were again impressed by Smith's ability to make the Presidency come alive. His informal style, however, prompted the critic for the New York *Times* (June 6, 1948) to remark that "analysis is lost in anecdote." Smith's *Meet Mr. Eisenhower* (Harper, 1955) was the first full-length work about Dwight D. Eisenhower to appear after his election to the Presidency. As Smith explained in his introduction to the book: "It is the story of what happened to General Eisenhower when he became a mister. It is not an analysis of his political beliefs or an appraisal of his conduct of government, but an attempt at a human picture of his way of life as President."

President Eisenhower's world travel, covering 100,000 miles, is the subject of Merriman Smith's next book, *A President's Odyssey* (Harper, 1961). Smith went along on all of these trips—to West Germany, Great Britain, and France in the summer of 1959; to Asia, Europe, the Middle East, and Africa in late 1959; to South America in late winter of 1960; and to the Far East in 1960. Smith makes clear the purpose of Eisenhower's trips: "He toured abroad with the zeal of a salesman trying to make a quota—a quota of peace and understanding." As in his other books, Smith captures the human flavor behind the news dispatches, covering both profound and trivial topics.

The Good New Days; A Not Entirely Reverent Study of Native Habits and Customs in Modern Washington (Bobbs, 1962) is Merriman Smith's look at the Washington of the Kennedy administration. Satirical in tone and anecdotal in form, it is concerned with the "new people" who took over the nation's capital when "Ike and Mamie moved to the farm." Typical subjects are the Washington "point system" for status rating and the differentiation of Truly Important People from Phonies. Critical opinion was more divided than on any of Smith's previous books. David Brinkley remarked in the New York *Herald Tribune Books* (November 15, 1962) that "Mr. Smith filled his book with the kind of information that never is included in wire service dispatches, but ought to be." N. B. Brown complained in the New York *Times Book Review* (December 2, 1962) that the book "deals with only one side of Washington official life, the side that is vulnerable and troublesome, weak and vain. The healthy, constructive, normal, ethical aspects of this political society are scarcely noted."

Merriman Smith's zeal in the pursuit of news is well established. In 1950, while covering the Truman-MacArthur meeting on Wake Island, the various press representatives were forced to share a single radio teletypewriter to Honolulu and therefore agreed to send the first release as a joint dispatch. Smith, however, as reported in *Time* (October 30, 1950), broke the agreement and ordered the radio operator "in the name of the White House," to send the communiqué. By the time the joint message was issued, United Press had enjoyed a forty-minute advantage. In response to his irate colleagues, Smith asserted, "I was trying to get the communiqué out first in Wake and I did. I know they are awful mad at me at the White House and in the press room, but there is nothing I can do about it."

The same competitive spirit was illustrated in Smith's coverage of President Kennedy's assassination on November 22, 1963. Smith had foresightedly sat next to the telephone in the front seat of the wire service car three cars behind the President in the Dallas motorcade. When the President was shot, Smith was first to grab the phone, which he refused to release to the other reporter in the car. He thereby enabled U.P.I. to issue a bulletin six minutes ahead of the other services. He did not surrender the telephone until the car reached the hospital. One of two reporters aboard the plane that flew President Lyndon B. Johnson and the body of President Kennedy to Washington, Smith continued in close touch with the dramatic events. For his second-day story, the eyewitness, detailed account written for the afternoon papers of November 23, the day after the murder, Merriman Smith was awarded, on May 4, 1964, the Pulitzer Prize for distinguished service in journalism.

Of his coverage of the assassination, Smith has said, "We lucked into it. I don't think I did anything more than any other reporter." At U.P.I. the feeling was different. When it came time to submit entries for the Pulitzer Prize, Smith was the agency's top candidate. Moreover, within a month after the assassination, U.P.I. reprinted his story in a promotional booklet that was sent to the editors of every newspaper in the country. Later, the booklet served as the basis for the best-selling *Four Days*, published in 1964 by U.P.I. in conjunction with American Heritage.

Another recognition accorded Smith was the 1963 University of Missouri "honor award for distinguished service in journalism." In 1944-45 he was president of the White House Correspondents Association. He belongs to the National Press Club, and his fraternity is Pi Kappa Phi. He acknowledges no political affiliation. His church is the Presbyterian.

In 1937 Merriman Smith married Eleanor Doyle Brill, a social worker and an admission director of a children's hospital. They have three children—Merriman, Jr., Timothy, and Allison. The Smiths have been separated for some time. It has been said that Smith has made not only a profession but a hobby of the Presidency. His other hobbies include photography, target pistol shooting with the heavier caliber firearms, and fishing and hunting in the Pocono Mountains of Pennsylvania. Smith has brown eyes and black hair, is five feet ten and a half inches tall, and weighs 180 pounds. He is occasionally called "dean" of Washington or White House correspondents, but he feels that the title is given to him in error. "I'm the senior press association man assigned to the White House," he has said. "I'm dean of nothing."

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N Y Times p39 My 5 '64 por
Who's Who in America, 1964-65

SMITH, SIR BEN 1879-May 5, 1964 British political and labor leader; member of Parliament (1923-31 and 1935-46); supervised Britain's aircraft production and general supply during World War II; Minister of Food (1945-46); chairman of the West Midlands Divisional Coal Board (1946-50). See *Current Biography* (October) 1945.

Obituary

N Y Times p47 My 6 '64

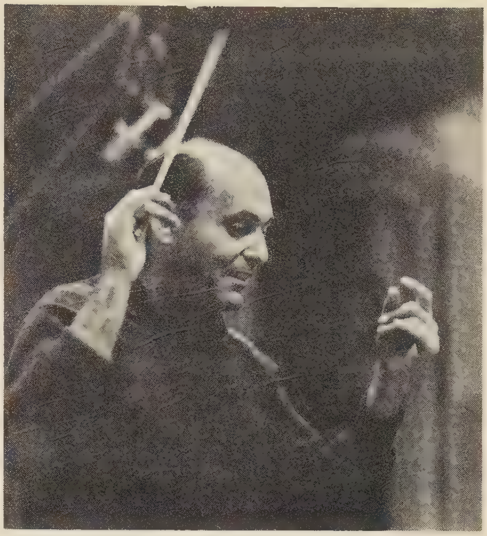
SMITH, T(HOMAS) V(ERNOR) Apr. 26, 1890-May 24, 1964 Philosopher; university professor; author of more than a score of books; Illinois state Senator (1935-38) and United States Representative (1939-41). See *Current Biography* (February) 1956.

Obituary

N Y Times p33 My 25 '64

SOLTI, GEORG (shōl'tē gā-ōrᴋ') Oct. 21, 1912- Orchestral and operatic conductor

Address: b. Royal Opera House, Covent Garden, London W.C. 2, England



London Records

GEORG SOLTI

Since the end of World War II, the Hungarian-born conductor Georg Solti has emerged as one of the most sought-after musicians on the international scene. In 1961 he was appointed the musical and artistic director of the Royal Opera House in London; before that he was musical director first of the Munich State Opera, then of the Frankfurt Opera. As a guest conductor known especially for his interpretations of Wagner and Mozart, he has presided over most of the leading symphonic and operatic orchestras of the world, including that of the Metropolitan Opera House. Several of his recordings for the London label, notably of Wagner and Strauss operas, have won such international prizes as the Grand Prix du Disque.

Solti's conducting is charged with artistic integrity, intensity, and excitement. His concentration on discovering the essential nature of a work, attention to musical detail, and ability to evoke a wide range of coloration from the orchestra provide a revealing and deeply felt experience for the listener. Irving Kolodin has called Georg Solti "the Metropolitan's No. 1 regenerator."

Georg Solti was born in Budapest, Hungary on October 21, 1912, the son of middle-class Jewish parents—More and Theres (Rosenbaum) Solti—whom he has described as "civilized people with no professional interest in music." When he was six years old he proved that he possessed that rare and highly prized musical attribute—absolute or perfect pitch. He began to study the piano at an early age and progressed rapidly. Soon considered a child prodigy, he began to give concerts in Budapest at the age of twelve, and when he was thirteen he entered the Liszt Academy in Budapest to prepare for a career as a concert pianist. Since the standards of the famous music high school named after Franz Liszt are exacting and the quality of its graduates often distinguished, admittance to the academy is a coveted honor. In Budapest he studied with Ernst von Dohnányi and Zoltán Kodály, but by the time he was fifteen he knew that he wanted to become a conductor, not a pianist.

Graduating from the Liszt Academy in 1930, Solti soon obtained a position as coach with the Budapest Opera House. He made steady progress with its company, and in 1936 made his debut as a conductor when he led a performance of Mozart's *The Marriage of Figaro*. His work began to attract such widespread attention that Arturo

SOLTI, GEORG—*Continued*

Toscanini asked him to be his assistant at the Salzburg Festival in both 1936 and 1937. Solti also made guest appearances in Oslo and London.

By the late 1930's anti-Semitism had become rampant in Hungary, and life became more and more difficult and dangerous for Hungarians of Jewish origin. With a vague idea of eventually coming to the United States, Solti left Hungary in 1939 and settled in Zurich. There his plan for going to the United States evaporated because he was unable to obtain a visa, and the stringent work laws of Switzerland made it impossible for him to get a position. Solti decided to return to the piano, and in 1942 he won the first prize as a pianist in the International Piano Competition (Concours International) at Geneva. By giving recitals from time to time and hiring himself out as an accompanist, he managed to earn a meager income. But Solti was still unhappy because he persisted in his ambition to be a conductor, not a pianist. In 1944 Ernest Ansermet, the conductor, gave him some work and also a chance for recognition by engaging him to conduct some concerts of the Swiss Radio Orchestra.

With the end of World War II in 1945, Solti's fortunes began to mend. Faced with a shortage of anti-Nazi conductors, United States occupation authorities in Munich were casting about in 1946 for a conductor untainted by Nazism. Through the influence of Eduard Kilenyi, a pianist friend of Solti's, then stationed with United States forces in Bavaria, the officials chose Solti. Engaged to conduct *Fidelio* at the Munich State Opera, he scored such a success that he was asked to stay on as the permanent director.

The Munich State Opera House was surrounded by rubble in the aftermath of war, but Solti accepted the position, which later included conducting for the subscription series of the Munich Symphony Orchestra. When he arrived he lived in one small room in a bombed-out house with no roof. Working against considerable odds, within six years Solti rebuilt the repertoire of the Munich State Opera and re-established it as one of the leading opera houses of Europe. During his tenure he presented many new productions, including *Tristan and Isolde, Die Walküre, The Flying Dutchman,* and *Tannhäuser.* He supervised five Mozart operas, many Richard Strauss operas, and presented at least one modern work a year.

In 1952 Georg Solti gave up his post to become music director of the Frankfurt State Opera. Some observers have suggested that Solti welcomed a new challenge and felt that he could more fully realize his artistic aims in the more tranquil atmosphere of the Frankfurt State Opera than at the Munich State Opera, where the large repertory had taxed his physical resources. Highlights of his first season at Frankfurt were new productions of *Otello* and *Don Giovanni* and a production of Paul Hindemith's *Cardillac,* which had never been presented in the city. Succeeding seasons sustained the excitement of the first. From 1952 to 1960 Georg Solti remounted much of the repertoire of the Frankfurt State Opera, including new productions of *A Masked Ball* (1954); *Der Rosenkavalier* and *The Magic Flute* (1955); *The Marriage of Figaro, Il Tabarro* and *Gianni Schicchi* (1956); *The Flying Dutchman* and *Eugene Onegin* (1957); and *Elektra* (1959). In 1960 he won acclaim for his conducting of the Frankfurt première of Alban Berg's *Lulu* and of a new production of *Boris Godounov,* which the critics compared with his finest interpretations of Wagner because of his sense of sonorities and of the dramatic function of the orchestra.

From 1952 to 1961 Solti was also permanent conductor of the museum concerts in Frankfurt, performed in European cities with the Frankfurt Symphony Orchestra, and guest-conducted many symphony orchestras. In 1953 he made his American debut with the San Francisco Opera Company, conducting *Elektra, Tristan and Isolde,* and *Die Walküre.* In the summer of 1954 he conducted the Chicago Symphony Orchestra at Ravinia, the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, and the Mexican National Symphony, in Mexico City. For the Chicago Lyric Opera, in 1955, he conducted *Die Walküre* and *Salome.* During the last decade he has conducted most of the leading symphony orchestras of this hemisphere, including those of Philadelphia, St. Louis, Pittsburgh, New York, Boston, and Montreal. His association with the New York Philharmonic Orchestra began with a series of concerts at Carnegie Hall in the spring of 1957.

Because they are, in his opinion, such complete musicians, Solti has said that he likes working with American instrumentalists. Americans, he feels, are not committed to the style of any one composer and are as much at home with Mozart as with Bartók. He believes that this allows a freer relationship between conductors and performers than in Europe, where musicians are more receptive to the works of national composers with whom they feel a national affinity. All this is gratifying to Solti, who once remarked, "I am a musician; any kind of specialization is wrong." Although he favors the music of Beethoven and Schubert, he also makes room for Bartók, Stravinsky, Schoenberg, Hindemith, and Berg. He looks with favor upon dodecaphonic or twelve-tone music, but disapproves of electronic compositions. This catholicity of taste enables him to bring out the virtuosity of the orchestra.

In April 1960 the directors of the Los Angeles Philharmonic Orchestra announced the appointment of Georg Solti as permanent music director and conductor. His contract called for him to take over his duties at the beginning of the 1961-62 season, but in March 1961 it was announced that the contract had been cancelled by mutual agreement. Solti had been given the exclusive right to engage soloists and conductors, and since he felt that this right had been abridged he considered it best to withdraw. In a statement issued from Frankfurt in March 1961 he said: "I have today withdrawn from my contract effective September, 1961 as musical director of the Los Angeles Orchestra. Since in the last three months the board has made decisions contrary to my rights, which constitute a serious breach of contract, I have no alternative than to withdraw from that engagement."

During the late 1950's it had been persistently rumored that the Covent Garden Trust was negotiating for the services of Solti, and in July 1960 Sir David Webster, general administrator of the Royal Opera House, announced that Solti would assume the duties of music director beginning September 1, 1961. Solti intends to build Covent Garden into the finest opera house in the world. To achieve this goal he has developed a cadre of topflight musicians from Great Britain and the Commonwealth nations and revitalized the general repertoire, especially in German operas. At Covent Garden he hopes eventually to produce a completely new cycle of *The Ring of the Nibelung.*

A revival of *Tannhäuser* was the occasion for Solti's debut at the Metropolitan Opera House on December 17, 1960. Since then he has conducted highly acclaimed performances of *Tristan and Isolde, Boris Godounov, Otello,* and *Don Carlo.* On October 14, 1963 he opened the 1963-64 season of the Metropolitan Opera with a new production of *Aïda.* Harold C. Schonberg of the New York *Times,* who had reported that Solti was "a fine man to have around" when he made his Metropolitan debut, this time praised the "fire, lyricism, and imagination" of Solti's conducting of *Aïda* (October 15, 1963).

Much the same attributes, according to the critics, have been evident in Solti's recordings for London Records. His readings of Wagner and Strauss, including *Das Rheingold, Tristan and Isolde, Siegfried,* and *Salome,* have been especially acclaimed, and have won for him such international honors as the Grand Prix du Disque. After hearing Solti's complete recording of *Tristan and Isolde,* Louis Chapin of the *Christian Science Monitor* (August 22, 1961) observed: "The impression made by this new recording must come very near indeed to Wagner's own tonal image, especially in its immense orchestral range and flow. It leaves us with the impression not just of a big recording job, but of a pilgrimage and a rediscovery."

When conducting, Solti displays an economy of motion. All precision, his baton technique consists of small, sharp movements. Although all of his performances are charged with intensity, they never run to emotional excess or to sentimentality. In an interview for *Opera News* (February 25, 1961) Solti expressed the opinion that "opera is the best way to enter conducting; the most important instrument is the human voice. Composers in all mediums compose in natural singing phrases, and if you do not know about singing and breathing, you do not let your orchestra breathe naturally."

On October 29, 1946 Georg Solti married Hedi Oechsli of Zurich. "She is my best critic, my very best," Solti has said. He is powerfully built, average in height, and dark, intense, and energetic. As animated in conversation as he is on the podium, he nods, winks, shrugs his shoulders, flings out his hands, and narrows his dark-brown eyes. John Rosselli of the *Guardian* (May 20, 1963), after interviewing him, said that "the typographer who invented the exclamation mark must have had in mind someone a lot like Georg Solti." The conductor has been decorated with the Great Cross of the German Republic.

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SONGGRAM, LUANG PIBUL *See* Pibul Songgram, Luang

STARKIE, WALTER (FITZWILLIAM) Aug. 9, 1894- Educator; writer
Address: Monte Esquinza 30, Madrid, Spain

Walter Starkie called the first volume of his autobiography *Scholars and Gypsies.* The parallels between his own extraordinary life and that of the "scholar gypsy" in Matthew Arnold's poem are obvious, but no one could argue that Starkie has come "to little good." Raised in the erudite atmosphere of Trinity College, Dublin, where his father was a fellow, Starkie taught Spanish studies there from 1926 to 1947, and from 1940 until his retirement in 1954 he directed the British Institute in Madrid. He is a violinist, the author of more than a dozen learned and colorful books, a brilliant conversationalist, and the friend of artists and statesmen. He has lectured in several languages in many parts of the world, but his academic successes have never exorcised the "tinker's curse" that has driven him, time after time, to exchange his professorial gown for a wandering minstrel's knapsack and follow his "Romany nose" to the gypsy encampments of the world.

Walter Fitzwilliam Starkie was born on August 9, 1894 in Killiney, near the village of Ballybrook, County Dublin, Ireland. He is the only son of the Right Honourable William Joseph Myles Starkie, a noted Greek scholar who in 1898 became Resident Commissioner of National Education in Ireland under the British administration. His mother, the former May Caroline Walsh, was a considerable scholar in her own right and the inspiration of Starkie's love of music. Of his four sisters, the best known is Enid Starkie, reader in French literature at Oxford University and an authority in her field. The distinguished Anglo-Irish family into which Starkie was born was unusual in its adherence to Roman Catholicism. Thus while his grandfather represented British colonial traditions as resident magistrate in Cork, his great aunt was mother superior of a convent in Tralee. A combination of British pragmatism and Irish romanticism, sometimes in conflict, can be seen as a key element in Starkie's character.

The seeds of Starkie's academic career and vagabond avocation were sown simultaneously. His father was determined that he become a classical scholar, and Starkie, his studies hampered by chronic bronchial asthma, was from his earliest years subjected to public tests of his knowledge in the company of his father's erudite friends. These included Starkie's godfather, the legendary Dr. Mahaffey, who had been Oscar Wilde's tutor and became provost of Trinity College, Dublin. But it was also during his childhood that Starkie had his first chance meetings with the wandering tinkers of Ireland and felt for the first time the excitement of their nomadic lives and wild fiddle music.

Taught to read and write by his mother, Starkie first attended school when he was eight. He spent a year at Aravon School in Bray before illness forced a period of study at home under a tutor,

Herrington-Olson

WALTER STARKIE

and he later went to St. Stephen's Green School in Dublin. A French governess was employed when Starkie was about ten, mainly for the benefit of his sisters, but also to improve the boy's French. In fact, she did much more—supervising his neglected religious education; introducing him to the delights of the Dublin theater; and, most important of all, sparking his passion for the violin. When his father opposed Starkie's desire for music lessons, fearing that they would interfere with his classical studies, "Mademoiselle" prevailed. The boy was given his first violin and in 1906 was enrolled as a part-time student at the Royal Irish Academy of Music. Three years later Starkie was sent to Shrewsbury, his father's old public school in England.

Starkie left Shrewsbury and returned to Dublin in 1912. There he became an habitué of the Irish National Theatre—better known as the Abbey Theatre—meeting many of the luminaries of the Irish literary movement and becoming a particularly close friend of the poet and playwright James Stephens. He resumed his studies at the Royal Irish Academy of Music under the violinist Achille Simonetti and in 1913 won the academy's gold medal and the Vandeleur Academy Scholarship. Competing the same year in the Irish Music Festival, he received first prize for his performance of Wieniawski's Violin Concerto in D Minor.

A talent for extravagance had by then placed Starkie's father in serious financial difficulty. In October 1913, nevertheless, Starkie enrolled at Trinity College, winning a Classical Foundation scholarship to pay his way. With the outbreak of World War I, he volunteered for military service, but was rejected on medical grounds. Meanwhile, anti-British feeling was growing in Ireland, culminating in the Easter Rebellion of 1916. Starkie, following the fighting and looting from street to street on his bicycle, found his loyalties as an Anglo-Irishman painfully divided.

In 1917 Starkie graduated from Trinity with first-class honors and gold medals both in classics and in history and political science. Only one student in the entire university had a better record, and Starkie also received the Brook Prize, awarded the student who comes second in the double final. Early the next year he went to London, where he resumed a childhood friendship with the illustrator Arthur Rackham, his uncle by marriage. In London, where he worked briefly for the Colonial Office, Starkie made a number of new friends, including Augustus John, Hugh Kingsmill, and Cecil Harmsworth. Soon, however, repeated asthmatic attacks led to his resignation from the Colonial Office, and late in 1918 he left for Italy as an officer of the YMCA.

In a villa in Genoa, Starkie established and operated a library, cultural center, and school of languages for allied soldiers. He also became much in demand with his violin as an entertainer at army hospitals, and it was at one such concert that he met his future wife. Soon Starkie had put together a concert troupe of amateur entertainers, and early in 1919, the war over, he took his company on an erratic, accident-prone, and hugely enjoyable tour of north Italy. Later the same year he taught for a time at an army language school in Montebello and soon afterward left the YMCA.

Instead of returning directly to Britain, Starkie dressed in old clothes and set off with his violin on a tour of southern Italy and Sicily. He has been told that he has a "Romany nose," and wherever he went he found gypsies. One of them taught him the trade of the itinerant musician and thereafter, traveling alone or with a ragged troupe of wandering entertainers, Starkie could earn his living with his fiddle. "I learnt," he wrote in *Scholars and Gypsies,* "how to endure . . . the sordidness of poverty. . . . The heat, bugs and smells we had with us always. But there were compensations, such as the prolonged siesta in shady courtyards, or in dingy taverns, lulled by buzzing flies." It was the first of many such truancies.

Meanwhile, having become engaged shortly before leaving Italy, Starkie was obliged to earn his living. In 1920 he received his M.A. degree and became lecturer in romance languages at Trinity. The following year he paid his first visit to Spain, a country that captured his imagination from the outset, and he made up his mind to specialize in the literature of Spain and Italy. The first fruit of this decision was a course of lectures on modern Spanish drama that Starkie delivered at King's College, London University, in 1923. He received his doctorate in literature from Trinity in 1924 and was named a life fellow of the college. In 1926 Trinity appointed him professor of Spanish studies and lecturer in Italian literature, posts that he held until his resignation in 1947.

Starkie's first book was published in 1925. It was *Jacinto Benavente* (Oxford), a brief account of the playwright's life and a careful and scholarly discussion of his work. It was followed in 1927 by *Luigi Pirandello* (Dutton). The book, which appeared in a revised edition in 1937 (Dutton; Murray), was considered thorough and valuable, but a little pedestrian in style and undiscriminating in its enthusiasm.

Not content with his dual career as writer and Trinity don, Starkie soon became a frequent lecturer abroad. In 1924 and 1928 he gave courses on modern drama in Madrid, under the auspices of the Anglo-Spanish Society. In 1926 he lectured in Florence, and later the same year he taught Spanish literature at Stockholm and gave the Olaus Petri Foundation lectures at Uppsala. In 1929, 1930, and 1931 he made lecture tours of Canada and the United States and in 1930 was visiting professor of Romance languages at the University of Chicago. During 1931 and 1932 Starkie taught in France, and in 1936 he gave the Northcliffe lectures in literature at University College, London University.

During vacations from Trinity, Starkie returned repeatedly to Italy and to Spain. From 1925 until the outbreak of the Spanish Civil War in 1936 he was a member of many of Madrid's principal literary *tertulias,* including those of Ramón del Valle Inclán, Benavente, the Machado brothers, Azorín, and Blasco Ibáñez. And from time to time—when, as he has put it, the "Quixote" element in his nature overcame the "Sancho Panza" characteristics—he would put on an ancient suit, pick up his fiddle, and become once more a wandering minstrel, playing for pennies in villages and for pleasure in gypsy encampments all over Europe. In 1929 one such nomadic impulse took him through Hungary, Transylvania, and Rumania, a journey that he recorded in *Raggle-Taggle* (Dutton; Murray, 1933). The book was welcomed as a "notable addition" to gypsy literature, "zestful and warm" and full of humor.

Starkie's next book was *Spanish Raggle-Taggle* (Murray, 1934; Dutton, 1935), subtitled "adventures with a fiddle in north Spain." Most reviewers enjoyed its "eloquent and unabashed romanticism," and Starkie was called a "*troubadour* born out of his time." A few critics suggested that Starkie, like other notable travelers before him, had colored both *Raggle-Taggle* and *Spanish Raggle-Taggle* with folklore and songs borrowed from printed sources. Writing in the London *Spectator* (December 7, 1934), Starkie cited photographs and letters that, he said, authenticated his stories, and good-humoredly but flatly denied the charge.

Don Gypsy (Murray, 1936; Dutton, 1937) described further "adventures with a fiddle" in Barbary, Andalusia, and La Mancha. It was followed by *The Waveless Plain* (Musson; Dutton, 1938; Murray, 1941), in which Starkie gave his impressions of Italy since his first visit there in 1918. A mixture of anecdote, biographical sketches, and social and political observation, the book pleased most reviewers, although some objected to Starkie's enthusiasm for Mussolini and his Fascists. *Grand Inquisitor* (Hodder; Musson, 1940) was a biography of Cardinal Kimenes de Cisneros and an account of his times.

Since Starkie was pro-Franco during the Spanish Civil War, he was, by the time World War II began in 1939, *persona grata* to the Spanish government. In 1940 he was sent to Spain as a representative of the British Council, a government-sponsored agency established to promote a wider knowledge of Britain and the English language abroad and to develop closer cultural relations between Britain and other countries. Cardinal Hinsley, Archbishop of Westminster, who had recommended Starkie's appointment to the post, wrote to him, urging him to accept it and to use his influence to combat both Communism and Fascism in Spain. Starkie established the British Institute in Madrid and four branches in other cities. He served as director of the Institute and as cultural attaché at the British Embassy in Madrid until his retirement in 1954. He resigned his Trinity fellowship and professorship in 1947.

In Sara's Tents (Dutton; Murray; Musson, 1953) was another account of Starkie's life as a part-time gypsy, focusing this time on the annual pilgrimage to the Provençal shrine of Sara, legendary saint of the "dark people." Another pilgrimage took Starkie to Santiago de Compostela in Spain, legendary site of the tomb of the Apostle St. James, whose Spanish name is Santiago. Starkie's description of this journey, *The Road to Santiago* (Dutton; Murray, 1957) was variously described as "overlong and discursive" and "garrulous and well-informed and witty."

A monumental history of Spanish music, comprising three volumes accompanied by six long-playing records, was written by Starkie for Angel Records and published in Geneva, Switzerland in 1958 under the title *Spain: A Musician's Journey through Space and Time.* An almost universal critical welcome greeted *Scholars and Gypsies* (University of California Press, 1963), the first volume of Starkie's autobiography.

Starkie is also the author of several translations from the Spanish, including a notable abridgement of *Don Quixote,* and the editor of a number of works, among them volumes by his friends W. B. Yeats and James Stephens. He has been a frequent contributor to such magazines as *Saturday Review, Fortnightly,* and *Contemporary Review* and is the author of articles in *Grove's Dictionary of Music* and in major encyclopedias in Italy, Britain, and the United States. He has continued his career as a peripatetic lecturer, putting in an annual appearance at the University of Madrid from 1948 to 1956, making a tour of Central and South America in 1950 and another of the United States in 1956-57. Since then he has returned every year to teach at one or other of the major American universities—most recently, as visiting professor of theater arts, at the University of California, Los Angeles, in 1963.

In 1927, when Dublin audiences were rioting against the performance of plays by Sean O'Casey, regarded in Ireland as a renegade, Starkie was selected as a nonpartisan expert to join the directorial board of the Abbey Theatre. He remained a director until 1942. Starkie has also served as president of the International Gypsy Lore Society, is a member of the Irish Academy of Letters, and a corresponding member of learned societies in Spain. He is an honorary fellow of Trinity College, Dublin and a fellow of the Royal Society of Arts and has an honorary Litt.D. degree from Trinity College, Hartford. Starkie, a Commander of the Order of the British Empire, a Companion of the Order of St. Michael and St. George, and a Chevalier of the Légion d'Honneur, has been honored also by the governments of Spain and of Italy.

Walter Starkie was married on August 10, 1921 to Italia Augusta Porchietti. They have two children, Landi William and Alma Delfina. Starkie

STARKIE, WALTER—*Continued*

is a Conservative and a Catholic. He belongs to the Athenæum, the Savage Club, and the University Club (Dublin). In his introduction to *Raggle-Taggle,* Starkie quotes a description of himself made by a friend: "A small, stocky man, broad-shouldered and thick about the girth: complexion fresh and hair fair: jaw strong, but his face chubby and double-chinned: eyes blue and in the opinion of the senoritas Nordic: eyebrows short and one twists slightly upward diabolically: walks with ambling gait, gets easily out of breath, rests often, laughs immoderately, drinks moderately, but prefers red wine to white."

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STEICHEN, EDWARD (stī'kĕn) Mar. 27, 1879- Photographer

Address: R.D. 3, West Redding, Conn.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1942.

Of Shakespearean stature among photographers, with a reputation as the world's greatest artist of the camera, Edward Steichen might have become the despair of newcomers to photography. Instead he has been their guiding light. Steichen is a craftsman and humanist who has used photography for more than fifty years as an art that reveals and interprets man to man and all other forms of life to man. His camera gave the twentieth century a new vision—of people, flowers, trees, and city lights; of personages that he portrayed for *Vanity Fair;* of fashions that he glorified for *Vogue;* and of human endeavor in war.

As the director of the department of photography of the Museum of Modern Art in New York from 1947 to 1962, Steichen transformed pictorial exhibition into an art in which dozens or hundreds of photographs gave the impact of a collective image. On a recent television program Steichen spoke of himself as "an incurable romantic," but his is a brand of romanticism that shuns falseness and arty effects.

Edouard Jean Steichen, born to parents of peasant background in Luxembourg on March 27, 1879, is the only son of Jean Pierre and Marie (Kemp) Steichen. (In the early part of his career, before coming to prefer "Edward," he often spelled his first name "Eduard.") When he was three years old the family immigrated to Hancock, Michigan, where his father worked in copper mines and his mother set up a small millinery shop. His sister, Lillian, born in Hancock, became the wife of the poet Carl Sandburg, a close friend of Steichen. He has said that his mother was "the guiding and inspiring influence" in his life. In his autobiography, *A Life in Photography* (Doubleday, 1963), he recalled an incident in childhood that led her to explain to him the evils of prejudice and intolerance. "On that day," he wrote, "the seed was sown that sixty-six years later grew into an exhibition called 'The Family of Man.' "

In 1888, nine-year-old Edouard Steichen was sent to study at Pio Nono College near Milwaukee, Wisconsin, and the following year the family moved to Milwaukee also. He left school at the age of fifteen to begin a four-year apprenticeship as a designer in a Milwaukee lithographic firm. Fascinated by photography, he bought a camera when he was sixteen and soon provided photographs that his firm used as models for posters and advertising. His "Cascaret Girl" poster captivated consumers throughout the nation. For both pleasure and profit he spent his spare time painting portraits and photographing picnics and similar outings, and he helped to organize the Milwaukee Art Students' League, of which he was elected first president.

Moonlight scenes especially attracted Steichen in his early experimental work in photography because mood seemed to him more important than sharpness of image. Even as a teenager he realized, as he has said, that "the real magician was light itself." His goal became the rendering of emotional reaction to his subjects. "I was an 'impressionist' without knowing it," he wrote in his autobiography. Sometimes by vibrating the camera or by letting raindrops fall on his lens, he was able to convey the mood he intended. One early out-of-focus picture, *The Lady in the Doorway,* which he entered in the Second Philadelphia Salon in 1899, brought him his first recognition as a photographer. The reception of his photographs at an exhibition at the Chicago Salon in 1900 also encouraged him.

Intending to study painting, Steichen set out for Paris just after his twenty-first birthday. He stopped en route in New York City to meet Alfred Stieglitz, then the leader of the struggle to make pictorial photography recognized as an art. Stiegltiz bought three of Steichen's prints, including *The Pool—Evening* (1899), and expressed his hope that the young artist would not abandon photography for painting. In Paris, Steichen became further aware of his affinity with the pioneers of modern art. On a brief trip to London in the fall of 1900 he attended an exhibition, "The New School of American Photography," held by the Royal Photographic Society, which included several of his pictures and which received sensational, though not entirely favorable, notices.

One of the artists whom Steichen met in Paris was the sculptor Auguste Rodin, whom he visited and studied almost every Saturday for a year in preparation for photographing him. Steichen's *Rodin—Le Penseur* (1902) won the prize for best picture at the International Exhibition in The Hague in 1904. He had returned to New York in the summer of 1902 and had taken a studio at 291 Fifth Avenue. His photographs of many of the notables of Europe had made him famous, and he had little difficulty in persuading the great of New York to sit for him. One day in 1903 he photographed both J. P. Morgan and Eleonora Duse, within an hour—a feat that he has described as his "most concentrated and exciting experience in portraiture."

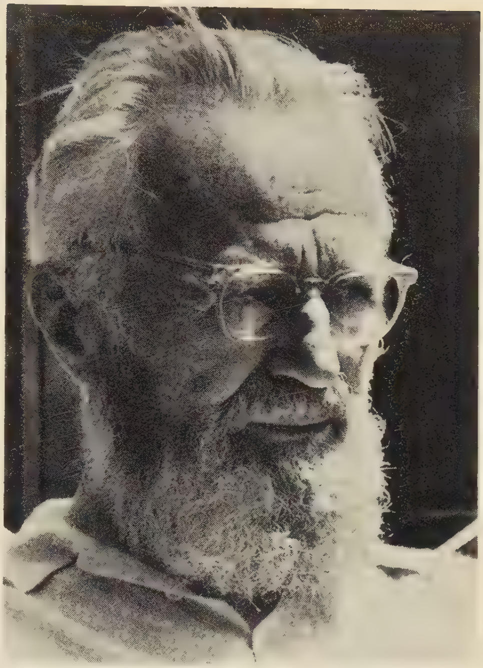
In 1905 Steichen joined Stieglitz in establishing the Photo-Secession Galleries at his former Fifth Avenue studio. The gallery, which became known as "291," exhibited works of art in all media, including photography, and it was Steichen who was principally responsible for introducing Rodin, Matisse, and Cézanne to the United States through exhibitions at the gallery. Having found his work in New York as a portrait photographer somewhat "stultifying," though profitable, Steichen moved back to France in 1906. For several years before the outbreak of World War I he spent much of his time at his home in Voulangis, where he devoted himself to experiments with crossbreeding of plants, as well as to painting and photography.

When the United States entered the war in 1917, Steichen volunteered for military service as a photographer, obtained the rank of lieutenant, and eventually was assigned to the photographic section of the air service in the Army Signal Corps. He took part in major operations in France and was awarded the Distinguished Service Citation by General Pershing and was made chevalier of the Legion of Honor. His wartime work on aerial photography suggested to him new directions to explore in the use of the camera. At Voulangis in 1919 he began a highly productive three-year period of study and work during which he gave up painting to concentrate on photography. As an exercise, for example, he took more than a thousand negatives of a single cup and saucer, and he investigated ways of giving abstract meaning to realistic photographs.

Now ready for a career exclusively in photography, Steichen went back to New York in 1923 and accepted a position as chief photographer for Condé Nast Publications. During the next fifteen years his portraits of famous people appeared regularly in *Vanity Fair* and his fashion photographs, in *Vogue*. Among the many stars who posed for Steichen's *Vanity Fair* photographs were Greta Garbo, Charlie Chaplin, Beatrice Lillie, Mary Pickford, Martha Graham, and the Barrymores.

Within a year after Steichen had joined Condé Nast Publications, the J. Walter Thompson agency commissioned him for advertising photographs. Through his promotional work for firms like Jergens Lotion and Eastman Kodak Company and for organizations like the Travelers Aid Society, he made much acclaimed contributions to the use of photography in advertising. He was at one time the world's highest-paid photographer. During this period of commercial photography he also made illustrations for books prepared by his daughter, Mary Steichen Martin, including *The First Picture Book—Everyday Things for Babies* (Harcourt, 1930), and for the Limited Editions Club's edition of Thoreau's *Walden* (1936).

Never an advocate of "art for art's sake," Steichen had been stimulated by the challenge of applying the values and techniques of his noncommercial photography to photojournalism and advertising. But in 1938 he closed his studio in New York, feeling that his work had become repetitious and routine. Now he was able to spend more time at his Umpawaug Plant Breeding Farm at West Redding, Connecticut, which he had established in 1928. There he had cultivated the hybrid delphinium displayed in 1936 at the Museum of Modern Art in a unique exhibit featuring the breeding of flowers as a creative art. Delphinium breeding has continued to be what he regards as his "vital preoccupation."


Jean Miller
EDWARD STEICHEN

By closing his New York studio Steichen had no intention of marking his retirement. His freedom from contracts and commissions left him eager to accept an appointment in 1941 from Arthur W. Radford (then a captain and later an admiral in the United States Navy) to organize a unit of photographers to photograph operations of Naval aviation during World War II. He was commissioned a lieutenant commander in the Naval Reserve in January 1942 and the next year was assigned to the aircraft carrier U.S.S. *Lexington* in the Pacific. He has recorded his experiences in *The Blue Ghost; A Photographic Log and Personal Narrative of the Aircraft Carrier U.S.S. Lexington in Combat Operations* (Harcourt, 1947). In 1944 he supervised a film for the Navy, *The Fighting Lady.* Before the end of the war he was in command of all Navy combat photography. He was discharged with the rank of captain in 1946.

While still on active duty in the Navy, Steichen had prepared two wartime exhibitions for the Museum of Modern Art, "Road to Victory" in 1942 and "Power in the Pacific" in 1945. His skill in selecting and arranging photographs produced an effect that was praised in the press as an art in itself. In 1947 the Museum of Modern Art appointed him director of its department of photography. He supervised many impressive exhibitions for the museum, the most celebrated of which was "The

STEICHEN, EDWARD—*Continued*

Family of Man," portraying men, women, and children throughout the world. The exhibition contained 503 photographs, displayed with careful attention to development of themes and sequence. It opened in January 1955 and by 1963 had been seen by more than 9,000,000 people in sixty-nine countries. In book form, *The Family of Man* sold almost 3,000,000 copies.

In July 1962 Steichen retired as director of the department of photography at the Museum of Modern Art and received the title of director emeritus. He had long wanted to produce a documentary on the plight of the farmer during the Depression, and in October 1962 the museum exhibited his "The Bitter Years: 1935-1941; Rural America as Seen by the Photographers of the Farm Security Administration." Honoring his eighty-second birthday in March 1961, the Museum of Modern Art had held a one-man show of 300 photographs chosen by Steichen himself from his lifework of some 30,000 negatives. In May 1964 the museum further honored him by opening its Edward Steichen Photography Center.

To achieve objectivity in his position as director of photography of the Museum of Modern Art, Steichen had given up his own photographic work in 1947. Some years later a shadblow tree at his Connecticut home tempted him into a project that he has called "a disciplined third apprenticeship." Photographing the tree hundreds of times in all seasons and at all hours inspired him to undertake the making of a motion picture with background sounds of nature. Upon its expected completion in 1965, it will be "a photographic concerto." With no intention of retiring, at the age of eighty-five Steichen said that he was planning a photographic exhibition on poverty as it exists throughout the world.

The Presidential Medal of Freedom (1964) is one of scores of tributes to Steichen. Among the recent are the Premier Award of the Photographic Society of Great Britain (1961), the U.S. Camera Achievement Award for 1963 (also for 1945 and 1949), and honorary doctorates from the University of Wisconsin (1957) and the University of Hartford (1960).

Edward Steichen has been married three times. On October 3, 1903 he married Clara E. Smith, and by this marriage he is the father of Dr. Mary Steichen Calderone and Kate Rodina Steichen. He married Dana Desboro Glover, an actress, in 1923. His third wife is the former Joanna Taub, whom he married on March 19, 1960. Steichen is six feet tall and has wide-set blue eyes. He began growing his magnificent white beard in 1957. In the biography *Steichen the Photographer* (Harcourt, 1929) Carl Sandburg wrote, "On looks Steichen might be taken for a priest. He is solemn, with grave spiritual quality; reverence is a commanding element in his make-up."

In 1920 Sandburg had dedicated his book of poems *Smoke and Steel* to Steichen: "Painter of nocturnes and faces, camera engraver/of glints and moments, listener to blue/evening winds and new yellow roses,/dreamer and finder, rider of great/mornings in gardens, valleys,/battles." The description holds true almost forty-five years later, but some of Steichen's admirers would add his role as teacher and mentor to the most valuable contributions he has made to photography.

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STREISAND, BARBRA Apr. 24, 1942- Actress; singer

Address: b. c/o Creative Management Assoc. Ltd., 410 Park Ave., New York 22

"Everybody knew that Barbra Streisand would be a star, and so she is," wrote the New York *Herald Tribune* theater critic Walter Kerr in his opening-night report on the musical comedy *Funny Girl*. He then devoted most of his review to the spectacular talents as singer, comedienne, and stage personality of the twenty-one-year old newcomer who, in her second Broadway appearance and first starring role, dazzled both critics and audiences. *Funny Girl* opened on March 26, 1964. In it, Barbra Streisand, in the part of Fanny Brice, fulfilled her promise as what *Look* called "the most-talked-about, sought-after performer in many, many years."

When Barbra Streisand was asked for some biographical information to be included in the *Playbill* for *I Can Get It For You Wholesale*, in which she played her first part on Broadway, she wrote: "Born in Madagascar, reared in Rangoon . . . and is not a member of the Actors' Studio." The theater program was printed accordingly, but no one was fooled by the romantic background that the young Broadway debutante gave herself. Barbara Joan Streisand was born in Brooklyn, New York on April 24, 1942. Her father, a teacher of English and psychology, died at the age of thirty-four, when she was just fifteen months old. With a brother and sister, she was raised by her mother, who observed the Jewish dietary laws—thus making it difficult for her to indulge her passion for Chinese food—in the Williamsburg section of Brooklyn. "We weren't *poor* poor," she recalls, "but we didn't have anything."

By the time she was four, she had decided she would be an actress. When she was fourteen she announced to her family that she would spend the summer vacation working at the summer theater in Malden, New York. She spent hours going to the movies, watching TV, and devouring fan magazines during her years at Erasmus Hall High School. She graduated in 1959 with a 93 average and a medal in Spanish. By her own admission, she was an unhappy and unpopular student who never took part in school activities, and she wasted no time leaving home in Brooklyn, determined to become a star. At school she had refused her mother's pleas to study typing and stenography "just in case." As she explained to Arnold Abrams of *Newsday*

(March 21, 1964), "I knew I had talent and I was afraid that if I learned to type I would become a secretary."

Never a conformist, Miss Streisand refused to make the rounds of Broadway producers. She also rejected the advice to change her name from Streisand to something that might look better on a theater marquee. Instead, she dropped an "a" from Barbara and began calling herself Barbra. She studied acting briefly with Allan Miller and Eli Rill, scrounged free lodging and meals from friends, and worked as a switchboard operator and as an usher in theaters. Her fortunes changed when she won a talent contest at a Greenwich Village bar as a singer, although she had never sung before. This led to an engagement at the bar and an audition at the Bon Soir, another Village club, which paid her $108 a week. (Three years later her fee for a one-night stand was $8,000.)

Barbra Streisand's engagement at the Bon Soir, where she introduced her version of "Who's Afraid of the Big Bad Wolf?" lasted eleven weeks. Then a number of television appearances in New York served to circulate more widely her reputation as "a character" and as a performer. On the Mike Wallace show *PM East,* a late-night TV program, she launched a tirade against milk that earned her near notoriety. Her first New York stage appearance was in the off-Broadway production *Another Evening With Harry Stoones,* in which she sang two songs to enthusiastic audience acclaim. The show lived up to its title, however, and ran only one evening, the night of October 21, 1961. That one performance was enough to win Barbra Streisand an engagement at the Blue Angel, a showcase for young talent on the verge of stardom. There Broadway producer David Merrick saw her and at once signed her for the role of Miss Marmelstein, the unnoticed and unloved secretary in the Broadway musical comedy version of Jerome Weidman's *I Can Get It For You Wholesale.* The show opened at the Shubert Theater on March 22, 1962 and was applauded by several critics especially as the occasion of the Broadway debut of a brilliant comedienne. Some theater commentators credited Barbra Streisand's performance with the fact that *Wholesale,* which itself received only mixed reviews, ran as long as nine months.

When the play closed in December 1962, Miss Streisand was besieged with offers from nightclubs, record companies, TV shows, and Broadway producers. She quickly became a national sensation. The late President John F. Kennedy saw her in a guest shot on the Dinah Shore television show and had her invited to entertain at the White House Correspondents' Dinner in May 1963. She appeared also on the Garry Moore, Jack Paar, Bob Hope, and Ed Sullivan TV shows, winning rave reviews from critics and acquiring a growing body of fans, particularly for her singing of a mournful "Happy Days Are Here Again," a gentle "Who Will Buy?," and a throbbing "Cry Me a River."

Miss Streisand won more laurels as a cabaret performer. When she opened at Hollywood's Coconut Grove in August 1963, columnist Sidney Skolsky wrote, "Barbra Streisand is the most uninhibited performer I've ever watched. . . . She's the most fascinating young female singer to come along since Judy Garland first sang 'Over the Rainbow.'" Other critics, while emphasizing her uniqueness, have compared her with Edith Piaf, Helen Morgan, Lena Horne, and Ethel Merman in the impact she has on an audience and the star quality she radiates.

BARBRA STREISAND

On records, Barbra has scored an equally extraordinary success. The *Barbra Streisand Album,* which she made for Columbia, immediately became the country's top-selling album by a female singer on its release in March 1963. To prove it was no fluke, she made another, entitled *The Second Barbra Streisand Album,* which John S. Wilson of the New York *Times* (October 20, 1963) called "a remarkable set of performances." He expressed awe at Miss Streisand's "fascinating imaginative way of developing a song" and went on to say: "She has considerable vocal range and such control that she can move quite readily from rough throatiness to a flawlessly pure tone in a single breath. An even more important element, however, is her complete involvement in each song, which enables her to give the song a positive interpretation that in most instances is decidedly original and brilliantly effective." Columbia released *The Third Barbra Streisand Album* early in 1964.

The Broadway première of *Funny Girl* was originally scheduled for February 13, 1964, but script and other trouble caused a number of delays. When the musical finally opened at the Winter Garden on March 26, 1964, after several postponed opening dates, there had been so many changes of director, producer, music, lyric, and book that little remained of the original production except Miss Streisand and the $900,000 advance sale, for which she was largely responsible.

(Continued next page)

STREISAND, BARBRA—*Continued*

Barbra Streisand's concept of the role of Fanny Brice was typically original. She decided not to copy the style or mannerisms of the late great star of Broadway and radio but rather to approach the part as if she were portraying a fictional rather than a real person. "I've never heard her or seen her," she told John Keating of the New York *Times* (March 22, 1964). "When the show closes, that's when I'll listen to all her old records and radio tapes and see any movies she was in. But in the show, I approach the character as though she were not an actual person. I don't try to do an imitation of Fanny Brice; that would be like a nightclub act."

The New York critics generally approved of the way she handled the part. Norman Nadel wrote in the New York *World Telegram and Sun* (March 27, 1964), "For reasons of her own, Miss Streisand prefers to create a 1918 Barbra Streisand, and the justification is that she does it superbly. This young woman is a joy on any stage. A spontaneous comedienne, a big-voiced, belting singer and a brass gong of personality, she sets an audience tingling, time and time again." Capitol Records released the *Funny Girl* album in the spring of 1964.

Furious bidding by NBC and CBS for exclusive rights to Miss Streisand's television appearances ended on June 22, 1964, when she signed a ten-year CBS contract guaranteeing her artistic control over her programs and $100,000 to $300,000 a year. One special was planned for her during the 1964-65 season, and a series was projected for development in future seasons.

As fascinating to interviewers as Barbra Streisand's independence of mind and spirit is her appearance, which has evoked a wide range of comments, none of which included the words "pretty" or "attractive." In a *Coronet* article "as told to Dixie Dean Harris," Barbra Streisand described herself as an "ugly duckling." Norton Mockridge, after watching her in a nightclub engagement in New York's Basin Street East, wrote in his column for the New York *World-Telegram and Sun* (May 24, 1963): "Barbra Streisand is just about the darndest looking female I ever saw. Had she asked me, I surely would have told her to forget the theatre forever. She's ungainly, she has scrawny legs, angular arms, a flat facade, and a face that sometimes looks as though it came right out of *Mad Magazine*. Her eyes perpetually seem to be peering at each other, her nose proportionately shames Durante's, her gaping mouth slurs and twists and contorts when she sings and her hair is a squirrel's nest. . . . I never dreamed she had the great, soaring, spectacular voice she reveals at Basin St. East. Listening to her is a glorious experience. Barbra Streisand is proof that beauty comes from within—and I'm mighty glad she proved me wrong."

Success and an income currently higher than $500,000 have not disconcerted Barbra Streisand. She lives in a luxurious duplex penthouse in Manhattan with her husband, Elliot Gould, whom she met in *I Can Get It For You Wholesale*, in which he was the leading man. They were married in March 1963. One of her few concessions to success is that her hair, which she wore in stringy beatnik style when she sang in Greenwich Village, is now done by a leading New York hairdresser. The color of her hair is reddish-brown, and her eyes are blue. She continues to be "clothes crazy," according to Eugenia Sheppard of the New York *Herald Tribune*, and has a vast collection of clothes acquired in second-hand thrift shops. She is especially attracted to the styles of the late 1920's and 1930's. She is a hearty eater, and her weight ranges from 110 to 125 pounds; she is five feet five inches tall. "If success changes me at all, I think maybe it will make me a little nicer—because I've been accepted," she told an interviewer for *Parade*.

Among Miss Streisand's admirers are composers Jule Styne, Johnny Mercer, and Harold Arlen. Styne, who has called her "one of the greatest singers of our time," described her talent this way: "Barbra is the first girl I have ever heard who is a great actress in each song. Barbra makes each song sound like a well-written three-act play performed stunningly in three minutes. Although the same Barbra Streisand, she takes on an exciting new characterization for each song."

Perhaps the most penetrating evaluation of Barbra Streisand as a show-business phenomenon was made by Emory Lewis, editor of *Cue* magazine, in announcing on December 28, 1963 that she had won the magazine's "Entertainer of the Year" award. "Streisand is an original," he wrote, "and originals are rare in our industrial, homogenized society."

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STURGIS, SAMUEL D(AVIS), JR. July 16, 1897-July 5, 1964 U.S. Army lieutenant general; former chief of the Corps of Engineers (1953-56); directed relief operations in six flood-stricken northeastern states in 1955. See *Current Biography* (January) 1956.

Obituary

N Y Times p29 Jl 6 '64

SUHRAWARDY, H(USSAIN) S(HAHEED) Sept. 8, 1893-Dec. 5, 1963 Pakistani political leader and government official; founder of the Awami League; fifth Prime Minister of Pakistan (1956-57); leader of the opposition in National Assembly. See *Current Biography* (April) 1957.

Obituary

N Y Times p35 D 6 '63

SVANHOLM, SET (KARL VIKTOR) Sept. 2, 1904-Oct. 4, 1964 Swedish operatic tenor and director; began his career in 1930 as a baritone; dramatic tenor with the New York Metropolitan Opera (1946-56); head of the Swedish Royal Opera (1956-63). See *Current Biography* (December) 1956.

Obituary

N Y Times p39 O 6 '64

SWIDLER, JOSEPH C(HARLES) Jan. 28, 1907- United States government employee; lawyer
Address: b. Federal Power Commission, Washington 25, D.C.; h. 9504 Michaels Ct., Bethesda, Md.

JOSEPH C. SWIDLER

Since becoming chairman in September 1961 of the Federal Power Commission, Joseph C. Swidler has brought about an extensive revitalization and reform of a government agency once variously described as the "Peck's bad boy" and "the epitome of disorder" among the federal regulatory offices. For many years Swidler was general counsel of the Tennessee Valley Authority and later engaged in law practice relating to utility management and rate cases. He maintains that a balance between private and public power is in the best national interest and has been generally regarded as firm but fair in his decisions. His term as member of the commission expires in June 1965.

Joseph Charles Swidler was born to Abraham and Dora (Cromer) Swidler in Chicago, Illinois on January 28, 1907 and obtained his early education at public elementary and secondary schools in his native city. After studying also at Crane Junior College, a branch of the Chicago City Junior College, he attended the University of Illinois in Urbana and the University of Florida in Gainesville. He then entered the University of Chicago, which awarded him the Ph.B. degree *cum laude* in 1929 and the Doctor of Jurisprudence degree in 1930.

For a year or so after being admitted to the Illinois bar, Swidler worked in the Chicago law office of David E. Lilienthal. In 1932 he became junior partner of the law firm of Booth & Swidler, also in Chicago, but his association with Lilienthal remained close. He served in 1932-33 as an associate editor of the Chicago Commerce Clearing House's Public Utilities and Carriers Service, of which Lilienthal was the editor. During the same period Swidler reviewed the recent opinions and orders of the Illinois Commerce Commission for the *Journal of Political Economy.*

A Democrat who has been characterized as "a New Deal veteran of President Franklin D. Roosevelt's first '100 days,'" Joseph Swidler gave up his private practice to serve in Washington when Roosevelt took office. For some months during 1933 he was employed as an assistant solicitor for the Department of the Interior, working under the supervision of the future Judge Charles Fahy, then first assistant solicitor. He left the Department of the Interior to become a member of the legal staff of the Tennessee Valley Authority, of which Lilienthal had been named the first director.

The TVA is a public corporation created by Congress in May 1933 and given custody of the Wilson Dam and appurtenant plants at Muscle Shoals, Alabama, to be operated in the interest of the national defense and for the development of fertilizers to aid agriculture. Charged also by Congress with "the development of the Tennessee River and its tributaries in the interest of navigation, the control of floods, and the generation and disposition of hydroelectric power," the TVA was thus put into future competition with private utilities. Swidler's first position with the TVA was as its power attorney at Knoxville, Tennessee, and he was admitted to the Tennessee bar in 1934. According to a profile in the New York *Times* (June 15, 1961), as assistant general counsel under Julius A. Krug, he later "played a major role in the first great breakthrough of the T.V.A. when it bought out the Tennessee Electric Power Company."

In 1941, after approximately eight years with the TVA, Swidler was loaned to the Department of Justice in Washington to serve as counsel for the alien property bureau. During the following year, again on loan from the TVA, he went to the War Production Board to become counsel for the office of war utilities. Called to active World War II duty with the United States Naval Reserve in 1943, Swidler entered the service as an enlisted man, but was later commissioned and assigned to the staff of the Assistant Secretary of the Navy. He was released to inactive duty in the rank of lieutenant in 1945.

When Swidler returned to the Tennessee Valley Authority later in the year, he was appointed its general counsel and secretary, as well as chairman of the board of its retirement system. He held these positions for the next twelve years, until September 1957, when he resigned to give a new Republican-dominated board of directors a free hand in choosing its chief counsel. For some months after leaving the TVA, Swidler practised at Knoxville as a consultant on utility management, but in 1958 moved to Nashville, Tennessee to become counsel to the law firm of Denney, Leftwich and Osborn. In Nashville his field of specialization continued to be utilities, and he often represented consumer groups in rate regulation cases.

"I am in favor of the present dual system of part public and part private ownership," Swidler told the American Public Power Association in 1958. "This dual system is good for the private utilities, good for the public systems, and above all, for the public." Despite this statement of belief, however, and a tendency among proponents of public power to assess him as "rather conservative," strong opposition to Swidler developed in

SWIDLER, JOSEPH C.—*Continued*

early 1961 when President John F. Kennedy nominated him to succeed William R. Connole as a member of the Federal Power Commission. The technically bipartisan FPC, created in 1930, not only is charged with the "regulation of electrical utilities engaged in interstate commerce," but also under the Natural Gas Act of 1938 has jurisdiction over "the transportation and sale of natural gas in interstate commerce for resale, and of natural gas companies engaged in such commerce."

Some representatives of the oil and natural gas industries opposed Swidler's membership on the FPC apparently because they feared his possible influence on the commission in regard to the regulation of gas rates. At the first hearing on his nomination by the Senate Commerce Committee, on April 11, Swidler himself testified that he thought that the commission should exercise its authority in the field of regulation of natural gas rates if rates were too high. Replying at a later hearing to questions by Senator Norris Cotton, Republican of New Hampshire, on public-versus-private power, Swidler said that he did not see "any likelihood of any great change in the balance" and that he did not think that "a universal public power system is in the interest of the country." His appointment as a member of the commission was confirmed in the Senate by a voice vote on June 14, with only Senator Strom Thurmond, Democrat of South Carolina, dissenting. When he was sworn into office on June 28, along with another Democratic appointee, Howard Morgan of Oregon, the oath was administered by Judge Charles Fahy, who had been Swidler's immediate superior in his Department of the Interior days.

In a report to the President made public in December 1960, former Dean James M. Landis of the Harvard Law School had charged a number of government agencies, including the FPC, with inefficiency and had recommended the proposal of "a reorganization plan for the Federal Power Commission making clear that the tenure of its chairman is at the pleasure of the President." Therefore, in his January 1961 announcement of the Swidler nomination (which, however, was not sent to the Senate until March 21) President Kennedy had said that Swidler would be the chairman of the commission, despite the fact that Jerome K. Kuykendall, an Eisenhower appointee whose five-year term was not due to expire until June 1962, had been elected chairman by his fellow members. Kuykendall refused to resign, and a legal battle threatened until an agreement was reached establishing the present arrangement whereby the chairman of the FPC is named by the President, while the vice-chairman is elected annually by the commission. The chairmanship was accordingly relinquished by Kuykendall, and Swidler was installed as chairman on September 1, 1961.

Addressing the Independent Natural Gas Association of America at Houston, Texas on September 19, 1961, Swidler asserted in his first public speech since taking office as FPC chairman that regulatory problems confronting the commission "cry for energetic and imaginative treatment" and that the area pricing concept (opposed by most consumer groups) should be "pushed forward with all dispatch and vigor." He warned, however, that companies must use area prices as ceilings and not as floors for natural gas rates. In mid-November, Swidler announced a new program for expediting reduction of the backlog of rate cases, and within the next month six cases involving four pipeline companies were settled by agreement. By January 1963 the commission was able to report refunds of $380,000,000 to consumers in a period of eighteen months.

In another departure in January 1962 the chairman of the reorganized FPC proposed a nationwide survey designed to develop a long-range plan to meet the country's rapidly growing electric power needs through a co-ordinated system that would tie together 3,600 electrical complexes, thus providing cheaper electricity to consumers. Swidler followed this announcement in May by an address to the American Public Power Association in which he forecast a stricter policy in regard to wholesale power prices as well as the issuance of licenses for hydroelectric projects on government-controlled rivers. "In the last decade," he said, "the commission's power functions have suffered severe attrition. Established spheres of activity have been allowed to wither. . . . The commission is determined to reverse this trend." Stepped-up efforts by Swidler in 1964 to regulate the gas industry, particularly in its pricing of natural gas, were vehemently counterattacked by gas producers and oil-state Congressmen.

Swidler was described in *Business Week* (September 21, 1963) as "almost the model New Frontier regulator," a man who insists upon efficiency in his own office and who tries to work with, rather than against, the leaders of the industry that he regulates. "Swidler likes results more than strife over doctrine," according to the article. "He leans to negotiation and compromise. He loves novel solutions to tough problems —the kind with something for the consumer, and something for the company."

In 1944 Joseph C. Swidler married Gertrude Tyrna of St. Louis, Missouri, who had been his secretary. They have a daughter, Ann, and a son, Mark. Swidler is a member of the Nashville, Tennessee, and American bar associations and of the Order of the Coif.

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SZILARD, LEO Feb. 11, 1898-May 30, 1964 Physicist; one of the first scientists to urge the United States government to produce an atomic bomb; with the late Enrico Fermi, created the first nuclear chain reaction (1942); spent his last years tirelessly campaigning for peace. See *Current Biography* (January) 1947.

Obituary

N Y Times p1+ My 31 '64

TAYLOR, PAUL July 29, 1930- Dancer; choreographer

Address: 1024 Ave. of the Americas, New York 18

Jack Mitchell, New York

PAUL TAYLOR

Over the protests of Paul Taylor, who disclaims belonging to any school of dance whatever, some critics find that his frequently untraditional approach, his originality, and his interest in experimentation place him rather firmly in the avant-garde group. Others feel that he requires no identification with any ism. He is one of the most promising and significant figures in the world of modern dance. As a performer, he has danced to the choreography of such diverse artists as Martha Graham, George Balanchine, Charles Weidman, Anna Sokolow, Merce Cunningham, Pearl Lang, John Butler; and Michael Kidd. In recent years he has spent an increasing amount of his time as choreographer and dancer with his own Paul Taylor Dance Company, which has performed in Italy, France, Germany, England, and Mexico, as well as throughout the United States.

Taylor's talents as a choreographer won him the prize for best choreography at the International Theatre Festival in Paris in 1962. He has set dances to the sound of rain, to the voice of a telephone operator, and to a wide range of early and ultramodern composers. In his compositions Taylor has experimented with normal, everyday movements, and in one dance he choreographed complete stillness. Although these represent extremes, they reflect his all-pervading interest in movement in itself. Explaining his objectives in an interview with Peter Lennon of the Manchester *Guardian* (May 3, 1962), he said: "In the past twenty or thirty years people have been applying psychology to dancing. The movements are *interpreted* rather than just looked at. . . . In this way they break it down to a series of gestures. But that's not dancing. . . . What must come first in dancing, before all these theatrical things, is—well, dancing. In that sense I am closer to the classical choreographers."

Paul Belville Taylor, Jr., was born in Allegheny, Pennsylvania on July 29, 1930, the only child of Paul Belville Taylor, a physicist, and Elizabeth (Pendleton Rust) Taylor. He has a half-brother, Thomas Knox, and two half-sisters, Sophie and Elizabeth Knox, by his mother's previous marriage. As a child he lived in Washington, D.C., Hyattsville, Maryland, and Lynchburg, Virginia, where he attended the Virginia Episcopal School. In high school he participated in sports and edited the school publication. After graduating in 1947, he entered Syracuse University in New York, to which he had a swimming scholarship. "I loved swimming," he has said, "and I loved competitions, which is already part of theatre activity." At Syracuse, Taylor majored in painting (he also had a partial painting scholarship), which probably accounts for the "good eye" with which dance reviewers frequently credit him. Taylor also took part in student drama productions and held odd jobs, such as waiting at tables, on and off the campus.

It was one of these odd jobs that determined his career as a dancer. In the summer of 1951 Taylor worked as chauffeur at a school of dance in Bar Harbor, Maine. When he was not driving, he attended classes (at the invitation of the school's director, Angiola Sartorio), and after his return to Syracuse in the fall, he found himself restless, inattentive, and extremely eager to resume dancing. The following summer he enrolled as a work student at Connecticut College, where he studied with Martha Graham, José Limón, and Doris Humphrey. At the end of the semester he made his first stage appearance in Miss Humphrey's *Song of the West*. Instead of returning to Syracuse, he obtained a partial scholarship to the Juilliard School of Music, where he studied ballet with Anthony Tudor and Margaret Craske. He also left Juilliard without earning a degree because, he has said, he just does not like institutions.

Taylor began his career as general male understudy in the Martha Graham company during the 1953 season. The following year he danced with Merce Cunningham at Black Mountain College in North Carolina and in New York City, and in 1955 he appeared with the Pearl Lang company on a tour of colleges and at Jacob's Pillow in Lee, Massachusetts. He won particular acclaim for his performances in Miss Lang's *Rites* and *Joy Is My Witness*. In 1955 Taylor became a regular dancer in the Graham company, and from November 1955 through February 1956 he toured with Miss Graham in the Far East, where he danced in *Ardent Song* and *Diversion of Angels*. He achieved the rank of soloist in the Graham company in 1958 and earned high praise for his creation of the part of Aegisthus in Miss Graham's evening-long *Clytemnestra*. Later in 1958 he joined Miss Graham on her tour of Israel, where he danced Tiresias in *Night Journey*, Miss Graham's retelling of the Oedipus legend. He also contributed notably to a film of that work.

In May 1959 Taylor was seen with the New York City Ballet in *Episodes*, a unique choreographic collaboration between Martha Graham and George Balanchine, in which these two mod-

TAYLOR, PAUL—*Continued*

ern masters created separate but related parts of a single work based on the music of Anton Webern. Not the least unusual part of this highly unusual undertaking was the fact that Taylor, whose idiom is the modern dance, appeared in the Balanchine part of the program. "Although his solo was choreographed by the master of balletic adventuring," Margaret Lloyd wrote in the *Christian Science Monitor* (January 30, 1960), "Mr. Taylor made it so much his own it could have been choreographed by himself. For range, dexterity, quips and quirks and odd transitions, it could hardly have been excelled." This reviewer's words proved prophetic, for in subsequent seasons, when the Balanchine half of *Episodes* was performed alone, Taylor's solo was omitted from the work.

Taylor continued to appear as soloist with the Graham company from 1960 through 1962, during which time he created the major new roles of Hercules in *Alcestis* (1960), Samson the Destroyer in *Visionary Recital* (1961), and Theseus in *Phaedra* (1962). Walter Terry of the New York *Herald Tribune* called his Hercules "a performance which is not soon to be forgotten, so powerful it is," and thought he accomplished "miracles of movement" as Samson the Destroyer. Frances Herridge of the New York *Post* found him "truly remarkable as Theseus, particularly in the moment of his rage." Summarizing Taylor's contribution to the Graham company, Walter Terry wrote in the New York *Herald Tribune* (March 4, 1962), "His own choreography would lead one to believe that he might not be wholly sympathetic to the Graham approach, yet he always returns to bring his brilliant dancing and penetrating characterizations to her repertory." Nevertheless, at the end of the 1962 season Taylor left the Graham company to devote all his time to his own small—usually six to nine dancers—but striking group.

Taylor's own choreography was first seen in 1955 in the programs of Dance Associates, a group he helped to organize. At the beginning, he recalled in an interview for the Manchester *Guardian*, "the big New York critics avoided me—they never wrote a line—at that time my audiences were mostly beatniks." When the critics did come, they generally did not like what they saw. Reviewing a program called "Seven New Dances," which was presented at the YWHA in New York in October 1957, Walter Terry wrote: "Paul Taylor . . . seemed determined to drive his viewers right out of their minds (or out of the theater)." Terry "managed to stick it out for five of the seven numbers." Among them were *Epic* (set to the voice of a telephone operator), in which Taylor wore a business suit and moved very little, and *Duet*, in which Taylor and his partner moved not at all. Probably the most controversial of all Taylor's works, *Duet* apparently occasioned one review (by Louis Horst, editor of *Dance Observer*) that consisted of a box conspicuously enclosing empty space. Taylor's own comment is "My movements are scribbles of what people do—and people do sometimes stand or sit still, you know."

Notwithstanding the critics, audiences were excited by Taylor's work. A 1960 performance at the Hunter College Playhouse in New York City drew a sold-out house of enthusiastic connoisseurs of the dance. In 1960 the Taylor troupe danced at the third Festival of Two Worlds in Spoleto, Italy, where they were also well received. By 1961 even Terry was somewhat more approving of Taylor, whose work he felt had developed. He called him "one of the most fascinating, intriguing, gifted and, at times, infuriating of modern dance performers-choreographers" and found his choreography "wonderfully inventive, often ingenious and frequently touched with sardonic humor . . . [yet] strangely inhuman" (New York *Herald Tribune*, January 16, 1961). Later in 1961 Taylor introduced a major new work at the American Dance Festival at Connecticut College. In *Insects and Heroes* he put forth the proposition that "in each man lives an insect and a hero." Walter Terry failed to find the hero, but he did find in the work "fascinating movement designs and engaging splashes of humor."

At the American Dance Festival in 1962 Taylor introduced a work very different from *Insects and Heroes*. Entitled *Aureole*, it is a modern dance version of a nineteenth-century "white ballet." Allen Hughes of the New York *Times* found it "instantly recognizable as one of the most beautiful works Mr. Taylor has made," and thought its five dancers, including Taylor, "danced like the liveliest barefoot angels one could imagine."

In April 1962 the Taylor troupe represented the United States at the International Theatre Festival in Paris. Although most of the twenty-three participating nations sent large troupes with presentations drawn from the classical repertoire, Taylor's company won the acclaim of Parisian audiences ("The American theatre is in luck to have such gifted artists as its ambassadors," noted a reporter for the Paris edition of the New York *Herald Tribune*), and Taylor himself received the International Circle of Criticism of Artistic Research and Cultural Exchange Award as the best choreographer. In November 1962 Taylor gave two concerts at the Hunter College Playhouse and delighted critics with his new *Piece Period*, which Walter Terry called "a delicious lampoon of dance styles of various periods, climes and persuasions."

Commissioned by the American Dance Festival at Connecticut College, Taylor's *Scudorama* had its première at the sixteenth annual festival held in August. To Doris Hering, writing in *Dance Magazine* (October 1963), it "probed the excitement of non-order (not to be confused with chaos). . . . [It] had to do with quickness. Like sails or clouds on a windy day, the dancers appeared, came together, and separated with a fleet, almost preoccupied urgency." To Walter Terry, the work seemed more literal and psychological, "a biting choreographic commentary on the aimless actions, the goal-less motions . . . of the lost, the insecure, the empty, the terrified and the purposeless." Allen Hughes called it "a representative example of dance theater of the absurd."

During 1963 Taylor began to reach wider audiences through television (a half-hour program on CBS-TV's *Repertoire Workshop*), through performances at the Rebekah Harkness Foundation's Dance Festival in New York's Central Park, and through the popular August Fanfare Series at brand-new Philharmonic Hall in Lincoln Center. *Time,* reviewing his Philharmonic Hall performance, found him "cozily charming." In December 1963 Taylor and his company played a highly successful four-performance season at New York City's Little Theatre. During the summer of 1964 the Taylor dancers performed at several festivals in the United States and abroad, including the Festival of Two Worlds in Spoleto, Italy, where they presented the première of *Red Room,* a ballet, set to music by Gunther Schuller, which was specially commissioned by the festival.

Taylor has taught at Adelphi College and Southern Connecticut State College and maintains his own teaching studio in New York. His performing career also includes numerous television and Broadway assignments, among them *Peter Pan* and *Li'l Abner.* The Paul Taylor Dance Company toured Italy in 1961, danced at the Berlin Festival in 1963, and appeared in Mexico City and Acapulco under the sponsorship of the Mexican government in 1964.

With the lithe physique of a dancer, rather than an athlete, Taylor is six feet one inch tall and weighs 180 pounds. He has blue eyes and brown hair. His hobbies are beachcombing and insect collecting. Taylor gives many of his works enigmatic titles—*Tablets, Tracer, Junction,* and *Meridian* are typical. Such titles, like the dances themselves, can be interpreted in various ways and give the spectator a certain freedom to draw his own meaning.

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THOMAS, JESS Apr. 8, 1927- Singer

Address: b. c/o Metropolitan Opera Association, Broadway and 39th St., New York 18; h. Franz Hals Strasse 4, München-Solln, Germany

American tenor Jess Thomas arrived on the roster of the New York Metropolitan Opera in 1962 by way of Europe, where in the short space of four years he had established an extensive repertoire and a firm reputation in German and Italian roles. Thomas is first dramatic tenor with the Bavarian State Opera in Munich, Germany, the German Opera in Berlin, and the Vienna State Opera, as well as with the Metropolitan. In 1963 the state of Bavaria conferred upon him the official title of *Kammersänger* (singer to the court). Although Thomas' voice, as of 1963, was too lyric for some heavy heroic parts, he was regarded by many critics as the most promising heldentenor of the decade.

Jesse Thomas was born in Hot Springs, South Dakota on April 8, 1927, to Charles A. Thomas, a civil engineer of Welsh descent, and Hatti Ellen (Yocam) Thomas. As a child, he took part in family choral singing, and later in his boyhood he sang in the local church choir, where his talent was recognized and encouraged by the director, Joyce Case Wilson. At Hot Springs High School, he was the vocal award winner in the class of 1944. During high school he also played piano, violin and trumpet in the band, and was active in sports, drama, and journalism.

Sabine Toepffer, Munich

JESS THOMAS

Thomas' youthful intention was to become a physician, but at the University of Nebraska he turned instead to psychology. His extracurricular affiliations at Nebraska included the university choral, operatic, and dramatic groups. After taking his B.A. degree in psychology in 1949, he worked as a high school guidance counselor in Oregon for four years.

In 1953 Thomas entered Stanford University at Palo Alto, California for further study in educational psychology. After receiving his M.A. degree in 1954, he continued studying for his doctorate at Stanford while working as a high school counselor in nearby Alameda, California. Otto Schulman, professor of voice at the university, persuaded Thomas, first, to participate in the student opera workshop, which Schulman directed, and, finally, to make opera his career. Thomas resigned his high school guidance job in 1956 and devoted himself almost exclusively to voice study under Schulman. His income for a time consisted mainly of fees for occasional night club appearances. In 1957 he won an audition with the San Francisco Opera and was given the role of Malcolm in the company's production of Giuseppe Verdi's *Macbeth.*

Seeking further experience, Thomas went to Germany at Otto Schulman's suggestion. Settling in Karlsruhe, he became a voice student of Emmy Seiberlich and signed a three-year contract with the Baden State Theater. He made his debut at Karlsruhe in the title role of Richard Wagner's *Lohengrin* in 1958. On leave from the Baden State Opera in 1958, he sang the role of the young god Bacchus in Richard Strauss' *Ariadne auf Naxos* with the Württemberg State Opera in Stuttgart. He again appeared as Bacchus in a production directed by Josef Keilberth at the Munich Festival in 1960. Among those who heard him at Munich were

THOMAS, JESS—*Continued*

Rudolf Bing, director of the New York Metropolitan Opera, and German opera manager Wieland Wagner, grandson of the composer.

Wagner invited Thomas to participate in the Bayreuth Festival, where Wagner had gained a reputation for simplicity and originality in staging his grandfather's operas. Thomas sang the title role in Richard Wagner's *Parsifal* at the festival in July 1961. He found Wieland Wagner's encouragement of any valid interpretation of role congenial to his own approach, which was to "attack roles from every point of view, relating them to the present day and my own personality. . . . Opera is more intense that way; it achieves the real function of art without becoming realistic" (*Opera News*, February 16, 1963).

When Wagner staged Verdi's *Aïda* at the opening of the new German Opera House in Berlin in the fall of 1961, Thomas performed as Radames. H. H. Stuckenschmidt saw in the performance "a dramatic power that has not been equalled here since Helge Rosewaenge" (*Opera*, January 1962). After appearances in Lisbon, Portugal in early 1962, Thomas played in late February with Anja Silja and Gerhard Stolze in Wieland Wagner's production of Richard Strauss' *Salome* in Stuttgart. In April 1962 Thomas was Vasco da Gama in the Bavarian State Opera's first presentation of Giacomo Meyerbeer's *L'Africaine*. His encore of the aria "O Paradiso," demanded by the audience on the latter occasion, is now expected of him whenever he plays the role in Munich.

Thomas returned to the United States to make his Metropolitan Opera debut in the role of Walther von Stolzing in *Die Meistersinger von Nürnberg* on December 11, 1962. The audience received his performance enthusiastically, but critical notices were limited by the New York newspaper strike then in progress. The critic for *Time* (December 21, 1962) thought that "Thomas may well be the heldentenor grand opera has waited for since Melchior." Winthrop Sargeant, writing of Thomas' performance as Bacchus in *Ariadne auf Naxos* at the Met on December 29, 1962, was more qualified in his praise. "He is a handsome young man and acts acceptably by operatic standards," Sargeant observed in the *New Yorker* (January 12, 1963). "But the closing episode of *Ariadne* calls for a tenor who can trumpet . . . and this is something that Mr. Thomas had neither the power nor the assured style to do." Regarding a radio broadcast of the same production on February 2, 1963, a critic in the Washington *Post and Times Herald* (February 10, 1963) said that Thomas' voice "is easy and solid, but there is a troublesome tendency toward slurred phrasing." During his first season with the Metropolitan, Thomas also sang Radames in *Aïda* and Florestan in Beethoven's *Fidelio*.

Glenn Loney of the *Christian Science Monitor* (September 9, 1963) called Thomas' performance as Lohengrin "one of the memorable events" of the Munich Festival of September 1963. "He is able," Loney wrote, "to dominate the production details visually and audibly." At the opening celebrations of the rebuilt National Theater in Munich at the end of 1963, Thomas appeared as the Emperor in Richard Strauss' *Die Frau ohne Schatten*, as Walther in *Die Meistersinger*, and as Radames in *Aïda*.

Thomas' characterization of Lenski in an English version of Tchaikovsky's *Eugene Onegin* which opened at the Metropolitan on February 15, 1964 was described by Harold C. Schonberg as "completely realized" with "strength . . . finesse, and subtlety." "Up to now," Schonberg wrote in the New York *Times* (February 17, 1964), "he has not had many parts that would give a real index to his acting ability. In Eugene Onegin he proved himself to be completely at home on the stage." On March 10, 1964 Thomas took over the title role in the Metropolitan's seventh performance that season of *Lohengrin*. Critical reaction was mixed. "Mr. Thomas' voice rang out beautifully, but there were phrases in which he might have modulated it advantageously," Roy Ericson wrote in the New York *Times* (March 11, 1964). Brushing aside "his occasional huskiness," Harriet Johnson in the New York *Post* (March 11, 1964) stressed Thomas' "vibrant sturdiness of timbre combined with vocal sheen." In a memorial concert for the assassinated President John F. Kennedy given at the Met on March 27, 1964, Thomas contributed to an excerpt from *Parsifal*. "His experience," Harold C. Schonberg observed in the New York *Times* (March 28, 1964), "showed up in the steady, idiomatic singing." In April 1964 the Metropolitan Opera announced that Saint-Saëns' *Samson and Delilah*, with Jess Thomas and Rita Gorr in the title roles, would be among the new productions in the Met's 1964-65 season.

Thomas has recorded Wagnerian arias and excerpts from Verdi's *La Forza del Destino* for Deutsche Grammophon Gesellschaft, and he has performed a selection of operatic arias for the Ariola label. He can be heard in a complete *Parsifal*, issued by Philips, and in a complete *Lohengrin*, released by Angel Records. When the *Lohengrin* album appeared in early 1964, a reviewer in *High Fidelity* magazine (March 1964) described Thomas' singing of the title role as "not subtle, but . . . always true, handsomely controlled and shaped, a little monochromatic but always with substantial musical push." Herbert Kupferberg in the New York *Herald Tribune* (March 15, 1964) wrote regarding the same performance: "He tends toward stiffness in the quality of his voice and the style of his acting, and he doesn't dominate the musical proceedings quite as much as he should. In five years one imagines, he will be a rather more authoritative Lohengrin than he is today." Besides his performances on the operatic stage and his recordings, Thomas has displayed his talents in concerts with the Basel, Munich, and Berlin Philharmonic orchestras. He has also appeared on German television as Alvaro in a production of *La Forza del Destino*.

On February 17, 1957 Jess Thomas married Bettye Lee Wright, formerly a choreographer and model, whom he had met in a photography studio where he was having his first professional portraits taken. When in Germany the Thomases live in a villa on the outskirts of Munich with their two children, Lisa Bet and Jess David. Thomas drives a Mercedes sports car. He designs his and his wife's everyday clothes, as well as his stage costumes. His favorite recreations are painting, horseback riding, swimming, and writing. Among his honors is membership in the Phi Delta Kappa fraternity. He is a Republican and a Protestant.

Glenn Loney in the *Christian Science Monitor* (September 9, 1963) has described Thomas as looking "every inch the archetype of the Wagnerian hero." Thomas is six feet three inches in height, weighs 190 pounds, and has dark brown hair and hazel eyes. Offstage he often wears black-rimmed glasses. Barely able to say a word of German when he first went abroad, he now speaks the language almost without accent. His firm, near-baritone voice has a high ringing upper register. Light enough for the *bel canto* that is his delight, it is too light for roles like Tristan or Siegfried. "I won't attempt them until I am good and ready," he once told William Bender of the New York *Herald Tribune* (December 9 1962).

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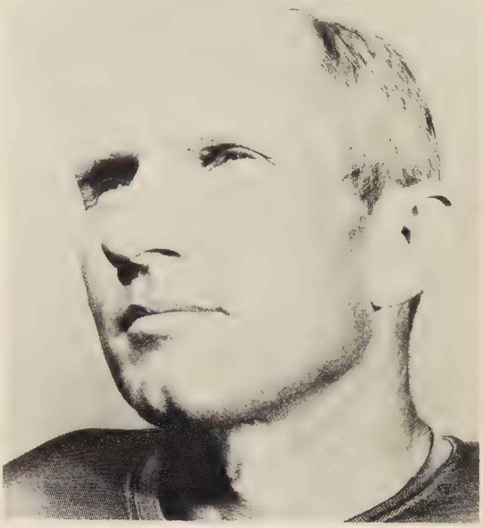
Obituary

N Y Times p1+ Jl 13 '64

TITTLE, Y(ELBERTON) A(BRAHAM) Oct. 24, 1926- Professional football player

Address: b. New York Football Giants, Inc., 10 Columbus Circle, New York 19; h. Atherton, Calif.

The star quarterback of the New York Giants, Y. A. Tittle, is the second-oldest quarterback in the National Football League and the most productive passer in the history of his team. During his fifteen years in the National Football League, Tittle has thrown 1,980 passes—the greatest number in its history—and he has led the New York Giants to three successive Eastern Division championships. A peerless forward passer, Tittle was named Player of the Year by United Press International in 1957, when he was quarterback for the San Francisco Forty-niners, and in 1962 U.P.I. named him the Most Valuable Player in the National Football League. At the end of the 1963 season Tittle was again honored when he was named Most Valuable Player in the National Football League by sportswriters for the Associated Press. Another award that Tittle prizes highly is the Jack Lavelle Memorial Trophy, which he received from the Catholic Youth Organization on December 14, 1963.



Y. A. TITTLE

Yelberton Abraham Tittle, Jr., was born on October 24, 1926 in Marshall, Texas. His father, a local postoffice employee, named him Yelberton because it is a family name, and added Abraham because he wanted to include a Biblical name. Y. A. Tittle has an older brother, Jack, and a younger brother, Don. "Kids in my part of Texas would rather play football than eat," Tittle has recalled. "I was throwing a ball almost as soon as I was big enough to get my hand around it. My hero in those days was Sammy Baugh, and I still wish I could throw as well as him."

At Marshall High School, Tittle was named an all-state halfback in 1943, and by the time he graduated in 1944 college scouts displayed an acute interest in obtaining him for their institutions. He settled for Louisiana State University in Baton Rouge, which he entered on a football scholarship, and because of the wartime shortage of students he moved into the starting lineup when he was a seventeen-year-old freshman. During his sophomore year the Louisiana State University team shifted from the single wing to the T formation. Tittle was for three years the team's most valuable player and was twice named to the All-Southeastern Conference squad. By the time he was a senior he was a football star of regional if not national scope, although he was not regarded as being in the same class with such All-Americans as Notre Dame's Johnny Lujack and Mississippi University's Charley Conerly. But Louisiana State University's football coach, Bernie Moore, had early intimations of Tittle's future greatness. "When Y. A. leaves," Moore said during Tittle's senior year, "I'm leaving too." The prediction was fulfilled when Moore was appointed athletic director of Louisiana State University that same year.

The National Football League teams overlooked Tittle during their draft of college football players in 1948, the year in which Tittle graduated from Louisiana State, but the Cleveland Browns of the now defunct All-America Conference quickly signed him to a contract. In the summer of 1948 Tittle reported to the camp of the Cleveland Browns, only to be promptly traded to the Baltimore Colts, a team that also held a franchise

TITTLE, Y. A.—*Continued*

from the All-America Conference at that time. (Both the Baltimore Colts and the Cleveland Browns are now in the National Football League.)

Undiscouraged, Tittle battled his way into a starting role with the Baltimore Colts, and in his first professional game—against the New York Giants—he set four AAC records in pacing his team to a 45-28 victory. Through the 1948 and 1949 seasons Tittle stayed on as Baltimore's first-string quarterback, and when the All-America Conference folded, he joined the San Francisco Forty-niners. Since San Francisco had the veteran Frankie Albert as quarterback, Tittle sat on the bench most of the time, but when Albert retired at the end of the 1952 season, Tittle became starting quarterback. Although Tittle remained with the San Francisco Forty-niners for eight seasons, he reportedly never felt secure in his job because of the collegiate stars who would come to each preseason training camp, eager to take over as first-string quarterback. He had his best year with the Forty-niners in 1957, when he led them to a tie for first place in the Western Division. The Forty-niners lost to the Detroit Lions, however, in a playoff that decided the divisional title.

Just before the 1961 season opened, the San Francisco Forty-niners were installing a new "shotgun" formation. Apparently having decided that Y. A. Tittle was expendable, coach Red Hickey traded him to the New York Giants for a rookie lineman named Lou Cordileone. It is said that when he heard of the trade Cordileone exclaimed, "*Me* for Tittle? Just *me?*" A writer for the New York *Journal-American* (November 5, 1961) reported that Tittle walked into the Forty-niners' dressing room after the announcement of the trade and said: "I just found out that some of you guys are grumbling about me being traded. I've been here ten years. If anyone has a right to grumble, it's me. But I don't want to leave here with any of you guys feeling resentment towards the management. I know I owe a lot to them for the many fine years I've had here. We all owe them a lot."

When Y. A. Tittle arrived in New York Charley Conerly was still the first-string quarterback of the Giants. But Conerly was approaching forty. The New York Giants lost their first game of the 1961 season (in which Allie Sherman made his coaching debut) and were playing poorly against the Pittsburgh Steelers in their second when Tittle left the bench, relieved Conerly, and completed eight straight passes. After that the New York Giants rallied, and with occasional help from Conerly, went on to win the Eastern Division title. Tittle threw 24 touchdown passes during that season, which was marred only by a 37-0 loss to the Green Bay Packers in the National Football League championship game. At the end of the 1961 season Tittle was voted the most popular New York Giant and was presented with a twenty-eight-foot power cruiser. "What a wonderful town New York is!" he exclaimed.

When Conerly retired at the end of the 1961 season Tittle for the first time found himself in the position of being a first-string quarterback with no one waiting in the wings to take over if he should falter. He made the most of the opportunity. In fourteen games during the 1962 season he threw 33 touchdown passes, breaking the old league record held jointly by Sonny Jurgensen of the Philadelphia Eagles and Johnny Unitas of the Baltimore Colts. But once again the New York Giants ran afoul of the Green Bay Packers in the championship game and lost, 17-7.

In 1963 the New York Giants were, in some ways, weaker than they had been in 1961 and 1962. A succession of injuries and the encroachment of middle age had reduced their running attack, and the burden of the offensive was borne mainly by Tittle. Despite a rib injury, he enjoyed what he has called his "sweetest" season. He broke his own record with 36 touchdown passes, and he led the Giants from behind in the standings to first place in the NFL's Eastern Division, a position they captured in a 33-17 victory over the Pittsburgh Steelers on December 15, 1963. They faced the Chicago Bears, first-place team in the Western Division, in a playoff for the League championship on December 29, 1963. In the title playoff game, when the Giants were leading 10-7, Tittle injured his left knee midway through the second quarter. He returned to play the second half, although the knee was causing him much pain and hampered his mobility. The Chicago Bears won, 14-10. Tittle's display of courage in playing despite his injury impressed everyone, and his teammate Frank Gifford said: "I don't see how he did it. I'll remember what Y.A. did long after I've forgotten the score."

Such praise embarrasses Tittle, who thinks of himself as nothing more than a professional man working hard at his profession. "It is a business," he once said, "and you try to do your best, day after day, week after week." Allie Sherman, the coach of the New York Giants, has called Tittle the best quarterback he has ever seen on the scrimmage line. Other observers have praised Tittle's inspired field generalship in calling signals, and Wellington Mara, vice-president of the New York Giants, has said: "When Tittle calls signals he is the voice of authority. He's in charge." Tittle himself finds it hard to account for his success. "After every game, people ask me questions about how I figured the other team," he has said. "You can't answer the questions. There isn't any answer. It's a matter of feeling. You have to be in the league a long, long time before you get the feeling.".

He also leads by example. Although he has at one time or another suffered a broken wrist, broken cheekbone, damaged knees, and a partially collapsed lung, he does not hesitate to carry the ball. "When our rookies see a guy his age play as hard as he does," Gifford has pointed out, "they have to get excited too." Rookie Lane Howell has explained: "Tittle loves the game. He is 100 percent enthusiasm and confidence and you have absolute confidence in him."

Yelberton Abraham Tittle married Minette De Loach of Marshall, Texas, his hometown sweetheart, in 1948. They have three children: a girl, Dianne, and two boys, Pat and Mike. The Tittles live in Atherton, California, a suburb of San Francisco, during the off-season and rent a home in Eastchester, New York during the football season. Even when wearing his uniform with the familiar number 14, Tittle is not an imposing physical specimen as professional football players go. He is six feet one inch in height, weighs about 195 pounds, and has a big nose and big ears and blue-gray eyes set deep in a bony face. His baldness and prematurely lined face make him look more like the successful insurance broker that he actually is during the off-season than a professional football player. He speaks with a lingering Texas drawl. Like other prematurely bald men, he is sensitive to such epithets as "Bald Eagle" and "Colonel Slick" bestowed on him by sportswriters, but he laughed uproariously when he was presented with a curly blond wig at a banquet held in his honor back home in Marshall. He has also been known to take off his blue helmet and slam it to the turf if he misses a pass to a wide-open receiver.

Somewhat superstitious, like many athletes, Tittle is wary of innovation. He wears his old-fashioned high-top shoes with their broken laces and his antiquated shoulder pads, and whenever the New York Giants ride a bus, he insists on riding in the lucky seat. Yet he is no more superstitious than his teammates, who always eat meatball sandwiches the Saturday before a home game. After his present contract with the New York Giants expires after the 1964 season, Y. A. Tittle will devote his time to the thriving insurance brokerage business in which he holds a partnership in Palo Alto, California. When he does he will probably inspire more tributes such as the one tendered him by Ed Henke, who once played with him on the San Francisco Forty-niners and who now plays for the St. Louis Cardinals. "He's a great man," Henke said. "There's no finer person in all of football. The best thing you can take out of this game is to have played with Y.A."

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Tittle, Y. A., with Don Smith. I Pass (1964)

TOGLIATTI, PALMIRO Mar. 26, 1893-Aug. 21, 1964 A founder of the Italian Communist party (1921) and the party's head since 1944; during eighteen years of exile under Mussolini, lived in France, the Soviet Union, and Spain, where he directed the Comintern's involvement in the Loyalist cause during the Spanish Civil War. See *Current Biography* (November) 1947.

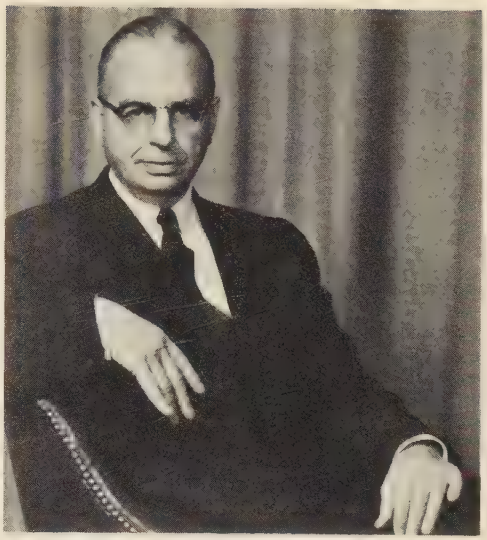
Obituary

N Y Times pl+ Ag 22 '64

TRUEBLOOD, D(AVID) ELTON Dec. 12, 1900- Theologian; university professor; author

Address: b. Earlham College, 230 College Ave., Richmond, Ind.; h. 2114 Reeveston Rd., Richmond, Ind.

Books, sermons, and lectures in and out of the classroom are only the more influential of the many means through which Dr. D. Elton Trueblood, a Quaker, works to fulfill a "ministry" that applies religion to every activity of life. He is professor of philosophy at Earlham College and a founder of its recently established School of Religion. Since 1936 he has written some twenty books, almost all of which have been published by Harper & Brothers. In one of the best known, *The Life We Prize* (1951), he challenged totalitarianism by upholding the Judeo-Christian spiritual tradition. With the same conviction he served from 1954 through 1955 as chief of religious information of the United States Information Agency and adviser to the Voice of America.



Leonard L. Greif, Jr.
D. ELTON TRUEBLOOD

David Elton Trueblood was born to Quaker parents, Samuel J. and Effie (Crew) Trueblood, on December 12, 1900 in Pleasantville, Iowa and was raised on the family farm. He has a sister, Ethel, and two brothers, Oscar C., a businessman, and Clare A., a physician. Trueblood attended both secondary school and college in Iowa, graduating from Indianola High School in 1917 and then entering William Penn College, a small Quaker college in Oskaloosa. Both studious and enthusiastic about extracurricular activities, he majored in history, played varsity football, and edited the yearbook. In college, as in high school, he was a member of the debating team, and he won first prize in a state contest for extemporaneous speaking. He obtained his B.A. degree in 1922.

"Excellent teachers in high school and college," Trueblood has said, "helped to clarify my aims," and in college he realized that he wanted to be an author, a professor, and a minister. He seems to have sought as much variety as possible in his education and early teaching career. Leaving Iowa in 1922, he went to New England, where he studied for a year at Brown University in Rhode Island and for a year at the Hartford Theological Seminary in Connecticut. He then enrolled at the Harvard School of Theology, which awarded him the Bachelor of Sacred Theology degree in 1926. In his first academic post he held the dual title from 1927 to 1930 of assistant professor of

TRUEBLOOD, D. ELTON—*Continued*

philosophy and dean of men at Guilford College in North Carolina. Deciding to work for his doctorate in philosophy, he began studying at Johns Hopkins University and was awarded the Ph.D. degree in 1934, after he had submitted as his thesis a historical and critical study of the differentiae of man. While at Johns Hopkins, he joined a Quaker group, the Baltimore Yearly Meeting of Friends, of which he became executive secretary.

In 1933 Trueblood accepted the post of assistant professor of philosophy at Quaker-sponsored Haverford College in Pennsylvania, which he held until 1936. Pursuing related interests in different ways, he was acting chaplain at Harvard during the summer of 1935 and also began a twelve-year editorship of a Quaker publication, *The Friend.* In 1936 Trueblood attained the three goals he had set for himself in college: he became chaplain and full professor of the philosophy of religion at Stanford University in California and completed his first book, *The Essence of Spiritual Religion.*

Dr. Trueblood's first book, like the four others published while he was at Stanford, was intended not so much for the theologian as for the "literate secular reader." This reflected his Quaker background, which makes no distinction between layman and minister and strives to create an all-inclusive Christianity, in which all men are considered equally the son of God. His object was to inspire people caught up in an age of doubt, with the richness and validity of religious experience. His next book, *The Trustworthiness of Religious Experience,* consisting of Swarthmore lectures, was published by the British house George Allen & Unwin in 1939; it is one of the few of Trueblood's books without the Harper & Brothers imprint. His *The Knowledge of God* (1939) tried to show how through religious experience man can gain a genuine knowledge of God. *The Logic of Belief* (1942) is an introduction to the philosophy of religion. In *The Predicament of Modern Man* (1944) Trueblood, after diagnosing the sickness of an age that lacks religious direction, urged all men to work toward the creation of a "redemptive" society—one dedicated and disciplined in its effort to make religion an integral part of life.

After Trueblood left Stanford in 1945, he taught at the Garrett Biblical Seminary in Illinois as acting professor until 1946. (He had briefly in 1944 been acting professor at Harvard.) Later in 1946 he settled down in Richmond, Indiana to become professor of philosophy at Quaker-affiliated Earlham College. By that time he was widely known not only as an author, but also as a lecturer and public speaker, having given talks at many colleges throughout the country. From 1947 to 1952 he was chairman of the Friends World Committee for Consultation, and according to *Time* (March 15, 1954), he gained the reputation of conducting "one of the most effective ministries to laymen, churched and unchurched, in the United States."

Through his lucid and thought-provoking books Trueblood reached many more people than he could address in church and academic groups. In *Foundations for Reconstruction* (1946) he outlined the moral and religious foundations upon which the postwar world could be built and showed how they are related to the Ten Commandments. In 1947 he edited *Dr. Johnson's Prayers.* His *Alternative to Futility* (1948) and *The Common Ventures of Life* (1949) elaborated on the theme of the "redemptive" society. *Signs of Hope in a Century of Despair* (1950) discussed evidences of religious vitality today.

The book Trueblood considers one of his most important is *The Life We Prize* (1951). His intent, he said, was to provide an affirmative answer to both Fascist and Marxist ideologies by presenting Western ideals or the "dream more revolutionary than communism." To him, this dream meant a society based on the Judeo-Christian principles adopted by Western civilization—"individual dignity, pride of ownership, right to work and spiritual growth." He concluded that it was the West that was undergoing a "permanent revolution" to achieve fully the goals of its "brilliant" heritage. Still dissatisfied with the West's defense of its ideals in the face of the Communist challenge, Trueblood, this time in collaboration with his wife, Pauline Claire Trueblood, wrote *The Recovery of Family Life* (1953). In this work he discussed the Judeo-Christian tradition of the family, which has become obscured in the West, and described the beauty of this tradition as contrasted with the role of the family in Communist society. Another book of this period, *Your Other Vocation* (1952) indicates the importance that Trueblood attaches to lay religion.

On March 7, 1954 the United States Information Agency (USIA) asked Trueblood to fill the newly created post of chief of religious policy. Taking a twenty-two month leave of absence from Earlham College, Trueblood embarked upon a phase of his career that he called "an enlargement under government auspices of what I've already been doing." The post was created to provide supervision of the amount and kind of religious information sent abroad in films, printed material, and Voice of America broadcasts. When Trueblood assumed this immense undertaking, he declared that the United States needs "the Three Ps the Communists have: a philosophy, a program and a passion." He was determined to demonstrate to the world the spiritual ideals and values that the West had to offer and the nobility of its spiritual heritage.

One of the many projects Trueblood worked on to this end was the exhibition "The Church in America," which showed by picture and text the richness, variety, and vitality of religious life in the United States, including all denominations. In explaining its purpose to President Dwight D. Eisenhower, Trueblood pointed out that since Americans have been unduly silent about their spiritual possessions, "The Church in America" would demonstrate to the world that "we are not merely materialistic." While working for USIA, Trueblood himself published a book that the agency sent abroad, *Declaration of Freedom* (1955), the Colver Lectures that he delivered at Brown University. Feeling that Americans lacked deep convictions about spreading democracy, he argued in lectures and sermons that religion, the very "subsoil" of democracy, must sink deeper into people's lives if it is to shape the social structure along lines of greater equality and individual freedom. In 1955 Trueblood was appointed a member of the commission on religious organizations of the National Conference of Christians and Jews.

In January 1956 he returned to his position of professor of philosophy at Earlham College in Indiana. When asked why he chose to remain at a small college, he suggested an idea which he was later to develop fully: that of the value of the small college with its "stake" in each student's future and its influence on each student's character development. *The Idea of a College* (1959) created a stir among both educators and students. Based on his experience at Earlham, the book defended and elevated the small liberal arts college, preferably church-sponsored, where, he wrote, "essential human dignity . . . is more likely to come through." The book strongly criticized the low standards of most colleges, attacked the "leveling kind of democracy" that produces mediocre education, and urged as the goal of education the creation of an aristocracy based on merit. It was hailed by E. W. Lyon in the New York *Times Book Review* (August 23, 1959) as offering "a significant reconsideration of the role of the liberal arts college in our society." But Howard Mumford Jones commented in the *Saturday Review* (September 12, 1959), "The tradition of learning is older and broader and deeper than Mr. Trueblood's picture of the Christian college as the crown of a liberal education."

To give concrete form to some of his ideas about education, Trueblood helped to found the Earlham School of Religion, which opened in September 1963. Although it is a Quaker institution, its aim, explained Trueblood, is not to encourage the formation of a Quaker sect but to revitalize Quaker beliefs and make them a "ferment" within all Christianity. The principles on which the school was founded sum up his own beliefs: the lack of distinction between layman and minister, each Christian being a minister in his own right; the need for training more gifted persons to guide others in finding their religious vocation; the necessity for full-time Christian service on the part of each person, including the application of religion to all aspects of life; and the striving toward an inclusive Christianity, free of denominationalism, in which Christ is universalized and in which each person serves Him.

Since his return to Earlham, Trueblood has written *The Philosophy of Religion* (1957) a defense of religious belief against Marxism, Freudianism, and logical positivism; *The Yoke of Christ, and Other Sermons;* (1958); *Confronting Christ* (1960); *The Company of the Committed* (1961); *General Philosophy* (1963); and *The Humor of Christ* (1964).

Dr. D. Elton Trueblood married Pauline C. Goodenow on August 24, 1924. The couple had four children, Martin, Arnold, Samuel, and Elizabeth. On February 7, 1955 Pauline Trueblood died, and Trueblood married Virginia H. Zuttermeister on August 5, 1956. Genial and vigorous, Trueblood has a "zest for living." He stands five feet ten inches tall, weighs 185 pounds, and has brown eyes and graying brown hair. He belongs to the American Philosophical Association and the Cosmos Club of Washington, D.C.; is president of the Yokefellow Associates, a religious group that he founded; and is a board member of both the Council on Religious and International Affairs and William Penn College. From 1956 to 1960 he was clerk of the Indiana Yearly Meeting of Friends. His political affiliation is Republican.

Among Trueblood's honors are the Outstanding Christian Service Award of the Church Federation of Greater Chicago (1952), the Churchman of the Year Award of the Religious Heritage of America (1960), and ten doctorates. His wood-paneled study, with its 2,000-book library, is the only room of a one-story Colonial brick building on the Earlham campus. On vacation from the classroom and lecture hall, he enjoys hiking and tennis at his summer home, "Pen Point," in the Pocono Mountains.

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TUOMIOJA, SAKARI (SEVERI) Aug. 29, 1911-Sept. 9, 1964 Finnish statesman; served in high national and international posts, including governor of the Bank of Finland (1945-55), interim Premier of Finland (1953-54), executive secretary of the United Nations Economic Commission for Europe (1957-60), and U.N. mediator in Cyprus (1964). See *Current Biography* (March) 1954.

Obituary

N Y Times p35 S 10 '64

TWORKOV, JACK 1900- Artist

Address: b. School of Art and Architecture, Yale University, New Haven, Conn.; c/o Leo Castelli Gallery, 4 E. 77th St., New York 21; h. 234 E. 23d St., New York 10

The respectability that the New York School of abstract expressionist painting has achieved was evidenced by the appointment, on July 1, 1963, of Jack Tworkov, one of its leaders, as chairman of the art department of the Yale School of Art and Architecture, which was founded in 1866 and is the oldest art school on any American campus. Tworkov, who was also named Leffingwell Professor of Painting at Yale, has had more than a dozen one-man shows in the United States and is represented in the permanent collections of several important American museums. In January 1963 he was awarded first prize in the twenty-eighth biennial exhibition at the Corcoran Gallery in Washington, D.C.

Tworkov's work has been described as belonging to the least violent wing of abstract expressionism, and art critics are generally impressed by the lyrical, poetic character of much of his painting. Tworkov usually gives some clue to the "ideological content" of his paintings in such nature- or figure-inspired titles as *Elements, The Crest, The Father,* and *Seaplay.* Like others of the abstract expressionist school, he strives to find the subject of his painting in the act of painting it. In a foreword to the catalogue of his exhibition at the Stable Gallery in 1957, he said: "My

Yale University News Bureau

JACK TWORKOV

hope is to confront the picture without a ready technique or a prepared attitude . . . to have no program and, necessarily then, no preconceived style. To paint no Tworkovs."

Jack Tworkov, who became a naturalized American citizen in 1928, was born in Biala, Poland, in 1900, the son of Hyman and Esther (Singer) Tworkov. He has a sister, Janice Tworkov (Biala), who is also a painter. He was brought to the United States when he was thirteen, attended public school in New York City, and studied at Columbia College from 1920 to 1923. Although writing was his major subject at Columbia, his interest shifted to painting and he studied at the National Academy of Design from 1923 to 1925 and, in 1925 and 1926, at the Art Students League, where he took courses with Guy Pène duBois and Boardman Robinson. In the early twenties he began spending his summers in Provincetown, studying with Ross E. Moffett. At the same time he met Karl Knaths, who strongly influenced his work. The earliest exhibitions of Tworkov's works were in group shows at the Provincetown Artists Association (1926-31), the New York Society Anonyme (1929), and the Dudensing Gallery (1931-35). His first one-man exhibition was held at the ACA Gallery in New York City in 1940.

During the 1930's Tworkov, like many other artists, took whatever work he could get. While still studying, he earned some of his expenses by working as a puppeteer. For some time he was associated with John Dos Passos in the Playwrights Theatre. He worked on the United States Treasury Department Public Works of Art Project in 1934 and on the WPA Federal Art Project from 1937 to 1941. Although many distinguished contemporary artists (among them Milton Avery, Stuart Davis, Arshile Gorky, Willem de Kooning, Jackson Pollock, and Theodore Roszak) were "alumni" of the WPA project, Tworkov, unlike some of the others, felt no freedom of creation under what he terms a "forced draft." He believes that the project, with its ideology and collective thinking, acted as a negative charge that helped galvanize abstract expressionism into existence. "It was the worst period of my life," he says, as quoted in *Time* (August 5, 1963), "an extremely bleak, dreary, and stupid period. If I had to live my life over again on the project I wouldn't do it."

Despite his one-man exhibition at the ACA Gallery in 1940, artistic pickings were still lean for Tworkov, and during World War II he worked as a tool designer. During this period he painted portraits and still lifes and studiously avoided imitating the then-popular School of Paris abstractionists. "That was because I felt I hadn't shared their particular experiences," he explains. He was always an admirer of Cézanne, who, he contends, "finally expressed everything through paint and color alone." His first major one-man exhibition, held at New York City's Egan Gallery in 1947, was of still lifes, landscapes, and figure studies.

The following year Tworkov had a one-man show at the Baltimore Museum of Art. In a foreword to the exhibition catalogue James W. Foster, Jr., wrote, "His works are neither pretentious nor esoteric; . . . they present the beautiful ordinariness of everyday things." And in the same catalogue Tworkov is quoted as saying, "I toy with the idea that maybe the only way to break down the walls of familiar experience is through a re-experience of the familiar."

Tworkov again had one-man exhibitions at the Egan Gallery in 1949, 1952, and 1954, which showed his work moving gradually away from the real image and toward greater and greater abstraction. Reviewing the 1954 exhibit, a critic for *Art Digest* wrote: "A new stature appears in Tworkov's work. . . . We confront a fully mature painter who has forsaken the interpretation of the visible world in order to discover and record an abstract reality, subtle, elusive, fragmentary, of his own making. . . . He is at home in the realm of sensation, ambivalence, nuance."

Among Tworkov's other one-man shows were those at the University of Mississippi in 1954, the Walker Art Center in Minneapolis in 1957, the Stable Gallery in New York in 1957, and the Holland-Goldowsky Gallery in Chicago in 1960. Since 1961 he has been associated with New York's Leo Castelli Gallery, one of the most important and influential of the avant-garde galleries, where he had one-man shows in 1961 and 1963.

Tworkov's work has also appeared in many important group shows, both in the United States and abroad. In recent years these have included "The New American Painting," a show organized by the Museum of Modern Art that toured Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, and London (1958-59); "Documenta II" in Kassel, Germany (1958); "American Vanguard," an exhibit sponsored by the United States Information Agency that toured Vienna, Salzburg, and Yugoslavia in 1961 and London and Darmstadt in 1962; and "Abstract Drawings and Watercolors: U.S.A.," organized by the International Council of the Museum of Modern Art for exhibition in Latin America (1961-63). In the United States, his work has been seen at important shows in the Guggenheim and Whitney museums in New York City, the Walker Art Center in Minneapolis, the Carnegie Institute in Pittsburgh, the Washington Gallery of Modern Art and the Corcoran Gallery in Washington, D.C., and at the Seattle World's Fair (1962).

In addition to New York's Whitney Museum, the Museum of Modern Art, and the Metropolitan Museum of Art, Tworkov's paintings are in the permanent collections of the Albright-Knox Gallery in Buffalo, the Baltimore Museum of Fine Arts, the Walker Art Center in Minneapolis, and the Cleveland Museum of Art. His works are also owned by important private collectors and appear in several corporate collections.

The Corcoran Gallery awarded Tworkov the first prize of $2,000 in its twenty-eighth biennial exhibition in January 1963. *Thursday*, the painting that Tworkov entered in the show, is a green and red abstraction representing dynamism, but the Corcoran's first prize is generally of a retrospective nature, awarded not to a specific picture but to the work of a whole career. The New York *Times* critic John Canaday, who is notably cool toward abstract expressionism, commented on January 22, "As far as this critic is concerned, the jury must have been awarding Mr. Tworkov a service medal on the basis of good behavior points accumulated over the years, for his art is certainly as dry, obvious and derivative as the [New York] school affords."

Other critics, such as Dore Ashton, admire in Tworkov's characteristic work a tender, lyrical quality, a sensitivity of line, a delicacy of touch, and a subtlety of color. Far from finding him dry, Sam Hunter wrote in *Art Since 1945* (Abrams, 1958), "He builds form with loose, sweeping color strokes which incline steeply in one diagonal direction, until his surface begins to burn like a windswept prairie fire. His structures seem to achieve maximum tension just as they are about to sink into an insignificant chaos of warring color."

Art News magazine's regular "So-and-So Paints a Picture" series featured Jack Tworkov in its May 1953 issue. Describing his technique, or lack of it, to fellow painter Fairfield Porter, he said, "If I knew what I wanted to paint, I surely would love to paint that." He went on to explain that his paintings, rather than representing "emotion recollected in tranquility," represented "emotion recollected in the act of painting." Although Tworkov described his technique as not conscious, Porter summed up, "He is always thinking about painting while he is painting."

Along with painting, Tworkov has taught extensively. Although he has given private lessons and taught at the high school level (at New York's Fieldston School of Ethical Culture), most of his teaching has been in colleges. From 1948 to 1955 he was an instructor at the Queens College School of General Studies. During the summers of 1948 to 1951 he taught at the American University in Washington, D.C. and during the summer of 1952, at Black Mountain College in North Carolina. He was at the University of Indiana during the summers of 1954 and 1955 and taught at the University of Mississippi in the fall of 1954. From 1955 to 1960 Tworkov lectured in modern American painting at Pratt Institute in Brooklyn. During 1957 he also taught at the University of Minnesota.

His association with Yale University extends back at least to 1961, when his painting *Vulcan* was selected for a special exhibition of contemporary painting at the Yale Art Gallery. In the spring of 1962 he was a visiting critic in painting at the School of Art and Architecture, where the following year he became chairman of the art department and professor of painting. Also in 1963 he held a one-man exhibition at Yale. His present position as chairman of the art department in the Yale School of Art and Architecture takes him away from his painting two days a week.

Jack Tworkov is married and has two children, Hermine and Helen. He lives and works in Manhattan and has a summer studio in Provincetown, Massachusetts. Painting is the all-absorbing interest of his life. Joan Ley Thompson points out in *Art USA Now* (Viking, 1963), "Jack Tworkov stands on the credo that the act of painting is, of itself, reason enough for producing a painting"; and she quotes him, "You don't have to have a general judgment about life to be a painter because being a painter you have decided your life is painting, so that every day that you paint you are voting for life because you are voting for painting."

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UPFIELD, ARTHUR W(ILLIAM) Sept. 1, 1888-Feb. 13, 1964 Australian author; best known for his mystery and adventure stories with an Australian bush background; his most recent book entitled *The Body at Madman's Bend* (1963). See *Current Biography* (Yearbook) 1948.

Obituary

N Y Times p29 F 14 '64

VAIZEY, JOHN (ERNEST) Oct. 1, 1929- British economist; educator; author

Address: b. Worcester College, Oxford, England; h. 2 St. John St., Oxford, England

Time magazine on January 25, 1963 named ten men who, in its opinion, have the capacity to help shape Britain's future. One of them was John Vaizey, currently fellow and tutor in economics at Worcester College, Oxford. In spite of an agonizing disease that marred his adolescence and nearly cost him his life, Vaizey had a brilliant academic career and holds master's degrees from both Oxford and Cambridge. Still in his early thirties, he has accumulated a great wealth of experience as a teacher, as a practising economist, and as an adviser to a number of international organizations concerned with education and economics. Vaizey, who has been described as "a whirlwind of enterprise," is passionately concerned about the lack of educational equality in Britain. He is probably most widely known for his autobiographical *Scenes from Institutional Life* and his outspoken books on education.

(Continued next page)

JOHN VAIZEY

John Ernest Vaizey was born on October 1, 1929 to Ernest Vernon Vaizey and the former Lucy Butler Hart. Vaizey, who has one sister, spent his first years in Greenwich, a Thames-side area of London where his father built barges. He attended elementary and secondary schools in London until, in December 1943, he was stricken with osteomyelitis, a dangerous and acutely painful inflammation of the bone marrow. Vaizey spent the next two years in hospitals, first in London and later, when German flying bombs made the London area too dangerous, in the West of England.

For a great part of those two years, Vaizey, a sensitive and fastidious child, was extremely ill and in great pain. But what seems to have affected him more was the inhumanity he encountered in hospital doctors and nurses—an inhumanity that ranged from a simple lack of imagination and sympathy to deliberate cruelty and that stripped him of human dignity. Twelve years later, in *Scenes From Institutional Life,* Vaizey wrote: "I became a fanatical hater of the circumstances in which I was placed. . . . In many important directions I have never lost this hatred in later life: it forms the backcloth of anger and protest against which I see many actions of my later life."

Vaizey reacted to this period of physical and mental agony by making a deliberate attempt to become "cold and hard and self-sufficient." In large part he succeeded, he wrote in *Scenes From Institutional Life,* although this meant "the most terrible retribution ten years later when all my pent-up forces and emotions burst through in a confused way and distracted my life for a year, disturbed my work and added some unhappiness." *Scenes From Institutional Life* (Faber, 1959) was a desperately honest fragment of autobiography conceived as an attack on a system that gave more importance to regulations than to personalities. For Vaizey the book was "a kind of psychotherapy, a stage on the road to self-knowledge." A reviewer in the *Times Literary Supplement* (December 25, 1959) described it as "short, passionate and violently prejudiced," but a book that should be read by everyone concerned with the care of the sick.

As Vaizey struggled back to physical health, he began to attend the hospital's school. Here at least he found sympathy and intelligence, if not understanding. "Miss B.," a remarkable teacher, distressed by Vaizey's bitterness and nihilism, but recognizing the quality of his mind, helped him in studying for the school certificate examination, taken by English children at about sixteen. "She taught me to work on my own," he says, "to use books as quarries, to think clearly and express myself simply and directly." She even learned economics, a subject with no appeal for her, so that she could teach it to Vaizey. In May 1945 the war in Europe ended and Vaizey was returned to Queen Mary's Hospital in Carshalton, Surrey, near London. There, in July 1945 he took his school certificate examination. He passed with distinctions in seven subjects. In September of the same year Vaizey was discharged from the hospital.

It was another two years before Vaizey was free of a plaster cast that encased much of his body, and ten more before the writing of *Scenes From Institutional Life* helped him to overcome a profound sense of being different from others. Nevertheless, he went back to school and worked hard. In 1947 he won a state scholarship that took him to Queens' College, Cambridge, where he was among other things librarian of the Union Society. He received his baccalaureate in 1951 with a double first in economics.

As a teacher, author, and practising economist, Vaizey has accomplished a great deal in a very short time. In 1952 he went to Geneva as an economics research officer of the United Nations. A year later he served briefly as personal assistant to Bryce Hopkins, deputy economic adviser to the British government and, before the end of 1953, was back in Cambridge as a fellow of St. Catherine's College. There in 1954 he won the Gladstone Memorial Prize, given for an essay on a political theme. His master's degree followed in 1955.

In 1957 Vaizey left Cambridge and went as a tutor and lecturer in economics to Oxford University, where a year earlier he had received a second master's degree. He had already chosen educational economics as his specialty, and his first book, published in 1958, was *The Costs of Education* (Allen & Unwin). The work was a study of the amount of money allocated to education in Britain from 1920 to 1955; it suggested that an inadequate proportion of the national income was then being allocated to schools and universities. The book received mixed reviews, and one writer in the *Times Educational Supplement* (March 21, 1958), acknowledging the value of Vaizey's research, said that his interpretation was sometimes marred by a lack of objectivity.

Scenes From Institutional Life, Vaizey's next book, was published in 1959. In the same year, Vaizey went to Paris as an officer of the Organization for European Economic Cooperation, now the Organization for Economic Cooperation and Development. He subsequently spent some time with the economics analysis unit of UNESCO, returning to England in 1960 to take up an important new post at the University of London. This was the directorship of the research unit in economics and administration of education, set up by the Ford Foundation at the university's Institute of Education. Vaizey remained at the Institute of Education until the end of 1962 when, still only thirty-three, he went to his present position as fellow and tutor in economics at Worcester College, Oxford.

Meanwhile, Vaizey has continued to lengthen his publications list with a spate of books, lectures, and articles that have by no means been confined to education. In 1960 his name appeared on the title pages of two books about the brewing industry. The most widely reviewed of these was *Guinness's Brewery in the Irish Economy* (Cambridge University Press), written with Patrick Lynch. Guinness, brewers of the world-renowned Irish porter, opened its records to a group of economists who were invited to write its history with complete freedom of research and expression. The Lynch-Vaizey book was welcomed as an important contribution to social history. Vaizey, whose research for the book marked "the start of a passionate love affair with Ireland," produced in the same year *The Brewing Industry, 1886-1951* (Pitman, 1960), a study made for the Economic Research Council.

In 1962, during his tenure at the Institute of Education, Vaizey published *The Economics of Education* (Faber, 1962; Free Press, 1963) and *Education for Tomorow* (Penguin, 1962). The first, dealing with the educational problems of underdeveloped countries, considered the question of how much should be spent on education at different stages of economic development, and it showed how education, properly planned, can contribute to such development. *Education for Tomorrow*, a contribution to the Penguin Britain in·the Sixties series, was an indictment of educational planning—or the lack of it—in England. It expressed Vaizey's conviction, quoted in a *Town* profile (December 1960), that "the failure of the Government to interpret its own statistics, to educate the rising numbers of our population, is the major single cause of our economic backwardness and of the craziness of our class structure."

Meanwhile, Vaizey has much to occupy him in addition to the writing of books—his work at Oxford and for the Acton Society Trust, a nonprofit organization devoted to research in politics and economics; his extramural lectures and articles; his family and pleasures; and his services as economic adviser to a multitude of organizations, including UNESCO, the U.N., the OECD, and the International Labor Organization.

In New York, on September 22, 1961, John Vaizey married an American student, the former Marina Stansky. They have one daughter, Polly. Vaizey is five feet eight inches tall, has hazel eyes and medium-brown hair, and weighs 147 pounds. He is a member of the Church of England, and he lists his favorite recreations as swimming, lecturing, and travel. A member of the Reform Club and of the Fabian Society's National Executive, he served as economic adviser to the late Hugh Gaitskell, leader of the Labour party until his death in 1963. Vaizey's socialism developed during his years of suffering and bitterness in hospitals, when he "passionately identified, with the dispossessed" and drew strength from the idea of social revolution. His adolescent conviction that the Labour party represents the forces of revolt persists, he wrote in *Scenes From Institutional Life*, in spite of daily evidence "that the reverse is the case."

Vaizey's overriding concern is for the reform of an educational system that, according to *Time* (January 25, 1963), he sees as "a reflection of the substantial inequalities of the English class system." The article included Vaizey in a list of ten British "pacemakers" and began: "Throughout its history, Britain has always managed to find the rare men of courage and invention to carry it through crises of war and peace. Today's happy few . . . share independence of mind, impatience with worn-out formulas, and a dedicated eagerness to shape the future."

Reference

Vaizey, John. Scenes from Institutional Life (1959)

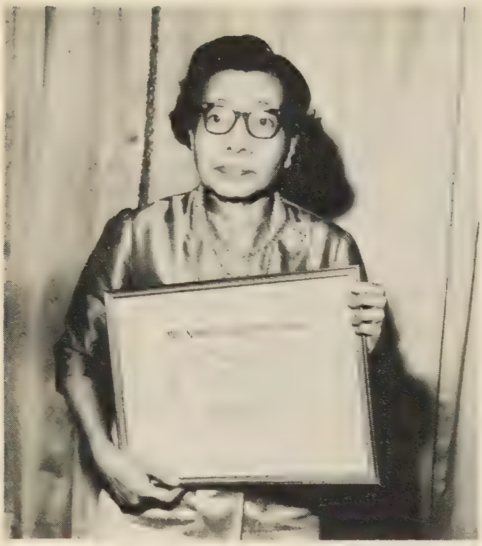
VEJJABUL, (KUNYING) PIERRA (vä-chä-bo͞on) Nov. 27, 1909- Thai physician; government employee

Address: 187 Sathorn Rd., Bangkok, Thailand

In evaluating the pioneering humanitarian contributions that Dr. Pierra Vejjabul has made to the improvement of medical, sanitary, and moral standards in her country, journalists of the American press have called her the Jane Addams of Thailand and the Dr. Albert Schweitzer of Asia. A conventionally reared daughter of a well-to-do family, she defied tradition by becoming a doctor. Then as Dr. Pierra, the name by which her patients generally know her, she boldly opposed unhygienic practices in child care, the custom of polygamy, legal prostitution, and some other customs of her people, in her determination to dignify women and to raise living conditions—especially among the underprivileged. In Thailand she works through the Ministry of Public Health, with which she has been associated for twenty-seven years, and through her own Pierra Maternity and Child Welfare Foundation. She also shares in a worldwide effort to help solve medical and social welfare problems common to all mankind by participating in the work of international organizations.

Northern Thailand's great teak-growing area is the birthplace of Dr. Pierra Vejjabul, who was born Kunying Pierra Hoontrakul in Lampang on November 27, 1909, when Thailand was still called Siam. Her father, Thongkich Hoontrakul, a prosperous teak merchant, practised polygamy in accordance with Buddhist custom, and his third wife, Phon He, was the mother of Dr. Pierra. It has been suggested that her childhood observation of rivalry among the wives in the family made her an enthusiastic supporter of monogamy.

As a young girl, also, Pierra was inspired by a French doctor who saved the life of her mother, and she vowed that she would become like him. Her determination was strengthened when an unwed mother died in her arms by suicide. She set for herself the dual goal of raising the status



United Press International

DR. PIERRA VEJJABUL

of women in Thailand and improving the relationship between mothers and their children. Although her father sent her to expensive French boarding schools in Thailand, he refused to pay for her proposed medical training. Since women were not then admitted to the American-operated medical schools in Bangkok, she ran away at the age of sixteen to Saigon in South Vietnam, with the help of an order of French nuns, to seek an education there. Her father soon had her brought home.

The following year, however, Pierra was permitted to go to London with a Thai prince and princess as the governess of their children. "I persuaded my father to give me a blank cheque that I could use to buy things in London," she recalled in an interview for the Toronto *Globe and Mail* (February 28, 1963). "Then I filled it in for a big amount and ran away to Paris." The size of the check, however, was not large enough to cover many of the expenses of her long stay in Paris. She sold her jewels to finance her early training at the Sorbonne School of Medicine. Later she took care of children and washed dishes in Paris hotels to make ends meet.

In 1934 Pierra obtained her M.B. degree, and in 1936 she earned her M.D. degree with a Silver Medal from the French Academy. Her thesis, a report of her research on hormones, "Contribution à l'étude de l'hormonologie en gynécelogie," received a *très honorable* mention. In 1936 she was also awarded a diploma of hygiene from the university. While studying in Paris, she served in 1935-36 as president of the Association of Thai Students in France and in 1936 as president of the Association of Thai Students in Europe. She had little contact, however, with her countrymen at the Thai Legation in Paris, although she did make friends with Princess Wan Waithayakon, who gave her clothes and invited her to dinner and the theater. Many years later, in 1952, when Prince Wan Waithayakon was Thailand's Ambassador in Washington, he acted as Dr. Pierra's host during her visit to the United States.

When she had completed her medical training in Paris, Dr. Pierra returned to Thailand and on June 17, 1937 entered government service as a medical officer in the division of Venereal Diseases, Hospital of the Ministry of Public Health. A year later she became a medical officer of the ministry's control of venereal diseases division, where one of her responsibilities was with the follow-up program in combating the diseases. She introduced both a medico-social study of venereal diseases and a plan for popular education about them, and in 1947 she began the practice of using blood tests to determine the presence of syphilis among factory workers, government employees, and other groups. Eventually she was made acting director of the venereal diseases control division of the Ministry of Public Health.

The problem of prostitution in Thailand has been one of Dr. Pierra's major concerns both as a physician with a private practice and as a government employee. In 1938 she initiated for the Ministry of Public Health a special project aimed at curing venereal diseases among prostitutes and also pioneered a study on the rehabilitation of prostitutes. From 1937 to 1939 she served on the Ministry of the Interior's committee for movement against venereal diseases and traffic in women and children, and during that period, in 1938, the Ministry of Public Health put her in charge of licensed prostitution. Also in 1938, on her own initiative, she founded the Institute for Social Welfare for Women to encourage the rehabilitation of prostitutes. She later became chairman of National Research on Prostitution in Thailand and was instrumental in securing the enactment in 1960 of a law abolishing legal prosstitution. At present she is working to set up "halfway homes" for prostitutes to learn vocations. She is also currently concerned with the increase of divorce cases in Thailand, the yet-unstudied problem of homosexuality, and the increase in juvenile delinquency and the prevalence of venereal diseases among teen-agers.

Of the many undertakings, including work in the education of the blind, that may be listed among the "private activities" of Dr. Pierra Vejjabul, the most inspiring is the Pierra Maternity and Child Welfare Foundation, which she established in 1938 and which was officially registered in 1949. From the beginning, she gave free medical care and board and lodging to needy mothers and legally adopted children whose parents could not provide for them. By 1963 the number of children whom she had adopted and cared for had reached 660. Seventy-seven of them were living with Dr. Vejjabul in 1963 in her large, rambling house in Bangkok, where she also has her clinic and runs a training school for nurses. The other children had moved away to live with families now able to support them, or to attend schools in Thailand, study abroad, get married, or otherwise with her help find their places in the world. Because members of the Hoontrakul family had objected to having the children use their name, Premier Luang Pibul Songram gave Dr. Pierra the name "Vejjabul," which means "complete doctor."

In setting up her foundation Dr. Vejjabul wanted to do more than just relieve the immediate suffering of children and women, especially unmarried mothers, who were without homes and medical care. She believed that by teaching the mother the best psychological and hygienic methods of rearing children, she could help educate the whole family for better living. In 1949 she began publishing the magazine *Mother and Child*. She has also for many years given weekly talks over the radio on child care, child guidance, the protection of children, and on venereal diseases.

Using a more specialized vocabulary, Dr. Vejjabul has contributed well over a hundred articles on venereal diseases, child care, and hygiene to professional and other publications. She has lectured on these subjects at many educational institutions in Thailand, such as the School of Police Investigation, the School of Social Workers, and the School for Nurses at Bangkok's University of Medical Sciences. She founded the Association of Old Students of St. Joseph's Convent and the Association of Old Students of the Assumption Convent. She was also a founder of the Association of Women Physicians in Thailand in 1950 and of the Bangkok branch of the International Federation of University Women.

Dr. Pierra Vejjabul has for a long time also participated in the work of international organizations coping with the same problems that she is facing in Thailand. She attended, among other conferences, the child care meeting sponsored by the World Health Organization in Delhi, India in 1946; the Conference of the International Abolitionist Federation in Rome in 1950; the International Conference on Child Care in Zagreb, Yugoslavia in 1953; the Regional Conference of Asian Women Physicians in Manila in 1954; the International Conference of Family Planning Associations in Tokyo in 1955; the International Conference on Dermatology and Syphilis in Stockholm in 1957; and the Ninth Pacific Science Congress, in Bangkok in 1957. She became in 1956 a committee member of the governing body of the International Family Planning Association and a founder and the vice-president of the Thai Family Planning Association. In 1957 she joined the executive committee of the International Union Against Venereal Diseases and Treponematosis.

On several occasions Dr. Vejjabul has visited the United States, the first time in 1947 to attend the International Meeting of Women Physicians, in Philadelphia. During 1952 she spent six months in the United States under the State Department's Exchange of Persons Program to confer with authorities on planned parenthood and public health and similar services. When she revisited the United States in 1963, she received on April 1 the Albert Einstein Award for humanitarian work, conferred by the Albert Einstein College of Medicine in New York City.

At home, Dr. Pierra Vejjabul has received the Thai government's Order of the Crown of Siam and Order of the White Elephant, as well as the Silver Order of the Thai Red Cross Society. The French government has made her a Commander of the Legion of Honor. A tiny woman, she stands four feet eight inches tall. She is also gentle, but at the same time dynamic and unyielding in her fight against ignorance and misunderstanding.

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VENIZELOS, SOPHOCLES Nov. 17, 1894-Feb. 7, 1964 Greek statesman; served in Greek government-in-exile during World War II; leader of the Liberal party (1949-58); held several ministerial offices in postwar Cabinets, including Premier (1944 and 1950-51). See *Current Biography* (December) 1950.

Obituary

N Y Times p31 F 7 '64

WALN, NORA June 4, 1895-Sept. 27, 1964 American journalist and author; reported on her worldwide travels in magazine articles and books, the best known of which was *Reaching for the Stars* (1939), a pro-German, anti-Nazi account of her four-year stay in Germany. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p29 S 28 '64

WASILEWSKA, WANDA 1905-July 29, 1964 Polish-born Russian poet and author of proletarian novels; member of the Supreme Soviet of the U.S.S.R.; during World War II was a leading organizer of Polish-émigré military units in the Russian army and of pro-Soviet political elements in the Polish underground. See *Current Biography* (July) 1944.

Obituary

N Y Times p27 Jl 30 '64

WHITE, ROBERT M. Feb. 13, 1923- United States government official; meteorologist

Address: b. United States Weather Bureau, Washington 25, D.C.; h. 8306 Melody Ct., Bethesda, Md.

Known for his research on general circulation of the atmosphere and for his studies in statistical weather prediction, Dr. Robert M. White has been chief of the United States Weather Bureau since August 1963. Dr. White supervises the work of some 6,500 scientists and technicians at the government's major meteorological agency. A specialist in the meteorology of the space age, he had achieved recognition as a meteorologist and administrator of research at the Air Force Cambridge Research Center, at Massachusetts Institute of Technology, and at the Travelers Research Center before coming to the United States Weather Bureau.

Robert M. White was born in Boston, Massachusetts on February 13, 1923 to David White, a lawyer, and Mary (Winkeller) White. His brother Theodore is a well-known writer; an-

ROBERT M. WHITE

other brother, Alvin, is a publisher; and his sister, Gladys, is a librarian. At the Boston Latin School, from which he graduated in 1940, White was active in sports. In 1940 he entered Harvard College, where he held the Burroughs Newsboy Scholarship in his freshman year and the Edwards Scholarship in 1941 and 1942, while majoring in geology. While an aviation cadet at Harvard he began his career as a meteorologist in November 1942, when he was assigned to the Blue Hill Observatory in Milton, Massachusetts to serve as a weather observer for the United States Army Air Corps. He received his B.A. degree from Harvard in 1944 and was discharged from the Air Corps with the rank of captain in July 1946.

Making a detour from meteorology into journalism and advertising, White joined the Boston bureau of Fairchild Publications in the summer of 1946, and from February 1947 until January 1948 he worked as a copywriter for the Arnold Advertising Company in Boston. He then entered the Massachusetts Institute of Technology as a graduate student and meteorologist. In 1949 he obtained his M.Sc. degree in meteorology, and in 1950 he was awarded his Sc.D. degree after submitting a thesis on "Global Energy Balance," a subject he has continued to investigate throughout his career.

After joining the United States Air Force, as a civilian, Dr. White did research in meterology of the stratosphere for the Cambridge Research Center of the Hanscomb Air Force Base in New Bedford, Massachusetts, from October 1950 to February 1959. He also served in the United States Air Force as chief of the large scale processes branch of the Atmospheric Analysis Laboratory, from 1952 to 1958, directing studies of the dynamics of the general atmosphere, long-range forecasting, and statistical weather prediction. During 1958, as chief of the Air Force Meteorological Development Laboratory, he was responsible for supervision of research on meteorology and meteorological equipment.

Returning to Massachusetts Institute of Technology as a research associate in February 1959, Dr. White studied problems of the meteorology of the stratosphere. In July he accepted a post with the Travelers Insurance Company as head of the Travelers Weather Research Center, in Hartford, Connecticut. It had been established in 1955 to find ways for predicting storms and hurricanes far enough ahead to allow protective action to be taken. In 1960 it was separated from the Travelers Insurance Company and established as a self-sustaining, nonprofit organization carrying out research and development in the environmental and mathematical sciences for industry and government. Among its clients is the United States Weather Bureau.

President John F. Kennedy announced the appointment of Dr. White as chief of the Weather Bureau on July 29, 1963. The appointment was confirmed by the Senate on August 26; White left the presidency of the Travelers Weather Research Center to take up his new duties in Washington on October 1, 1963. In addition to his scientific achievements, White has attributes that made him a likely candidate for a position with the New Frontier administration. He is a Harvard man with a Bostonian family background, and he is a Democrat. Dr. White succeeded F. W. Reichelderfer, who retired from the Weather Bureau at the age of sixty-eight, after serving since 1938. During Reichelderfer's regime the United States Weather Bureau had made some remarkable advances—from forecasts concerned only with the earth's surface to research into the upper atmosphere.

At the time of Dr. White's appointment an editorial writer for the *Christian Science Monitor* observed: "We . . . also congratulate Dr. Robert M. White on his appointment as Dr. Reichelderfer's successor. It would be hard to find an abler man to take over the Weather Bureau in this era when computers, satellites, and opportunities to study the atmosphere in detail have opened an exciting new era for advancing meteorological science. Widely respected in meteorological circles, Dr. White has distinguished himself both as a research scientist and an administrator. . . . At the Travelers he has played a key role in developing ways to apply modern electronic data processing to weather analysis and forecasting."

Dr. White told a reporter for the Associated Press on the day after his appointment had been announced: "My goal is to help provide as many added dependable and useful meteorological services as possible through extensive application of new developments in meteorology." Referring to such new aids for the meteorologist as weather satellites and high-speed computers, he added: "There is no question that these developments and others will produce a revolution in our understanding of the atmosphere."

The scientists at the Weather Bureau, which is under the United States Department of Commerce, are expanding their local and national studies into an international effort to achieve what has been termed a "world weather bureau." And the United States government is spending vast sums to underwrite and to co-ordinate the activities of thirteen federal agencies engaged in weather research. The meteorologist of today seeks not only to forecast the weather, but also to control it. His world now reaches into outer space, where a "turmoil of constantly shifting torrents, tides, and waves flow and turn and crash into each other with staggering violence," as Charles Leedham noted in the New York *Times* (September 22, 1963). Millions of items are recorded daily at 20,000 stations around the globe, and reports from Russia, the Antarctic, and Africa are exchanged with the United States, Japan, and other co-operating nations.

The research problems involved in handling such data are of a magnitude to intimidate even the most experienced meteorologists. According to one government meteorologist quoted by John A. Osmundsen of the New York *Times* (September 24, 1963), the Tiros weather satellites transmit their pictures so "methodically and with such a single-minded devotion to duty" that they "threaten to engulf the analyst in a sea of 35-millimeter film." As a result, "more than 120 miles of data . . . covering about 25 percent of the earth's surface, pour down daily, overwhelming facilities for making sense out of it."

To meet these challenges Dr. White has more men, money, and scientific tools than any United States weatherman before him. In addition to the Tiros weather satellites, his resources include weather balloons, high-speed transmission, high-altitude jet planes, laboratory numerical models, weather buoys such as MAMOS anchored far out at sea, automatic land-based installations, rockets, intricate computers, and a complex of stations surrounding commercial and military airports. In his research staff he has at his command the human ability to form correct judgments and arrive at valid conclusions. Meanwhile, man's management of weather may be just beginning, and some meteorologists believe that the answers may be found only on a much smaller scale: that of the raindrop.

As chief of the Weather Bureau, Dr. White is both optimistic and cautious about future developments in meteorology. "The margin of error in forecasting will be reduced, but not eliminated completely," he told the Associated Press reporter during his July 30, 1963 interview. He also believes that Americans make allowances for forecasts that go wrong. "It sounds corny, but people do hold a warm spot in their heart for the weatherman," he remarked, according to the Associated Press. "Most of the kidding is good-natured and the amount of it is an indication of the important place the weatherman has in this country. Besides, in this country, humor is an indication of affection."

On April 18, 1948 Robert M. White married a newspaper reporter, Mavis Edwina Seagle. They have two children, Richard and Edwina. White is five feet eight and one-half inches in height, weighs about 175 pounds, and has brown hair and brown eyes. He long ago discovered that he relaxes best by reading. "I read anything that is printed," he has said. Active in professional associations, he has served as chairman of the committee on weather forecasting of the American Meteorological Society and has sat on the panel on meteorology of the United States National Committee of the International Geophysical Year. His professional memberships also include the Royal Meteorological Society of England, the American Geophysical Union, the Research Society of America, and Sigma Xi.

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WIENER, NORBERT Nov. 26, 1894-Mar. 18, 1964 Mathematician; a member of the faculty of Massachusetts Institute of Technology (1919-60); author of *Cybernetics* (1949); was considered the father of automation. See *Current Biography* (March) 1950.

Obituary

N Y Times p1+ Mr 19 '64

WILKINS, ROY Aug. 30, 1901- Organization official

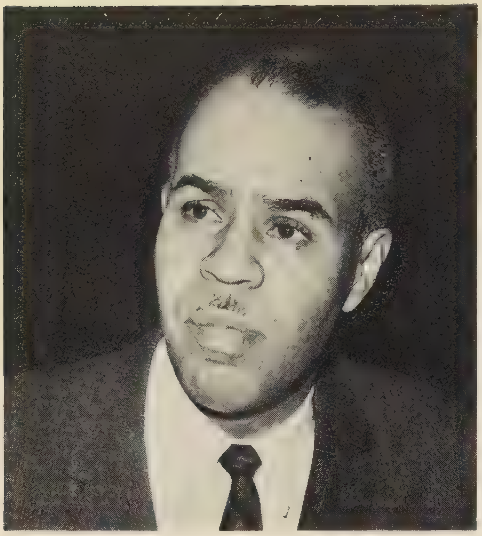
Address: b. National Association for the Advancement of Colored People, 20 W. 40th St., New York 18; h. 147-15 Village Rd., Jamaica 35, N.Y.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1950.

Of the several organizations that have emerged in the forefront of the Negro's struggle for civil rights, the oldest, largest, and probably best known is the National Association for the Advancement of Colored People. Founded in 1909, the NAACP has an interracial membership of almost 400,000, maintains 1,500 branches in 48 states and the District of Columbia, and operates on a budget of more than $1,000,000 a year. Its leading spokesman is Roy Wilkins, who has been executive secretary of the NAACP since April 11, 1955, when he was unanimously named by the board of directors to succeed Walter White.

A former newspaperman, Wilkins joined the staff of the NAACP in 1931. He has held administrative posts within the organization and, from 1934 to 1949, served as editor of its official magazine, *The Crisis*. Under Wilkins the NAACP has moved to a more activist position, using direct action techniques in addition to its more traditional methods of lobbying, court action, and education. The NAACP was one of the sponsors of the August 28, 1963 march on Washington, and, as its executive secretary, Wilkins was one of six Negro leaders to meet with President John F. Kennedy that day.

The grandson of a Mississippi slave, Roy Wilkins was born in St. Louis, Missouri on August 30, 1901. His father, William D. Wilkins, although a minister and a college graduate, was forced to earn a living by tending a brick kiln. His mother, Mayfield (Edmondson) Wilkins, died of tuberculosis when he was three. Since his father could not keep the family together, the three Wilkins children were sent to live with an aunt and uncle in St. Paul,



Wide World

ROY WILKINS

Minnesota. There Roy Wilkins grew up in a poor but racially mixed community and attended St. Paul's unsegregated schools. In high school he was editor of his school magazine.

After his graduation from high school in 1919, Wilkins enrolled in the University of Minnesota, where he majored in sociology and took courses in journalism. He supported himself by working as a redcap, a dining car waiter, and a clean-up man in the South St. Paul stockyards. At the same time he was night editor of the university newspaper, the Minnesota *Daily,* and editor of a Negro weekly, the St. Paul *Appeal.* He also served as secretary of the local NAACP chapter. While Wilkins was still a student, there was a mass lynching by a mob in Duluth, Minnesota. This brutal crime prompted Roy Wilkins to enter the university's oratorical contest with a strong antilynching speech that won first prize.

Wilkins received his A.B. degree in 1923, and he immediately went to work on the Kansas City (Missouri) *Call,* a leading Negro weekly. He soon became managing editor. In Kansas City, where there is a large Negro population, Wilkins met with widespread segregation for the first time in his life. "Kansas City ate my heart out," he recalls. "It was a Jim Crow town through and through." He intensified his activities in the NAACP, again serving as secretary of the local chapter. A vigorous campaign that he led in 1930 against the re-election of a segregationist from Kansas to the United States Senate brought him to the attention of national NAACP leaders. In 1931 Wilkins left the *Call* to join the secretariat of the NAACP as assistant executive secretary, serving under Walter White.

As a staff member of the NAACP, Wilkins took part in many different phases of the association's activities. One of his first assignments, in 1932, was to investigate charges of discriminatory and unjust treatment of Negro workers on a federally financed flood control project in Mississippi. With an associate he secured a job as a day laborer on the project. He substantiated the charges, and on the basis of his report the NAACP was responsible for bringing about Congressional action to improve the situation. In 1934 he took part in picketing in Washington, D.C., when the United States Attorney General failed to include lynching on the agenda of a national conference on crime. As a result he suffered the first of his few arrests.

In 1934 Roy Wilkins succeeded W. E. B. Du Bois as editor of *The Crisis,* the official organ of the NAACP. He held that post until 1949, meanwhile continuing to serve as an officer of the association. During this period he was also an active speaker and writer on the association's behalf. In 1941 he served as consultant to the War Department on the training and placement of Negroes in the armed forces. In 1943 he represented the NAACP in negotiations to settle a strike of white Philadelphia transit workers who were protesting the promotion of eight Negro employees to motormen. With Walter White and W. E. B. Du Bois, Wilkins served as consultant in April 1945 to the American delegation at the United Nations conference in San Francisco. Also in 1945 he contributed a chapter to *What the Negro Wants,* a symposium by fourteen Negro authors that was published by the University of North Carolina Press. His chapter, retitled *The Negro Wants Full Equality,* was published as a pamphlet in 1946 by the Committee of 100, a group dedicated to improving race relations. During the 1940's Wilkins also appeared on a panel discussion program, *Pride and Prejudice,* heard weekly on radio station WEVD in New York City.

When NAACP executive secretary Walter White took a one-year leave of absence in June 1949, Wilkins was appointed acting executive secretary. Concurrently he served as chairman of the National Emergency Civil Rights Mobilization, composed of more than 100 national and local groups, which sent over 4,000 delegates to Washington in January 1950 to lobby for fair employment and other civil rights legislation. When White returned to his post in June 1950, Wilkins was appointed as the NAACP's administrator of internal affairs. He held that job until White's death in 1955, when he was unanimously appointed to succeed him as executive secretary.

Wilkins became the leader of an organization founded nearly half a century earlier to secure the constitutional rights of Negroes and to work for full equality of the races. The NAACP grew out of a "Call to Action" issued on February 12, 1909, the centennial of Abraham Lincoln's birth, by such prominent Americans as John Dewey, William Lloyd Garrison, Rabbi Stephen S. Wise, and Lincoln Steffens. Outraged by the complete disenfranchisement of Negroes in the South, the widespread passage of Jim Crow legislation, and the unchecked spread of lynchings and other forms of mob violence, the sponsors of the "Call to Action" asked for the formation of a biracial organization to protest and remedy these ills.

Lynching was the first evil that the NAACP set out to remedy. Explaining the priority given to the NAACP's antilynch efforts, Wilkins says:

"We had to stop lynchings because they were killing us. We had to provide physical security first." Although the NAACP never won passage of the federal antilynch law for which it lobbied, the impact of its educational activities can be measured by statistics covering mass violence against Negroes. During the thirty years ending in 1918, there were 3,224 lynchings listed by the NAACP. In 1921 the figure fell to sixty-four and in 1933 it was twenty-eight. The year 1952 was the first since emancipation in 1863 when not a single American Negro was reported lynched.

With lynching in abeyance, the NAACP turned its attention to more widespread, though less dramatic, abuses. It next attacked school segregation. It was NAACP special counsel (now federal judge) Thurgood Marshall who argued the school integration case (*Brown v. Board of Education*) before the United States Supreme Court in 1954 and secured the historic decision outlawing school segregation. Since then, NAACP attorneys have been active in courts throughout the nation in securing implementation of the Supreme Court's decision.

The NAACP lobbies for the enactment of legislation covering fair practices in the fields of education, housing, and employment on the national, state, and local levels. It carries on extensive voter-registration campaigns in both the North and South. While remaining nonpartisan, the NAACP compiles and distributes the civil rights records of candidates for public office. It engages in educational programs to teach the nature, causes, and effects of racial bias. In recent years, under the impact of more radical civil rights groups (such as Congress of Racial Equality, the Student Non-Violent Coordinating Committee, and the Southern Christian Leadership Conference), the NAACP has also engaged in direct action forms of protest such as picketing, selective buying, sit-ins, and wade-ins.

Over the past thirty years, and particularly during the recent racial crisis, Wilkins has emerged as one of the Negro's most able and articulate spokesmen. He has testified before Congressional committees, conferred with the President, appeared on television and radio (the Voice of America has broadcast his statements overseas), and has written extensively for both Negro and general publications. He has spoken out on virtually every subject of interest to Negroes, from the filibuster rule in the Senate—which he has called "the 20th century model of the 19th century ankle iron"—to school segregation, about which he has said, "The people who ask us to wait on this issue are asking us to wait for slow suicide." Consistently upholding the Americanism of the American Negro, he said at the fortieth annual convention of the NAACP, in 1949, "We do not cry out bitterly that we love another land better than our own, or another people better than ours. This is our land. This is our nation. We helped to build it. We have defended it from Boston Common to Iwo Jima." He has just as consistently defended the rights of Negroes to live as Americans. At the fiftieth annual convention of the NAACP, in 1959, he declared: "We condemn the propaganda that Negro citizens must 'earn' their rights through good behavior. Good behavior . . . wins the respect of our fellow citizens, which we value and seek, but no American is required to 'earn' his rights as a citizen. His human rights come from God and his citizenship rights come from the Constitution."

In recent years, as the civil rights movement has gained momentum, Wilkins has emphasized the desire of Negroes for an immediate improvement of their lot. Testifying before the Senate Commerce Committee in support of the public accommodations section of President Kennedy's civil rights bill on Juy 22, 1963, he said, "The players in this drama of frustration and indignity are not commas or semicolons in a legislative thesis. They are *people*, human beings, citizens of the United States of America. . . . They are in a mood to wait no longer, at least not to wait patiently and silently and inactively." And in an article in the New York *Times Magazine* (September 29, 1963) he is quoted as saying: "Negroes want *in* in American society, and they want the ways opened *now*."

During the Harlem riots of 1964 Wilkins carefully distinguished between the just grievances that helped to ignite the situation and the criminal elements that exploited it. The attitude revealed in such statements has been attacked by groups such as the Black Nationalists for being insufficiently militant. While he is very much aware of the adverse comments from other Negro organization leaders, Wilkins still adheres to a program that uses all constitutional means to achieve Negro rights. "Southern whites who regard the NAACP as the most dangerous enemy are correct," he says. "We have stuck to our knitting and used all our weapons."

Roy Wilkins married Aminda Ann Bandeau on September 15, 1929, and they now live in an integrated neighborhood in the New York borough of Queens. Wilkins is a member of the African Methodist Episcopal Church. Slim and dignified in appearance, he is a hard worker and usually puts in a fourteen-hour day at his job. In addition to heading the NAACP, Wilkins is chairman of the leadership conference on civil rights. He is an avid reader and a sports car buff. In 1960 he received the University of Minnesota's outstanding achievement award. "It's really thrilling and exciting to be a Negro in the 1960's," Wilkins has said. "The whole gamut of Negro life is an adventure if you can roll with the punches and not let it get you into the valley of bitterness."

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WILLIAMS, JOHN BELL Dec. 4, 1918-
United States Representative from Mississippi; lawyer

Address: b. Room 1103, House Office Bldg., Washington 25, D.C.; h. Raymond, Miss.; 1001 26th Rd., S., Arlington 2, Va.

In representing the southwestern counties of Mississippi since 1947, Democrat John Bell Williams has become known as one of the leading

Wide World

JOHN BELL WILLIAMS

forces in Congress in the cause of segregation. He is a lawyer and a one-time Army Air Forces pilot who lost an arm while fighting in World War II. Because of party planks on civil rights he refused to support Adlai E. Stevenson for President in 1956 and John F. Kennedy in 1960, and in recent sessions of Congress he has further opposed party policy by voting against the Democratic administration on civil rights, foreign aid, and several other issues. His current assignments are to the House Interstate and Foreign Commerce Committee and the District of Columbia Committee.

Born to Graves Kelly and Maude Elizabeth (Bedwell) Williams on December 4, 1918 in Raymond, Mississippi, John Bell Williams is both a native and a lifelong legal resident of the country town that is the administrative seat of Hinds County, in which the state's capital city, Jackson, is also located. After attending Hinds County elementary and public schools, he completed in 1936 the two-year course offered by Hinds Junior College at Raymond. He also studied, in 1938, at the University of Mississippi in Oxford before entering the Jackson School of Law, where he received his LL.B. degree in 1940. Having been admitted to the Mississippi bar in April of the same year, he hung out his shingle at Raymond and engaged in general law practice.

In November 1941, one month before the Pearl Harbor attack plunged the United States into World War II, Williams joined the Army Air Corps as an aviation cadet. Commissioned a lieutenant and given his pilot's rating on July 3, 1942, he fought until March of the following year, when a plane he was piloting to North Africa crashed in British Guiana. Lieutenant Williams lost an arm as the result of this accident, in which he was the only surviving member of a five-man crew.

After a period of treatment and convalescence at the Lawton General Hospital in Atlanta, Georgia, Williams was retired from active duty with the Army on April 29, 1944. He returned to Mississippi and on May 20, 1944 he was installed as the prosecuting attorney of Hinds County. He held this office until October 1, 1946, about one month after a runoff primary on August 27, at which he defeated United States Representative Daniel R. McGehee of the Seventh Mississippi District for renomination on the Democratic ticket. In the bitter campaign leading up to the runoff Williams had the advantage of sentiment in favor of war veterans and assailed McGehee as an "absentee" Congressman with a low percentage of presence at roll calls. Williams was elected in November, as he was later to be in most biennial elections, without recognized opposition from Republican candidates.

The Seventh Mississippi District, which Williams represented in the Eightieth and Eighty-first Congresses, not only covered seventeen rural counties but included the city of Jackson and, in point of population, was at the time the largest in the United States. In the Eighty-second to Eighty-sixth Congresses he represented, as the result of redistricting in accordance with the 1950 census, a new Fourth District embracing thirteen counties and including the larger communities of Jackson, Vicksburg, and Natchez. In the Eighty-eighth Congress, convening in January 1963, he represented the new Third District with an area identical with that of the old Fourth District, and with a 1960 population of 460,100.

Although Williams is a Democrat, he differed with the administration of President Harry S. Truman on many issues. As early as December 1947, or before his first year in Congress was over, he embarrassed the administration by sponsoring with a Georgia colleague an amendment to the pending emergency program for foreign relief that would have forbidden purchase for the program of anything (including grain) that was considered to be in short supply. In March 1949, when the Truman administration was seeking a fifteen-month extension of rent controls, Williams drafted and helped persuade the House to adopt by a 227 to 188 vote a home-rule amendment authorizing local legislatures to direct decontrol within their jurisdiction. Then in July 1949 he protested what he regarded as a White House policy denying patronage to Southern Democrats who opposed administration legislation.

As a member of the House Post Office and Civil Service Committee during his early years in Congress, Representative Williams headed a three-man subcommittee, named in October 1949, to investigate alleged overstaffing of federal agencies. In December of the following year the committee reported a finding of overstaffing and falsified work reports in sections of the Labor Department and in operations of the Treasury Department. In the debate on the State Department appropriations bills in August 1951, Williams helped to push through a House amendment limiting American contributions to international organizations to one-third of their annual expenditures. When the new administration of Dwight D. Eisenhower urged creation in March 1953 of a Department of Health, Education and Welfare, which would contain the existing Federal Security Agency, he aroused some laughter by reading speeches delivered by the

Republican leadership against elevating the Federal Security Agency to Cabinet status when President Truman had suggested this move in 1950. "If it was a rotten egg in 1950," the Mississippian declared, "three more years of aging won't make it fresh."

In the Eighty-second Congress, which opened in 1951, and in all subsequent Congresses, Williams served as a member of the House Interstate and Foreign Commerce Committee. He opposed in the summer of 1954 a bill to ban segregation in interstate travel. "Prejudice cannot be removed by enacting a law," he argued, and he maintained that passage of any such legislation would "disrupt the pattern of progress" being made by the South in race relations.

Williams' first reaction to the Supreme Court's ruling on May 17, 1954 outlawing racial segregation in public schools was to propose that the House adopt a resolution favoring a Constitutional amendment nullifying the decision. In December 1955, along with Mississippi's United States Senator James O. Eastland and a circuit judge, he recommended that the Southern states combat the desegregation ruling by passing "acts of nullification" in accordance with the states rights doctrine of the days before the Civil War. Again in collaboration with other Southern legislators, in June 1956 Representative Williams attacked the Eisenhower administration's civil rights bill, which he called "the most far-reaching and dangerous legislation ever before Congress." About three weeks before the November 1956 election, furthermore, he announced that because both the Democratic candidate for President, Adlai E. Stevenson, and the Republican candidate, President Eisenhower, had "resolved publicly . . . to compel the integration of white and Negro children" he would support electors backing the States Rights candidate, T. Coleman Andrews.

Immediately after the 1956 election certain liberal Democrats, in and out of Congress, demanded that Williams be deprived of patronage privileges or be otherwise penalized for having bolted the party's Presidential ticket. No disciplinary action, however, was taken when the Eighty-fifth Congress convened in January 1957, and the Mississippian retained his appointments to both the District of Columbia Committee and the Interstate and Foreign Commerce Committee. His responsibility and prestige were increased through his membership in 1958 on a special House subcommittee on legislative oversight, of which Representative Oren Harris of Arkansas was chairman and of which Williams served as acting chairman for a while in November. This subcommittee investigated, among other matters, the awarding of a Miami, Florida television channel to a subsidiary of an air line and also probed possible conflict of interest in the association between New England industrialist Bernard Goldfine and certain government officials.

Less publicized was Williams' work, also during 1958, as chairman of a health and science subcommittee that considered proposed legislation for controlling chemical food additives. In February 1959, soon after the opening of the Eighty-sixth Congress, he was named chairman of a subcommittee on communications that studied various aspects of air travel safety precautions, accidents, and legislation suggested to ban the serving of alcoholic beverages on airplanes. In order to devote his time to this new chairmanship, Williams was dropped at his own request from the legislative oversight subcommittee. As a member, meanwhile, of the District of Columbia Committee he opposed all moves to grant measures of home rule to the federal area, which has a large colored population. He also objected to integration of Washington's public schools, and in January 1961 he said that "interracial strife will continue in the District schools . . . so long as those in power persist in their present practice of denying that ethnic differences do in fact exist."

In the Mississippi Democratic primary of June 1960 Williams won easily over William Higgs, a Jackson lawyer who had challenged his renomination to the House. A delegate to the Democratic National Convention in Los Angeles the following month, Williams announced, along with another Mississippi Congressman, William Colmer, that in opposition to the strong civil rights plank adopted by the party he would support an independent slate of electors in the November elections.

The Democrats, under President John F. Kennedy, took over control of the federal government in January 1961. From time to time an unreconciled Representative Williams continued to defy party leadership. In July 1961, when race riots broke out in Chicago, he asked Attorney General Robert F. Kennedy whether the government intended to protect the rights of "white victims" of the uprising. A month later he tried to defeat the administration's foreign aid bill by proposing an amendment banning aid to any country that supported admission of Communist China to the United Nations.

On key issues coming before the House in 1962 Williams voted against the foreign aid bill, the trade expansion bill, and enlargement of the Peace Corps. In September of that year he tried to delay action on the mass transportation and youth employment bills. When a new Congress convened in January 1963, he also opposed permanent enlargement of the Rules Committee, and later in the 1963 session he voted "nay" on the administration's program for promoting construction of new medical schools and "yea" on limitations of the travel funds of Congressmen and "yea" on funds for the National Aeronautics and Space Administration and on cuts in foreign aid. In early 1964 he voted against the civil rights bill.

John Bell Williams and Elizabeth Ann Wells were married October 12, 1944 and are the parents of one daughter, Marcia Elizabeth, and two sons, John Bell, Jr., and Kelly Wells. The Mississippi Congressman is a Freemason and a member of the Baptist Church. He also belongs to five service organizations—the American Legion, the Veterans of Foreign Wars, the Disabled American Veterans, the American Veterans of World War II, and the Air Forces Association.

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WILSON, EDMUND May 8, 1895- Critic; author

Address: b. c/o Farrar, Straus and Cudahy, Inc., 19 Union Sq. West, New York 3; h. Wellfleet, Mass.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1945.

In twentieth-century America Edmund Wilson occupies in the eyes of his admirers the same preeminence as a man of letters that Dr. Samuel Johnson held in eighteenth-century England and Sainte-Beuve held in nineteenth-century France. He has called himself a journalist because he made his living by writing for the *New Republic* and the *New Yorker* and similar magazines. Others call him a literary humanist and a Diogenes who has insisted upon his personal intellectual interests and moral values regardless of popular tastes. His *Axel's Castle* and *The Wound and the Bow* helped to create aesthetic standards that his colleagues in literary criticism felt he did not meet in his own nevertheless distinguished work as a writer of poetry, plays, and fiction. He wanted, as a critic, to be international, but more and more he is being claimed as American.

As a descendant of a Puritan family whose members for generations earned their living in the learned professions, Edmund Wilson came to think of himself as a typical specimen of the American bourgeoisie. Norman Podhoretz suggested in the *Reporter* (December 25, 1958), however, that Wilson's early American Dutch-English ancestry and his education "associate him firmly with the patrician ethos." He was born in Red Bank, New Jersey on May 8, 1895, the only child of Edmund and Helen Mather (Kimball) Wilson. His father, a successful lawyer who was unconcerned about making money, had once hoped for a career in public life in which he would serve the Republican party. He never ran for office, but in 1908 he was appointed attorney general for New Jersey.

In his frank and sympathetic portraits of his parents in his essay "The Author at Sixty" (*A Piece of My Mind*, Farrar, 1956), Wilson pictured his father as a brilliant, neurotic man whose hypochondria necessitated his spending much of his later years "in and out" of sanitariums. His mother was sociable and fond of gardening and playing bridge. He used to spend his summer vacations in the rural town of Talcottville in upstate New York, his mother's family home, which enchanted him because it was unlike the rest of his life.

Wilson's formal education has seemed to him the same mill that the other bourgeois members of his generation had to be run through. He was a heretical, but not openly rebellious, student at a boarding school, Hill School in Pottstown, Pennsylvania, from 1909 to 1912 and then at Princeton University. As in preparatory school, where he had helped to edit the school magazine, he showed literary and critical abilities in college. On the editorial staff of Princeton's *Nassau Lit*, he encouraged contributions from his friend and fellow student F. Scott Fitzgerald, on whose career as a novelist he was to have an enduring influence. Wilson's heroes at Princeton were Woodrow Wilson, in opposition to his father's Republicanism, and Professor Christian Gauss, whose range of knowledge and concern with social as well as aesthetic values Wilson deeply admired.

Specializing in literature, Wilson was stimulated by the writings of Shaw, Mencken, and James Huneker. He graduated from Princeton with the B.A. degree in 1916. Then he went to New York, studied sociology and labor relations in summer school at Columbia University, and worked as a reporter on the New York *Evening Sun* in 1916-17. When he disclosed his intention of trying his hand at political journalism in Washington, D.C., his father questioned him about his failure to concentrate in a particular field. Wilson explained that he wanted "to get to know something about all the main departments of human thought" and that he did not know anything about politics yet. But instead of going to Washington, he enlisted as a private in the United States Army and served in a base hospital unit in France and then with the Intelligence Corps until he was discharged in July 1919.

When he returned to New York and to journalism after World War I, Wilson joined the staff of *Vanity Fair*, of which he was managing editor during the year 1920-21. He also collaborated with John Peale Bishop, whom he had met at Princeton, on a book of satiric prose and verse pieces about deaths and funerals, *The Undertaker's Garland* (Knopf, 1922). Wilson's next book, *Discordant Encounters; Plays and Dialogues* (Boni, 1927), presented "with wit and lucidity and sweetness," as Clifton Fadiman commented in *Literary Review* (April 16, 1927), "various aspects of the contemporary battle between the spirit of man and that of the machine"—a battle that continued to be the focus of much of his work. He then wrote his first-person novel of New York's literary Bohemia, *I Thought of Daisy* (Scribner, 1929), which impressed some reviewers as more interesting as a criticism of contemporary life and literature than as an imaginative piece of fiction. In *Poets, Farewell!* (Scribner, 1929), a diverse volume of lyrics and prose sketches, he displayed his verbal virtuosity and satiric talents.

From 1926 to 1931 Wilson, as an associate editor, wrote book reviews for the *New Republic*. With the publication in 1931 of *Axel's Castle; A Study in the Imaginative Literature of 1870-1930* (Scribner), he established himself as one of America's most perceptive and learned literary critics. In analyzing the work of Yeats, Eliot, Proust, Joyce, and several other writers in terms of developments of the French Symbolist movement, he served as an interpreter whose erudition and lucidity of explanation illuminated esoteric passages and obscure beauty for less comprehending readers. A decade or so later some followers of the New Criticism regarded *Axel's Castle* as a popularization, but other students of modern literature see it as a work of art in itself that became a guidebook for later writers.

Literary criticism, Wilson explained in his preface to *Axel's Castle*, should be "a history of man's ideas and imaginings in the setting of the conditions that have shaped them." Throughout the 1920's in his journalistic articles, book reviews, and his own nondiscursive writing he kept in close touch with the mores of his time. His *This Room and This Gin and These Sandwiches* (New Republic, 1937) contains three plays that represent, he has said, "three successive stages of the artistic and moral revolt" in postwar America: *The Crime in the Whistler Room, A Winter in Beech Street,* and the Depression play *Beppo and Beth.* Although he accepted a didactic function for literature, he opposed the judging of art by its ideological content.

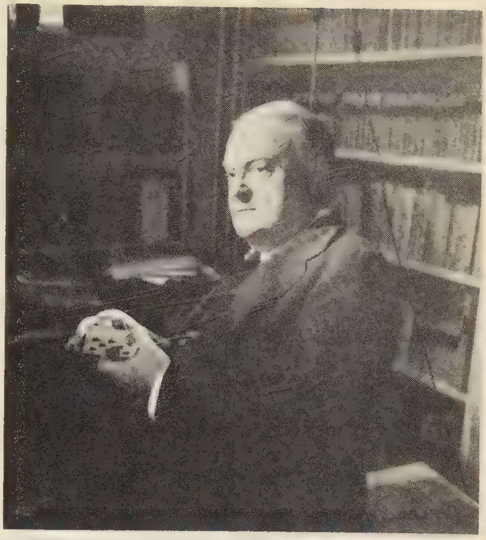
It was not until the Depression that Wilson showed a truly serious concern with political issues. In *The American Jitters; A Year of the Slump* (Scribner, 1932) he reported on economic, political, and social conditions in the United States during 1931. Although an avowed Leftist, he was dissuaded by his Yankee independence, presumably, from unqualified acceptance of Marxism. In the election of 1932 he voted for Communist candidates; thereafter he voted for Norman Thomas for as long as he remained the candidate of the Socialist party.

Wilson's interest in Communism drew him to the Soviet Union. After studying there in 1935 under a Guggenheim Fellowship, he wrote a generally favorable account of his impressions of that country in *Travels in Two Democracies* (Harcourt, 1936), a self-revealing book in which he contrasted the American scene with the Russian. His purpose in visiting the Soviet Union had been to explore certain sources on the subject of the development of Marxism and the Russian Revolution—an ambitious study on which he had been working since 1932. *To the Finland Station, A Study in the Writing and Acting of History* (Harcourt, 1940) is seen now as the apex of Wilson's Leftist development. Despite its mixed reception, it remains for some of his admirers a masterpiece that entitles him to the same high standing in social criticism that *Axel's Castle* brought him in literary criticism.

Many of his books of literary criticism, Wilson explained in his essay "Thoughts on Being Bibliographed," are developments of journalistic chores—a reworking of scattered articles written for book reviewing or reporting assignments. In rewriting his articles and combining them into books, in his whole role as a critic, he felt that his function was "to bring together a number of fields that haven't been brought together," he told Harvey Breit (*The Writer Observed,* World Pub., 1956). "My aim," he also said, "is to be truly international."

Among Wilson's collections of literary articles are the essays, several on nineteenth-century literature, of *The Triple Thinkers* (Harcourt, 1938). In *The Boys in the Back Room* (Colt, 1941) he turned to the twentieth century to find fault, in general, with the influence of Hollywood and Hemingway on several California novelists, and he particularly attracted the attention of fellow critics by his analysis and evaluation of John Steinbeck's work.

Podhoretz in the *Reporter* (January 8, 1959) has suggested that a breakdown that Wilson suffered during the 1930's "probably lay behind the concern with neurosis in relation to art that informs the essays" in *The Wound and the Bow* (Houghton, 1941). Wilson took the title for his seven studies in literature from Sophocles' Philoctetes, whose invincible bow and incurable wound provided a point of departure for treating the dualism of Dickens, Kipling, Casanova, Wharton, Hemingway, and Joyce. His essay on Dickens was especially influential on subsequent criticism of the great nineteenth-century novelist.


Douglas Glass, London
EDMUND WILSON

Another of Wilson's books of literary criticism is *Classics and Commercials; A Literary Chronicle of the Forties* (Farrar, 1950), a collection of sixty-seven articles that he had written for the *New Yorker,* the *Nation, New Republic,* and other magazines during the 1940's. It was followed by *The Shores of Light; A Literary Chronicle of the Twenties and Thirties* (Farrar, 1952) and by a selection of nonliterary articles *The American Earthquake; A Documentary of the Twenties and Thirties* (Doubleday, 1958).

Wilson's diversity of subject and form, however, obscures a pattern in his enormous output. A collection, or miscellany, of his noncritical writing in prose and poetry appeared in *Note-Books of Night* (Colt, 1942), which later, along with *Poets, Farewell!,* in part made up *Night Thoughts* (Farrar, 1961). His voluminous anthology of American writing, *The Shock of Recognition* (Doubleday, 1943), traced the development of literature in the United States from 1845 to 1938 as it was recorded by the authors themselves.

His favorite among his books, Wilson has said, is *Memoirs of Hecate County* (Doubleday, 1946), a collection of first-person stories satirizing the cultural elite of New York suburbia. Critical opinion acknowledged that he had grown considerably as a writer of fiction since *I Thought of Daisy,* but the attention that the book received resulted less from recognition of its literary merits than from its being banned as obscene by a New York court of special sessions. On another "creative excursion" from criticism he wrote a play of fantasy and satire entitled *The Little Blue Light* (Farrar, 1950), which was produced in New York at the ANTA Playhouse in the spring of 1951.

WILSON, EDMUND—*Continued*

This play and his three earlier plays joined a new play, *Cyprian's Prayer,* in Wilson's collected dramatic works, *Five Plays* (Farrar, 1954).

In 1944 Wilson had succeeded Clifton Fadiman as book reviewer of the *New Yorker,* replacing Fadiman's more genial treatment of new books with a demanding, long-range, and scholarly approach that did not hesitate to attack the detective story and that sometimes stimulated readers by irritating them. After he left his position at the *New Yorker* in 1948, he continued to contribute both book reviews and feature articles to the magazine. At the end of World War II he had visited Europe as a *New Yorker* correspondent, and in 1947 he published his observations in *Europe Without Baedeker; Sketches Among the Ruins of Italy, Greece, and England* (Doubleday, 1947), startling his readers this time with the iconoclasm of his Anglophobia.

An increasing distaste, apparently, for contemporary America attracted Wilson to other scenes and other times, in a further, enriching range of interests. After visiting the site of the discovery of the Dead Sea scrolls and mastering a sizable body of archeological information, he wrote a piece for the *New Yorker* that he enlarged in *The Scrolls from the Dead Sea* (Oxford, 1955). His rationalism and antipathy toward organized religion inevitably brought him into conflict with orthodox interpreters of the theological implications of the scrolls. *Red, Black, Blond and Olive; Studies in Four Civilizations: Zuñi, Haiti, Soviet Russia, Israel* (Oxford, 1956), nearly half of which is a report on Russia written in 1935, also suggests his preference for exploration of ideas in places away from home, or for calling attention to subjects not sufficiently noticed in the United States.

Again from his articles in the *New Yorker,* Wilson developed *Apologies to the Iroquois* (Farrar, 1959), an account of life among the Iroquois Indians today in New York state and Ontario and a consideration of how to right the injustice done to them. In *Patriotic Gore: Studies in the Literature of the Civil War* (Oxford, 1962), on which he worked over a period of fifteen years, he examined the writings of about thirty men and women who left a record of their experiences of the Civil War.

The care and time that Wilson took with *Patriotic Gore* reflect the frame of mind to which he admitted in "The Author at Sixty": "I make no attempt to keep up with the younger American writers. . . . Old fogeyism is comfortably closing in." When he speaks out in his old fogeyism, as Podhoretz wrote in the *Reporter* (January 8, 1959), "we can feel his relish at abandoning himself to the role of an old American crank who can express without qualification or fancy embroidery anything he damned well happens to feel like saying."

Thus Podhoretz anticipated Wilson's polemic *The Cold War and the Income Tax: A Protest* (Farrar, 1963). His detailed recital of his troubles with the Internal Revenue Service and his searching questions about the way the federal government spends its money brought Wilson considerable ridicule, but one of several sympathetic reviewers of his book, Gore Vidal, suggested in *Book Week* (November 3, 1963) that it is an indictment of all citizens of the United States that Wilson, who has always been "something of a cultural America-firster," should conclude, "I have finally come to feel that this country, whether or not I live in it, is no longer any place for me." In December 1963 Wilson was among the thirty-three winners of the Presidential Medal of Freedom, the nation's highest civilian honor.

An evaluation of Wilson's place in American literary criticism that Edward P. J. Corbett made in the *Commonweal* (May 13, 1960) summarized Stanley Edgar Hyman's charges against him in an essay in the 1948 edition of *The Armed Vision* (Knopf): "Wilson's ineptitude in dealing with poetry, his borrowing of ideas and insights without acknowledgement, his tendency to view matter and form as a dichotomy, his humorlessness, his snobbishness." Against his possible shortcomings Corbett weighed such virtues as catholicity, elegance, and lucidity. The breadth of Wilson's learning is indicated by the number of languages of which he has a reading knowledge: Latin, Greek, Italian, French, German, Russian, and Hebrew, as well as English. An important lesson, Corbett felt, that he has for academic circles is that he brought the "I" back into scholarly writing.

F. Scott Fitzgerald and other friends used to call Wilson "Bunny," a nickname that suggests reticence and shyness. It is possibly significant that he never augmented his somewhat meager income by lecturing or teaching, although while working on *Patriotic Gore* he did conduct a seminar of five students at Harvard University in 1959-60. He is of medium height and has brown eyes; his recent photographs suggest a dignified, reflective, distinguished-looking man. He has been married four times: to Mary Blair in 1923; to Margaret Canby in 1930; to Mary McCarthy, the well-known writer, in 1938; and to Elena Thornton in 1946. He has a daughter by his marriage to Mary Blair, a daughter by his marriage to Elena Thornton, and a son, Reuel, by his marriage to Mary McCarthy. For the past several years he has lived mainly in the two old-fashioned towns of Wellfleet on Cape Cod and Talcottville. There he enjoys music on the phonograph, but not on radio or television, and in reading he freely indulges his preference for classics over commercials.

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WOODCOCK, GEORGE Oct. 20, 1904- General Secretary, Trades Union Congress of Great Britain

Address: b. Congress House, Great Russell St., London, W.C.1, England; h. 24 Lower Hill Rd., Epsom, Surrey, England

Britain's labor federation, the Trades Union Congress, was once caricatured by the late David Low as a powerful but slow-witted cart horse doggedly resisting change. The man who is now leading the old cart horse into the twentieth century is George Woodcock, who succeeded Sir Vincent Tewson as general secretary of the TUC in 1960. Since then Woodcock has changed the role of the TUC from a passive to an active one, opened the door to fundamental changes in union philosophy and structure, and brought his class-bound federation closer to participation with government and management in the economic planning on which Britain's future depends. Today he is one of the most powerful and influential trade unionists in the world, and one of the most important political figures in Great Britain.

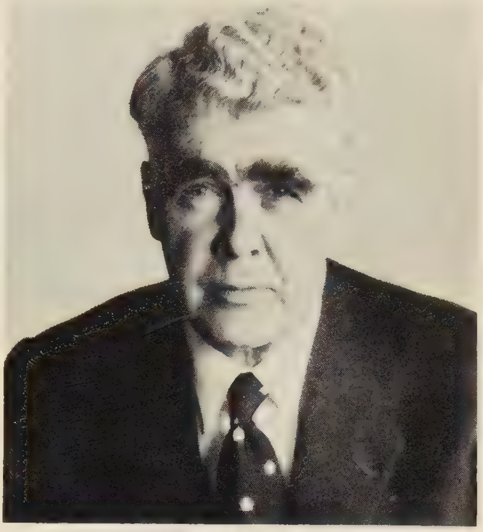
George Woodcock was born on October 20, 1904 in Bamber Bridge, a cotton village near Preston, Lancashire. One of five children, he is the second son of Peter Woodcock, who was a weaver at the local cotton mill. All of the Woodcock children worked at the same mill, and George Woodcock became a part-time loom operator there in 1916, while he was still at the Brownedge Elementary School. His weekly wage as a "half-timer" was eight shillings, then worth a little over $1.50.

Already imbued by his father with an enthusiasm for trade unionism, Woodcock became at the age of fifteen a dues collector for the local weavers' association, a post that gave him a seat on the village executive of the association. "I was brought up," he told an interviewer for the London *Sunday Times* (September 1, 1963), "with two basic ideas which I've kept all my life: first, a hatred of injustice and inequality; second, a dislike of inefficiency and competition. In a Lancashire working-class community you saw the . . . psychological harm which competition brought. I've never been able to accept that men were brought into the world only to compete with one another."

While still in his teens, Woodcock became a worker for the Labour party, though he soon acquired a distaste for the extreme left-wing attitudes and opinions adopted by many of his contemporaries. During this period also he learned, from a pamphlet on economics, that the cycle of slumps and booms that brought so much misery to his fellow workers was not inevitable, but might be controlled by proper planning.

This discovery was soon to have a profound influence on the young weaver's career. His immediate ambition, meanwhile, was to become a professional footballer. When he was twenty-three that dream ended, and the direction of his life changed. An injury, followed by a fifteen-month illness, gave him the time and the inclination to read, and he resumed at home the education that had ended with his graduation from elementary school. In 1929, at the age of twenty-five, Woodcock won a trade union scholarship to Ruskin College, Oxford.

He proved to be a brilliant student, and it is reported that as an undergraduate he argued with the great G. M. Trevelyan about the history of British agriculture. In 1931 another scholarship took him to New College, at the same university, and in 1933 he graduated from Oxford with first-class honors in politics, philosophy, and economics. There followed a brief period of postgraduate study at Manchester University, and in 1934 Woodcock joined the civil service as an assistant commissioner in Lancashire for the National Savings movement. Two years later he went to the Trades Union Congress as secretary of the research and economics department. Since then the TUC has been the center of his life.



Daily Herald, London

GEORGE WOODCOCK

Woodcock headed the research and economics department from 1936 to 1947, representing the TUC as its senior economist on many government commissions and committees. The general secretary during these years was Walter Citrine, later Lord Citrine, who has been described as "the supreme organization man of trade unionism." Citrine and the late Ernest Bevin were Woodcock's heroes and have greatly influenced him in his work. In 1947, the year after Citrine was succeeded by Sir Vincent Tewson, Woodcock was named assistant general secretary, a post he held for thirteen years.

Throughout this long period as Tewson's deputy, Woodcock was universally recognized as heir-apparent to the general secretaryship. It was reportedly a frustrating time for Woodcock, who was said to be brimming with ideas that he was unable to put into practice. Tewson retired in 1960, and on September 9 of that year, at the ninety-second annual meeting of the TUC, Woodcock was elected without opposition as its fifth full-time general secretary. He brought to the post, it has been said, "a genuine reforming spirit" and, according to the *Observer* (September 4, 1960), "a rare combination of the dispassionate economist's mind and the strong emotional attachments of a Lancashire working-class background."

The Trades Union Congress, founded in 1868, is an association of more than 180 British trade unions with a combined membership of over 8,000,000. The annual congress of some 1,000 union representatives decides general policy for the coming year, leaving the daily conduct of affairs to the TUC general council. Since most of the general council's thirty-five members are busy

WOODCOCK, GEORGE—*Continued*

secretaries of autonomous unions, much of their authority devolves in practice upon the general secretary. This authority is rigorously limited, since neither the council nor the secretary has any power of compulsion. The general secretary seeking change must rely upon the kind of backstage maneuvering that Woodcock has totally eschewed, or upon his powers of persuasion and personal influence with the independent unions.

That fundamental changes were needed in the structure and philosophy of the unions was widely recognized, even by some union leaders themselves. Born out of the class struggles of the Industrial Revolution, the British trade unions in 1960 were still suspicious of any attempt at economic planning, jealous of their prerogatives, and dedicated to winning higher wages and improved benefits for their members at any cost. These attitudes had become an anachronism and threatened to price British goods out of the race for world markets. Woodcock has helped members of the TUC to realize that real wage increases are impossible without a healthy economy, and that to this end, an initial period of restraint upon incomes may be inevitable.

Woodcock's first step in this direction was to persuade the TUC general council to accept representation on the Macmillan government's National Economic Development Council. The achievement was remarkable in that the national planning agency had been established by a Conservative government, traditional foe of the Labour-oriented unions. Then, in a 10,000-word report on economic development and planning, released by the TUC in the summer of 1963, Woodcock advanced the arguments for restraint upon incomes, citing the success of such policies in Sweden and elsewhere.

In September 1963 at the ninety-fifth Trades Union Congress in Brighton, Woodcock won permission from the general council to fight motions inimical to his report, notably the resolution proposed by Ted Hill of the Boilermakers' Union opposing any form of wages restraint. At the TUC planning and wages debate on September 4, Woodcock appealed in effect for trust in his own integrity and ability, and in the confused voting that followed won a qualified victory for his report. The TUC gave him no clear mandate to negotiate an incomes policy under the existing Conservative government, but the wide measure of support he achieved was hailed as an historic step towards a sense of responsibility in union thinking.

Woodcock started an investigation into the diversified structure of British unions, which have so proliferated over the years that a single factory may have to reconcile the demands of as many as two dozen unions. Woodcock favors union amalgamations to a point where a single union serves each industry. In an interim report to the 1963 TUC Congress, Woodcock was obliged to say that the general council saw no hope of any limitation to the present diversity. Discussions will continue, however, and a final report on the subject was promised for the 1964 TUC Congress.

The traditionally passive general council has become an increasingly dynamic body since Woodcock's appointment. In 1961 the Electrical Trades Union, dominated by what has been called a "corrupt Communist leadership," was expelled from the TUC on the initiative of the general council. The ETU was reaffiliated in 1962, after giving evidence of reforms. Woodcock has intervened directly in a number of industrial disputes and in 1963 played an important part in averting a major rail strike following the publication of the Beeching report on railway modernization. Woodcock's ability and fierce integrity, his personal humility, and respect for democratic process have earned him the respect and affection of the majority of TUC members, and something like adulation from many industrial journalists.

Woodcock has served on many government committees and commissions, including the committee on taxation of trading profits; the committee on taxation treatment of retirement provisions; the royal commission on taxation of profits and income; the British Guiana constitutional committee; and the committee on the working of the monetary system. He is vice-chairman of the national savings committee, a governor of the Administrative Staff College, a member of the British Broadcasting Corporation's general advisory committee and one of the six trade unionists on the National Economic Development Council. A member for some years of the BBC's Brains Trust panel, Woodcock is a polished television performer. He is also an accomplished and sometimes brilliant platform orator, who always speaks extemporaneously. In 1953 he was named a Commander of the Order of the British Empire. An honorary fellow of New College, Oxford since July 1963, Woodcock was given an honorary doctorate in law by the university in June 1964.

In 1933 George Woodcock was married to Laura M. McKernan, who is herself active in local government and a justice of the peace (magistrate). They have two grown children, Peter and Vilja. Woodcock has been described by the *Observer* (September 4, 1960) as a "tall, silver-haired, thoughtful-looking north countryman" with "aggressive eyebrows." He lists "lossiking" (Lancashire dialect for "lazing") as one of his main hobbies, and says he has no real friends, finding his work all-absorbing. Woodcock is a Roman Catholic and a member of the Labour party, though he has made it clear that, in his work for the TUC, he will not be tied to the policies of any one political party.

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WOOTTON, BARBARA (FRANCES), BARONESS WOOTTON OF ABINGER

Apr. 14, 1897- British sociologist; economist; educator; author; politician

Address: b. House of Lords, London, S.W.1, England; h. "High Barn," Abinger Common, Dorking, Surrey, England

On October 21, 1958 Barbara Wootton took her seat in the British House of Lords as Baroness Wootton of Abinger, one of two newly created baronesses admitted on that memorable afternoon. They were the first women to receive the right to sit, speak, and vote in the upper chamber of Parliament since that body came into existence six hundred years ago.

Lady Wootton, an economist and sociologist, began her career as a teacher. She is a former professor of social studies at the University of London and has held important teaching posts in the field of adult education. Lady Wootton was a magistrate at twenty-nine and subsequently served for seventeen years as chairman of a London juvenile court. She has been a member of several royal commissions and is the author of influential books on economics and social pathology.

Lady Wootton was born Barbara Frances Adam on April 14, 1897 to Dr. James Adam and Adela Marion (Kensington) Adam. She is a native of Cambridge, England, where her father was senior tutor of Emmanuel College and her mother a one-time fellow of Girton. Barbara Adam attended the Perse School for Girls in Cambridge and went on to Girton, graduating with first-class honors and a mark of distinction in economics. The mark of distinction was a unique honor; it had never before been awarded and was abolished soon afterwards.

On September 5, 1917, a year before the end of World War I, Barbara Adam was married to John Wesley Wootton, a research student at Trinity College, Cambridge. He died of wounds on active service barely a month later. She made a second marriage in 1935, but has continued to use the name of her first husband.

Barbara Wootton continued her association with Cambridge and with Girton. In 1920 she became that college's director of studies and lecturer in economics, and she later delivered a course of lectures to the university's student body. She was the first woman to do this, some forty years before she made a similar breach in the House of Lords' tradition of male privilege.

In 1922 Barbara Wootton's interest in labor problems took her to the newly formed joint research department of the Labour party and the Trades Union Congress. The department prepared documents for wage claims, issued information pamphlets, and answered inquiries ranging from the trifling to the massively complex. As research officer, Barbara Wootton became familiar with every kind of problem in the field of labor relations, and developed contacts that she has maintained ever since.

Her debut in public affairs followed in 1924, when, the only woman member of the committee on national debt, she found herself in disagreement with the committee's findings and said so in a minority report signed by several of her colleagues. In those days this was a bold action for a woman—especially one who was only twenty-seven. It received national attention and won her much respect. Three years later Barbara Wootton was invited by the League of Nations Council to attend the World Economic Conference at Geneva, where she gave an address and was subsequently adopted as an official member of the British delegation.

Wide World

LADY WOOTTON

Meanwhile, in 1926, Mrs. Wootton had left the joint research department and launched into two new fields of endeavor. She had returned to teaching, but teaching of a new kind for her. In 1926 and 1927 she was director of Morley College, a nonuniversity institution in London for working people. She found her students more serious than the average university undergraduate and, because they had a certain maturity and experience, easier to teach in her own subjects. They came from all age groups and, though young people predominated, Mrs. Wootton had one student in his eighties.

Barbara Wootton was twenty-nine when she became director of Morley College—one year below what was then the legal voting age for women. In the same year, feeling that an academician should not lose touch with real life, she accepted an appointment as a justice of the peace, or magistrate. She served in both adult and juvenile courts until 1946, when she became a chairman of the Juvenile Court in Chelsea, London —a post she kept for seventeen years. She is regarded as an authority on the juvenile offender. When she retired in 1962 she said, with typical frankness, that she believed juvenile courts did more harm than good. Bringing children into court, she told Eric Jacobs of the *Guardian* (March 22, 1962), "makes a separate community of them. It makes them say 'I am a juvenile delinquent.' . . . At juvenile courts people imagine we are dealing with crime. We are not. We are dealing with minor dishonesties." She firmly believes that juvenile offenders should be the responsibility of schools and parents.

In 1927, after two years at Morley College, Mrs. Wootton moved on to a similar but more important post at the University of London. There, as director of studies for tutorial classes, she was again lecturing to, and organizing non-degree courses for, adults, most of whom were engaged in full-time employment. The work interested her greatly and she continued in it for seventeen years, even when World War II, with its shortages and its bombing raids, made evening classes

WOOTTON, BARBARA, BARONESS WOOTTON OF ABINGER—*Continued*

administratively demanding and physically hazardous. In 1944 Mrs. Wootton returned to undergraduate education as head of London University's department of social studies. Her professorship followed four years later. She held these posts at Bedford College, the university's college for women in Regent's Park, until she reached retirement age in 1952. Thereafter she stayed on at Bedford College for another five years as Nuffield Research Fellow.

On October 8, 1958 Barbara Wootton became the Baroness Wootton of Abinger and, two weeks later, was one of the first women in history to take her seat in the House of Lords. The revolutionary piece of legislation that made this possible, the Life Peerage Act of 1958, not only admitted women to the upper chamber but created a new kind of peer, one who would hold his title throughout his lifetime, but would not pass it on to his descendants. The act was intended to revitalize an institution that dates back to the fourteenth century, when the House of Lords and the House of Commons became separate entities.

Lady Wootton would be one of the first to agree that the House of Lords needs revitalizing. She has called it "a very nice club" but says that its lack of influence on the nation's affairs makes membership in it "an extraordinarily futile way of life." She still sits as a magistrate in adult courts and believes this work is far more important than attendance at the House, arguing, "If I make a decision in Court it will affect someone's whole life. If I talk here, nothing will happen." Lady Wootton nevertheless does talk in the House of Lords, quite frequently and with her usual frankness, on the subjects that concern her. Her maiden speech, delivered on February 4, 1959, was a review of juvenile delinquency. She said that only forty or fifty of the 5,000 cases that had come before her at the Chelsea Juvenile Court could be considered serious crimes. On December 10, 1962 she proposed in the House that the age of criminal responsibility be raised from eight to twelve, as a step towards taking juvenile offenders out of the courts entirely. "My plea is, in the case of small children, that we ought to view any anti-social behaviour as an educational and not a criminal problem," she said. The proposal, made as an amendment to the children and young persons bill, was not accepted. Lady Wootton sometimes winds up debates for the Labour party.

Lady Wootton's books have reflected the same concerns, the same clarity and honesty of mind, as her speeches in the House. Her first book, *Twos and Threes* (Howe, 1933), was a collection of short stories. It was followed by a discussion of economic planning called *Plan Or No Plan* (Gollancz, 1934; Farrar, 1935) and then by a novel, *London's Burning* (Allen, 1936). Her next book, the first to attract widespread interest, was *Lament For Economics* (Allen; Farrar, 1938), a study of the role of economic science in society.

Friedrich A. von Hayek's *Road to Serfdom* (Univ. of Chicago Pr., 1944) had maintained that economic planning leads to authoritarianism and a loss of freedom. Lady Wootton's *Freedom Under Planning* (Univ. of North Carolina Pr.; Nelson, 1945) attacked this view. It was widely praised for the fairness with which it discussed Hayek's argument. Read Bain in the *American Sociological Review* (December 1946) noted then, as other reviewers have since, that Lady Wootton has a gift for simple, clear exposition.

Lady Wootton also brings to her serious subjects a lightness of touch that, in the case of *Testament For Social Science* (Allen; Norton, 1950), seemed to one reviewer inappropriate. Other writers disagreed with the book's thesis that scientific method can successfully be applied to human problems. Most reviews were favorable, however, as were those of *The Social Foundations of Wage Policy* (Allen; Norton; Nelson, 1955), a study of the contemporary British wage and salary structure. *Social Science and Social Pathology* (Allen; Macmillan, 1959) surveyed contemporary opinion on social pathology.

Lady Wootton is a frequent contributor to magazines, both academic and popular, and a speaker on radio and television. She was for some years a member of the British Broadcasting Corporation's Brain Trust. She is also much in demand as a lecturer and has made several lecture tours of the United States, beginning in 1930. She was visiting professor at Bryn Mawr in 1937 and in 1948 at Columbia University. She visited Australia in the fall of 1961, and in April 1962 returned to Columbia to deliver the Mary Williamson Harriman Lecture. She holds honorary degrees from Columbia, the University of Liverpool, and the University of Nottingham.

In 1938 Lady Wootton served as a member of the Royal Commission on Workmen's Compensation. She was subsequently a member of two other royal commissions: on the press in 1947; and on civil service pay in 1953. She also worked with Lord Beveridge on his 1944 inquiry into full employment and his 1948 study of voluntary social service. Lady Wootton was a governor of the BBC from 1950 to 1956 and is a former member of the Ministry of Education's central advisory committee. In 1961 she was appointed a member of the council on tribunals, set up in 1958 to keep under review such tribunals as those on rent, agricultural land, and national insurance.

On July 4, 1935 Barbara Wootton married George Percival Wright, a businessman who serves on the London County Council. They have no children. Lady Wootton does all the housework and gardening in the ancient barn in Surrey that she has converted into a house. She travels regularly to London for her work in the courts and the House of Lords, but still finds time for her writing and for her pleasures, which include walking, music, good food, and foreign travel. In a New York *Times* profile (May 19, 1962) she is described as "a motherly looking woman with curly, silvery hair, a strong chin and cheerful blue eyes. . . . She holds her head at an angle that is at once jaunty and sympathetic, and suggests that she has spent a good deal of time listening to other people's problems."

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WRIGHT, SIR ROBERT ALDERSON WRIGHT, LORD Oct. 15, 1869-June 27, 1964 Former British judge; Lord of Appeal (1932-35 and 1937-47); Master of Rolls in the Court of Appeal (1935-37); chairman of the United Nations War Crimes Commission after World War II. See *Current Biography* (July) 1945.

Obituary

N Y Times p56 Je 28 '64

ZACHARIAS, JERROLD (REINACH) Jan. 23, 1905- Physicist; educator

Address: b. Massachusetts Institute of Technology, Cambridge 39, Mass.; h. 32 Clifton St., Belmont, Mass.

Convinced that science as taught in secondary schools was outdated and failed to impart a sense of challenge, seven years ago Jerrold Zacharias took on the difficult task of doing something about it. A professor at the Massachusetts Institute of Technology since 1945, he turned first to his own field—physics—and managed to create a revolution in the high school presentation of this subject. In 1956 he inspired the formation (and became chairman) of the Physical Science Study Committee, one of whose aims was "to present physics as an intellectual and cultural pursuit which is part of present-day human activity and achievement." Physical Science Study Committee educators and scientists prepared a new course, complete with supplementary books and films, which emphasizes basic concepts of classical and modern physics and allows the student to learn by the find-out-for-yourself approach. It is now taught in more than 1,000 high schools in the United States.

With the Nobel Prize winner I. I. Rabi before World War II, and later on his own, Zacharias has done research on the interior of atoms by means of the molecular beam technique. As an outgrowth of this, he supervised the construction in 1956 of the first practical atomic clock, the most accurate measurer of time in existence. Zacharias established and directed for ten years (1946-56) M.I.T.'s Laboratory for Nuclear Science. He has taken part in numerous projects on radar, nuclear weapons, and defense; during World War II he directed the engineering division of the Los Alamos project on the atomic bomb.

Jerrold Reinach Zacharias was born in Jacksonville, Florida on January 23, 1905 and grew up there. His mother, Irma (Kaufman) Zacharias, was a well-known violin teacher, and his father, Isidore A. Zacharias, was a successful lawyer. To enter Columbia College as a pre-engineering student, Jerrold Zacharias moved to New York City when he was seventeen. He obtained his B.A. degree in 1926 and his M.A. degree in 1927 from Columbia College. A New York *Times* (November 16, 1959) profile writer has characterized Zacharias as having been "more the raccoon-coat type than the serious student" at that time. However, as a result of his friendship with a graduate student named I. I. Rabi, he became interested in physics. While studying physics for the Ph.D. degree, which he obtained from Columbia in 1932, he worked as a tutor at the College of the City of New York (1929-30) and as an instructor at Hunter College (1931-36). His doctoral thesis, "The Temperature Dependence of Young's Modulus for Nickel," was published in the *Physical Review* of July 15, 1933.

M.I.T. Photo—Paone
JERROLD ZACHARIAS

Zacharias continued to teach at Hunter College as an instructor until 1936 and as an assistant professor until 1940. Also, for several years after he had been awarded the doctorate, he worked at Columbia University's molecular beam laboratory, which, under the direction of Rabi, was studying the shape of atomic nuclei in terms of their electrical and magnetic fields. (Rabi received the Nobel Prize in 1944 for the work of this laboratory group.) In 1940 Rabi and Zacharias joined the staff of the Radiation Laboratory established at the Massachusetts Institute of Technology for the wartime development of radar. The laboratory equipped all the United States military forces with some form of radar equipment, and Zacharias installed on a destroyer the first microwave radar of the American fleet. In 1944 he moved to Los Alamos to head the engineering division of the Los Alamos Scientific Laboratory, engaged in the development of the atomic bomb.

Returning in 1945 to the Massachusetts Institute of Technology as a professor of physics, Zacharias was asked to establish the Laboratory for Nuclear Science, which he then directed for ten years. With grants from the Office of Naval Research and the Atomic Energy Commission, the laboratory was one of the first organized after World War II to explore new phases of nuclear physics. It has made notable contributions to the fields of cosmic rays, neutron physics, and theoretical physics. It also trains future scientists.

In addition to teaching and directing the laboratory, Zacharias resumed work on the shape of atomic nuclei, using the molecular beam technique evolved with Rabi before the war. A valuable byproduct of this basic research was the first practical atomic clock, produced in 1956 by the

ZACHARIAS, JERROLD—*Continued*

National Company, Inc., under the guidance of Zacharias. The most accurate measurer of time in existence, the clock—called the Atomichron—runs by vibrating in time with a cesium atom, which oscillates at a constant frequency of 9,192,631,830 megacycles a second. It can measure time with an accuracy of five seconds in about 300 years. Some of its uses are in radio communication, navigation of ships and airplanes, guided missiles, and fundamental physics.

During his summers at M.I.T., Zacharias took part in a number of projects. In 1948 he was named associate director of Project Lexington to study the problems of nuclear-powered flight; in 1950 he directed Project Hartwell, dealing with undersea warfare; and in 1951 he became associate director of Project Charles, a study of air defense, out of which grew Project Lincoln (1952) and eventually M.I.T.'s Lincoln Laboratory. The Lincoln Laboratory conducts government-sponsored research on radar, communications, computer technology, and solid state devices. It created the SAGE system of air defense, the Polaris missile guidance system, and the DEW line (Distant Early Warning system). In the summer of 1952 Zacharias initiated and directed a study on the DEW Line. Since 1946 he has also been a staff member of M.I.T.'s Research Laboratory for Electronics.

Zacharias' devotion to physics and his concern that it be taught in a way that is "really right and really interesting" led him to submit a memorandum to Dr. James R. Killian, then president of M.I.T., suggesting an experiment to improve physics teaching in American high schools. Out of this memo grew the Physical Science Study Committee (PSSC), formed in the summer of 1956, which enlisted the aid of educators, scientists, and teachers throughout the United States in developing an entirely new high school physics course. Zacharias became the chairman of the PSSC.

PSSC physics presents the major developments of physics up through modern times in a logical and integrated way, discarding cut-and-dried experiments and permitting the student, by use of simple equipment, to discover the general principles of physics by firsthand observation of particulars. It emphasizes fundamental concepts of classical and modern physics rather than technological applications, and it presents more atomic and nuclear physics in high school than had previously been given in the first two years of college. The program, which has cost between $1,000,000 and $2,000,000 a year, has received financial support from the National Science Foundation and several private foundations. A revised text, nearly a hundred supplemental paperbacks, some sixty correlated films featuring physicists (in several of which Zacharias himself has appeared), are the learning aids put out by the PSSC to form the backbone of the course.

First taught in eight high schools in 1957 as a pilot project, the course is now firmly established in over 1,000 high schools throughout the United States. To prepare teachers to convey the new course to students, the PSSC has sponsored intensive training seminars. The success of PSSC physics has been so marked that it has spurred educators in other disciplines to attempt similar projects. Zacharias extended his involvement in curriculum reform in 1961 by embarking on a program to improve the education of children in new African nations. He is chairman at present of M.I.T.'s committee on curriculum planning, which recently recommended, among other things, the adoption of a quarter system.

The American Association of Physics Teachers awarded Zacharias the 1960 Oersted Medal for his contribution to the teaching of physics. He had previously received a Certificate of Appreciation from the Department of Defense (1955) and a President's Certificate of Merit (1948). Zacharias is a member of the National Academy of Sciences, a fellow of the American Academy of Arts and Sciences, and a fellow of the American Physical Society.

A member of the President's Science Advisory Committee, Zacharias serves as chairman of the committee's Panel on Educational Research and Development. In April 1964 the panel issued a report on American precollege education in which Zacharias stressed the educational problem of deprived and segregated children and suggested that subsystems for slum areas be set up within big-city school systems. A consultant to the National Company, Inc., and a director of the Sprague Electric Company, he is also chairman of the technical advisory boards of the Hermes Electronics Company and the Itek Corporation.

Jerrold Zacharias married Leona Hurwitz, a Barnard student, on June 23, 1927. They have two daughters, Johanna and Susan, and they own a summer home on an island in Buzzard's Bay. A profile writer for the New York *Times* (November 16, 1959) described Zacharias as "a stocky, solidly built man whose black hair is now flecked with gray. He has a neat gift of expression and a sense of humor always present and often pungent."

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ZEFFIRELLI, FRANCO Feb. 12, 1923-
Theatrical and operatic director; designer
Address: Via Due Macelli 31, Rome, Italy

The Florentine director and designer Franco Zeffirelli has been called "the most authentic genius in the modern theater." Zeffirelli began his career as an actor, worked in the theater and in films as assistant director to Luchino Visconti, and then established a reputation as a stage and costume designer. He became a director in 1954, when he launched a one-man international "crusade against boredom in the opera." His campaign culminated in 1964 with his triumphant *Falstaff* at the Metropolitan—a production acclaimed as "a gigantic forward step in the concept of opera." Until now Zeffirelli has worked comparatively little in the legitimate theater, but his Italian production of *Who's Afraid of Virginia Woolf?* took Rome by storm, and his Old Vic *Romeo and Juliet* was praised as "a revelation."

Franco Zeffirelli Corsi was born on February 12, 1923 in Florence, Italy, the son of a businessman called Ottorini Corsi and of the former Adelaide Garosi, a fashion designer. He has three stepsisters and a stepbrother. The Corsi family originated in Vinci, near Florence, and has connections with the family of Leonardo da Vinci. Zeffirelli, as he prefers to be called, owes his excellent English to the British governess who was his first teacher. He subsequently enrolled in the Licèo Artistico (the art school) in Florence, graduating in 1941. His father planned a career in architecture for him, and Zeffirelli went on to study at the School of Architecture at the University of Florence. There he became director of the university's theater company and gained his first operatic experience as a director and designer of amateur productions staged in Siena by students of his aunt, the former soprano Ines Alfani Tellini.

In 1943, when he was twenty, Zeffirelli was swept up in the war. Italy was then under German occupation, and he fought against the Nazis for a year as a partisan. Zeffirelli, who later received a silver medal for his work as a partisan, served in 1944-45 as an interpreter attached to the Scots Guards. During this period he met a number of British theater people then serving with the armed forces in Italy, and found his imagination fired. The war ended in 1945 and Zeffirelli, against parental opposition, abandoned his architectural studies and went to Rome. He began his theatrical career in 1945 as a radio actor and in 1946 joined Luchino Visconti's Morelli-Stoppa Company as an actor and stage manager.

Two small roles with the famous stage company were enough to convince Zeffirelli that his future did not lie in acting, and thereafter, for about two years, he worked with Morelli-Stoppa as an assistant director. In 1948, when Visconti took a sabbatical from the company to work on his film *La Terra Trema,* Zeffirelli went with him to Sicily. *La Terra Trema* was acted entirely by the Sicilian fishermen whose harsh lives were its subject, and stands as one of the crowning achievements of Italian neorealism. Zeffirelli subsequently worked on films with de Sica and Rossellini but, as he has acknowledged, it was from Visconti that he learned most. Although he has long since developed his own unique style, Zeffirelli has never lost the perfectionism or the infinite attention to detail that Visconti instilled in him, and he remains an exponent of *verismo,* which Kenneth Tynan has defined as "an unqualified conviction that the roots of art lie in actual human behaviour."

Zeffirelli turned to stage design in 1948, when he assisted Salvador Dali with the extraordinary sets for the Morelli-Stoppa production of *As You Like It.* In 1948-49 he designed Visconti's production of *A Streetcar Named Desire,* and in 1949 the same director's lavish version of Shakespeare's *Troilus and Cressida.* This production, spectacularly staged in the Boboli Gardens in Florence, was Zeffirelli's first great success as a designer. His second came in 1951, when he created sets for a Morelli-Stoppa production of Chekhov's *Three Sisters* that, according to one authority, "are a legend among Italian playgoers."

FRANCO ZEFFIRELLI

Troilus and Cressida had brought Zeffirelli to the attention of the director of La Scala, Milan. His first major assignment for the opera house came during 1952-53, when he designed a production of Rossini's *L'Italiana in Algeri.* A year later he served as both director and designer of Rossini's *La Cenerentola* at the same theater, contriving rather stolid sets and costumes that some critics thought inappropriate to the frivolity of the opera. No reservations greeted the "exquisite" production of *L'Elisir d'Amore* with which Zeffirelli graced La Scala's 1954-55 season. Meanwhile, intent on broadening his experience, he had begun an intensive period of work in Italy's provincial opera houses, where during the next few years he staged most of the standard repertory operas.

His first foreign assignment was at the 1956 Holland Festival, to which he contributed a brilliant *Falstaff.* The following year he made the first of a series of annual visits to the Dallas Civic Opera, where in 1958 he attracted international attention with his unorthodox design and staging of Verdi's *La Traviata.* Violetta, sung by Maria Callas, was revealed at the beginning of the Prelude already close to death. The rest of the opera then unfolded in flashback. Some critics were outraged, but others felt that Zeffirelli had seized upon a conception implicit but previously unrecognized in Verdi's music. In the same year Zeffirelli directed a revival of *Mignon* at La Scala, with sets by his friend Lila de Nobili, which met with only limited success.

What William Weaver in *High Fidelity* (March 1964) has called the "real international Zeffirelli explosion" followed in 1959. Making his English debut at the Royal Opera House, Covent Garden, Zeffirelli staged rejuvenated productions of *Lucia di Lammermoor, Cavalleria*

Rusticana, and *I Pagliacci*. His Covent Garden *Lucia*, establishing him as an operatic director of the first rank, also launched Joan Sutherland's career, and Zeffirelli has been widely credited with helping to develop Miss Sutherland as an actress. One critic called the production "a Victorian period piece, but seen through the eyes of 1959," and it was widely hailed as a "triumph." During the same crowded year Zeffirelli directed *The Barber of Seville* at Dallas, and as director and in some cases as designer also mounted productions in Genoa, Palermo, Siena, and at the Piccola Scala.

If Zeffirelli's *Lucia* won him international recognition as an operatic director, his Old Vic production of *Romeo and Juliet* the following year did as much for his reputation in the legitimate theater. As a foreign director in a Shakespearean stronghold, he might have been expected to treat the play reverently. Instead he staged it as "a passionate story of young love in a rather seedy Italian town." Zeffirelli's own sets created a crumbling, sun-drenched, and turbulent Verona. The young bullies who milled about the piazza resembled today's juvenile delinquents, and they fought with a violence more often found on the screen than on the stage of the Old Vic. Romeo and Juliet themselves were presented as confused and passionate adolescents.

The result, which gained in naturalism what it lost in poetry, divided the British critics. Some regarded Zeffirelli's *Romeo and Juliet* as a misguided nonmusical version of *West Side Story*. Others—by far the majority—shared the view expressed by Kenneth Tynan in the New York *Herald Tribune* (October 16, 1960). He called it "a revelation, even perhaps a revolution.... The production evoked a whole town, a whole riotous manner of living; so abundant and compelling was the life on the stage that I could not wait to find out what happened next. The Vic has done nothing better for a decade."

In November 1960 Zeffirelli returned to Dallas, where he directed *Alcina*, in which Joan Sutherland made her American debut, visualizing it as "a grand musical evening in the noble milieu of Handel's time." He further enriched the Dallas season with sumptuous productions of *Don Giovanni* and *Daughter of the Regiment*. July 1961 found him back in England with a production at Glyndebourne of *L'Elisir d'Amore*. The color, movement, and vivacity of the production were admired, but J. W. Lambert in the *Christian Science Monitor* (July 5, 1961) accused Zeffirelli of "producer's itch," and suggested that the "calculated over-elaboration" of his effects distracted attention from the singers and even, to some extent, from the music. Similar criticisms greeted his 1961 production of Shakespeare's *Othello* at Stratford on Avon. Sir John Gielgud was thought miscast in the lead, and the "gorgeous stage pictures" that Zeffirelli created as designer tended further, in the opinion of some critics, to submerge Gielgud's rather petulant Othello. It was in 1961 also that Zeffirelli directed a stylish *Falstaff* at Covent Garden and worked for a season with the Lyric Opera of Chicago.

The United States saw Zeffirelli's *Romeo and Juliet* in 1962, when the Old Vic took it on tour. American critics echoed the praises of their British counterparts, but entertained fewer reservations. Zeffirelli spent most of that year repeating various of his operatic successes in a number of European cities, and in March 1963 he opened his production of *The Lady of the Camellias* at the Winter Garden in New York. It was his first genuine failure. A new dramatization by Giles Cooper of the Dumas novel, the play starred Susan Strasberg as the prostitute redeemed by love. Rejecting the tradition that Camille should be played by a mature actress, Zeffirelli conceived of it as a drama about youth thwarted by age. Most critics believed his approach did nothing to redeem a faded and old-fashioned valentine.

Another controversial production followed in May 1963, when Zeffirelli directed *Aïda* at La Scala, with Leontyne Price and Carlo Bergonzi singing the leads. It was the director's most expensive and spectacular presentation, crowding the stage with massive pyramids, 200-foot idols, 600 singers and dancers, and ten live horses. "I have tried to give the public the best that Cecil B. De Mille could offer, but in good taste," Zeffirelli said cheerfully. Most critics conceded that he had succeeded in the first part of his intention, but some thought the production's visual opulence overwhelmed the singing. The otherwise unsatisfactory year included at least one major success, however. Zeffirelli directed the first Italian production of *Who's Afraid of Virginia Woolf?* in Rome, winning unanimous acclaim.

Zeffirelli's *Tosca*, which brought Maria Callas back to Covent Garden in January 1964 after a long absence, was greeted with enthusiasm. The director seemed to have disciplined the weakness for overelaboration that had exercised his critics. Philip Hope-Wallace in the *Guardian* (January 23, 1964) wrote that "Zeffirelli . . . does not intrude; there is none of that distraction which in my view mars his *Falstaff* and *Don Giovanni*, nor any liberties against the musical planning. . . ." Noting many instances of imaginative thinking, the critic concluded, "Mr. Zeffirelli has done nothing better." A production of *Rigoletto* in the same Covent Garden season earned similar if more subdued praise.

Zeffirelli made his debut at the Metropolitan Opera House on March 6, 1964, handling direction, sets, and costumes in a production of Verdi's *Falstaff* that was a personal triumph. Directing the opera for the fifth time, Zeffirelli set a logical but richly imaginative interpretation of the work against a "rowdily Elizabethan" decor, and with Leonard Bernstein's assistance on the podium achieved what was recognized as "a cohesive unity of words, music and sight." Alan Rich, writing in *The Lively Arts* (March 29, 1964), said: "Zeffirelli's achievement in *Falstaff* is on a level that perhaps surpasses any operatic production the Metropolitan Opera has ever mounted. . . . What he has done . . . represents a distinct forward step in the whole conception of visual opera . . . he has orchestrated *Falstaff* in terms of light, color and action, and has created an orchestration exactly congruent with the one conceived by Verdi."

Shortly after the triumph of his Metropolitan Opera *Falstaff*, Zeffirelli told a *Time* interviewer (March 13, 1964): "I've spent the ten best years of my life doing opera, and now I will do it only for special events." One such event will be the opening of the new Metropolitan Opera House in Lincoln Center in the fall of 1966. Samuel Barber is writing an opera based on Shakespeare's *Antony and Cleopatra* for the occasion, and Zeffirelli has agreed to direct and design the production and to collaborate with Barber on the libretto.

British critics found his production of Shakespeare's *Hamlet* with the Anna Proclemer-Giorgio Albertazzi Company of Rome at the Old Vic in September 1964 another special event. Using an abstract, semicircular setting, Zeffirelli adopted a subjective approach to Shakespeare's masterpiece, in which all the action is seen through the eyes of Hamlet. Reviewers were impressed by the visual fascination, especially the lighting, and the intellectual gymnastics of the production.

Franco Zeffirelli is unmarried. He has gray-blue eyes and light-brown hair and has been described as "slight and willowy." Gareth Lloyd Evans in the *Guardian* (October 5, 1961) wrote of him that "his accent is slight, his voice even-toned, his gestures spare. The eyes are restless, but sometimes pause on you with disconcerting acuteness. He slips into first acquaintance easily, and smokes Salems like a furnace." Zeffirelli was born a Roman Catholic; he belongs to no political party. He has a passion for fast cars and enjoys gardening, sea sports, and the company of friends. But, he wrote recently, "I actually take the work in the theatre as my best recreation, particularly the time spent in paint shops, props departments, and wardrobes."

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NOTE: Most of the publications below are listed in Wilson Company periodical indexes found in most libraries. For addresses, subscription price, etc., consult your librarian.

ALA Bul—American Library Association Bulletin
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Mercury—American Mercury
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, the Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Book-of-the-Month Club N—Book-of-the-Month Club News
Books Abroad—Books Abroad
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Cent—Christian Century
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Guardian—Guardian (formerly Manchester Guardian)
Gen Army—Generals of the Army and the Air Force and Admirals of the Navy (discontinued)
Good H—Good Housekeeping

Harper—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News
Ind Woman—Independent Woman (continuel as Nat Bsns Woman)

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life
London Observer—London Observer
Look—Look

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
Mus Am—Musical America
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune
N Y Herald Tribune Bk R—New York Herald Tribune Book Review
N Y Post—New York Post
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Index—New York Times Index
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun
Nat Bsns Woman—National Business Woman
Nat Geog Mag—National Geographic Magazine
Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statesm—New Statesman
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

Pol Sci Q—Political Science Quarterly
Pop Mech—Popular Mechanics Magazine
Pop Phot—Popular Photography
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter
Rotarian—Rotarian

Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporating Sci Mo)
Show—Show
Show Bsns Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts
This Week—This Week Magazine
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Toronto Globe and Mail Globe Mag—Toronto Globe and Mail Globe Magazine
Travel—Travel

U N R—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U. S. News & World Report

Variety—Variety
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Washington (D.C.) Post—Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

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Alexander, Franz
Allen, Arthur A.
Allen, Gracie
Anderson, Mary
Archipenko, Alexander
Astor, Nancy Witcher, Viscountess
Auerbach-Levy, William

Baker, George T.
Baker, Phil
Bauer, Louis Hopewell
Beaverbrook, William Maxwell Aitken, 1st Baron
Behan, Brendan
Blalock, Alfred
Blitzstein, Marc
Bonesteel, Charles H.
Breslin, Howard
Brind, Sir Patrick
Bullis, Harry A.

Campbell, Sir Gerald
Cannon, Clarence
Carmody, John Michael
Carroll, Thomas H.
Carson, Rachel
Chotzinoff, Samuel
Clark, Charles E.
Connally, Tom
Craveiro Lopes, Francisco Higino

Davidson, Roy E.
Davis, Stuart
Davis, William H.
Djuanda
Dobie, J. Frank
Docking, George
Domagk, Gerhard

Ecker, Frederick H.
Eisenschiml, Otto
Engle, Clair

Finnegan, Joseph F.
Fleming, Ian
Flynn, Elizabeth Gurley
Franck, James

Grigg, Sir James
Grotewohl, Otto

Hardwicke, Sir Cedric
Hayes, Carlton J. H.
Hazeltine, Alan
Hecht, Ben
Heuss, Theodor
Hindemith, Paul
Hodge, John R.
Holmes, John Haynes
Hopkins, Ernest Martin
Houser, Theodore V.

Jackson, C. D.
Janssens, John Baptist
Jellinek, Elvin M.
Johnson, J. Monroe

Kaur, Rajkumari Amrit
Kennedy, John F.
Khoury, Bechara El-
Kirkpatrick, Sir Ivone
KleinSmid, Rufus B. von

Ladd, Alan
LaFarge, John
Landis, James M.
Lea, Clarence F.
Lebrun, Rico
Lecuona, Ernesto
Lefaucheux, Marie-Helene
Lehman, Herbert H.
Lewis, C. S.

Maas, Melvin J.
MacArthur, Douglas
McDonald, James G.
Madeleva, Sister Mary
Magill, Roswell
Margai, Sir Milton
Marx, Harpo
Maxwell, Elsa
Maza, José
Mead, James M.
Menjou, Adolphe
Mills, Frederick C.
Mitchell, James P.
Monteux, Pierre
Morrison, deLesseps S.
Mott, Frank Luther

Nazimuddin, Khwaja
Nehru, Jawaharlal
Ngo Dinh Diem
Nomura, Kichisaburo

O'Casey, Sean
Ollenhauer, Erich
Overholser, Winfred
Owen, Steve

Paul I, King of the Hellenes
Pibul Songgram, Luang
Pierlot, Hubert, Count
Porter, Cole
Pound, Roscoe
Pratt, E. J.

Raab, Julius
Reiner, Fritz
Robus, Hugo

Schildkraut, Joseph
Shoulders, Harrison H.
Sillanpää, Frans Eemil
Silver, Abba Hillel
Smith, Sir Ben
Smith, T. V.
Sturgis, Samuel D., Jr.
Suhrawardy, H. S.
Svanholm, Set
Szilard, Leo

Thorez, Maurice
Togliatti, Palmiro
Tuomioja, Sakari

Upfield, Arthur W.

Venizelos, Sophocles

Waln, Nora
Wasilewska, Wanda
Wiener, Norbert
Wright, Sir Robert Alderson Wright, Lord

CLASSIFICATION BY PROFESSION—1964

Agriculture

Garst, Jonathan
Garst, Roswell
Harrar, J. George

Architecture

Doxiadis, Constantinos A.
Kahn, Louis I.

Art

Ardizzone, Edward
Baskin, Leonard
Davis, Stuart
Filmus, Tully
Grass, Günter
Lancaster, Osbert
Lipton, Seymour
Mauldin, Bill
O'Keeffe, Georgia
Pahlmann, William C.
Piper, John
Prestopino, Gregorio
Steichen, Edward
Tworkov, Jack

Business

Black, William
Campbell, Donald
Doxiadis, Constantinos A.
Drucker, Peter F.
Garst, Roswell
Kaiser, Edgar F.
Long, Edward V.
Norell, Norman
Pahlmann, William C.
Peterson, R. A.
Rolvaag, Karl F.
St. Laurent, Yves
Scranton, William W.

Dance

Astaire, Fred
Baker, Josephine
D'Amboise, Jacques
Gennaro, Peter
Koner, Pauline
Taylor, Paul

Diplomacy

Butler, R. A.
Hilsman, Roger
Madariaga, Salvador de
Ohira, Masayoshi
Sepheriades, Georgios

Education

Ayer, A. J.
Barzun, Jacques
Baskin, Leonard
Berlin, Sir Isaiah
Brewster, Kingman, Jr.
Clark, Kenneth B.
Craig, Lyman C.
Crewe, Albert V.
De Bakey, Michael E.
Drucker, Peter F.
Golding, William
Goldman, Eric F.
Goodhart, Arthur Lehman
Handler, Philip
Harrar, J. George
Heffner, Richard D.
Highet, Gilbert
Hilsman, Roger
Hornig, Donald F.
Italiaander, Rolf
Kahn, Louis I.
Knight, Douglas M.
Lattimore, Owen
Lazarsfeld, Paul F.
Madariaga, Salvador de
Mayer, Maria Goeppert
Mennin, Peter
Moro, Aldo
Nemerov, Howard
Park, Rosemary
Pauling, Linus
Perkins, James A.
Powell, J. Enoch
Pratt, J. Gaither
Prestopino, Gregorio
Ransom, John Crowe
Schuller, Gunther
Shera, Jesse H.
Simpson, Alan
Simpson, George Gaylord
Sizoo, Joseph R.
Skinner, B. F.
Starkie, Walter
Trueblood, D. Elton
Tworkov, Jack
Vaizey, John
Wootton, Barbara, Baroness of Abinger
Zacharias, Jerrold

Engineering

Budington, William S.
Doxiadis, Constantinos A.
Hollomon, J. Herbert
Miller, George P.
Sink, M. Virginia

Fashion

Norell, Norman
St. Laurent, Yves

Finance

Long, Edward V.
Peterson, R. A.

Government—Foreign

Adzhubei, Aleksei I.
Butler, R. A.
Erhard, Ludwig
Geijer, Arne
Hassan II, King of Morocco
Inönü, Ismet
Leoni, Raúl
Madariaga, Salvador de
Moro, Aldo
Ohira, Masayoshi
Powell, J. Enoch
Shastri, Lal Bahadur
Shazar, Zalman
Vejjabul, Pierra
Wootton, Barbara, Baroness of Abinger

Government—United States

Black, Hugo L.
Breathitt, Edward T.
Bundy, William P.
Fogarty, John E.
Gilpatric, Roswell L.
Goldman, Eric F.
Gonzalez, Henry B.
Gross, H. R.
Harkins, Paul D.
Henry, E. William
Hilsman, Roger
Hollomon, J. Herbert
Hornig, Donald F.
Hughes, Emmet John
Johnson, Lyndon B.
Kheel, Theodore W.
King, John W.
Laird, Melvin R.
Long, Edward V.
Mann, Thomas C.
Miller, George P.
Morrison, Frank B.
Motley, Constance Baker
Mueller, George E.
Peabody, Endicott
Reynolds, John W. (Jr.)
Rolvaag, Karl F.
Rooney, John J.
Sanders, Carl E.
Scranton, William W.
Swidler, Joseph C.
Williams, John Bell

Industry

Black, William
Drucker, Peter F.
Kaiser, Edgar F.
Kheel, Theodore W.
Natta, Giulio
Norell, Norman
Scranton, William W.

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Butler, R. A.
Hassan II, King of Morocco
Hilsman, Roger
Madariaga, Salvador de
Ohira, Masayoshi

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Fleming, Ian
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McGee, Frank
Maney, Richard
Martell, Edward
Mauldin, Bill
Morgan, Edward P.
Morris, James
Smith, Merriman
Wilkins, Roy
Wilson, Edmund

Labor

Geijer, Arne
Kheel, Theodore W.
Leoni, Raúl
Woodcock, George

Law

Black, Hugo L.
Breathitt, Edward T.
Brewster, Kingman, Jr.
Craig, Walter E.
Gilpatric, Roswell L.
Goodhart, Arthur Lehman
Henry, E. William
Kheel, Theodore W.
King, John W.
Leoni, Raúl
Mann, Thomas C.
Moro, Aldo
Morrison, Frank B.
Motley, Constance Baker
Peabody, Endicott
Reynolds, John W. (Jr.)
Rooney, John J.
Sanders, Carl E.
Swidler, Joseph C.
Williams, John Bell
Wootton, Barbara, Baroness of Abinger

Library Service

Budington, William S.
Castagna, Edwin
Shera, Jesse H.

Literature

Ardizzone, Edward
Bagnold, Enid
Baldwin, James
Christie, Agatha
Fleming, Ian
Forster, E. M.
Golding, William
Grass, Günter
Italiaander, Rolf
Kästner, Erich
Lancaster, Osbert
Madariaga, Salvador de
Nemerov, Howard
Ransom, John Crowe
Sepheriades, Georgios
Simpson, Louis
Skinner, Cornelia Otis
Wilson, Edmund
Wootton, Barbara, Baroness of Abinger

Medicine

Annis, Edward R.
Binder, Theodor
Craig, Lyman C.
De Bakey, Michael E.
Pauling, Linus
Rock, John
Scheer, Alan Austin
Vejjabul, Pierra

Military

Gilpatric, Roswell L.
Grivas, George
Harkins, Paul D.
Nikolayev, Andrian

Motion Pictures

Anka, Paul
Antonioni, Michelangelo
Astaire, Fred
Baker, Josephine
Boone, Richard
Colbert, Claudette
Courtenay, Tom
D'Amboise, Jacques
Delon, Alain
Fonda, Jane
Frankenheimer, John
Gassman, Vittorio
Harris, Richard
Howard, Trevor
Lillie, Beatrice
McCambridge, Mercedes
Mancini, Henry
Martin, Dean
Neal, Patricia
Plowright, Joan
Reynolds, Debbie
Rutherford, Margaret

Music

Anka, Paul
Baker, Josephine
Bumbry, Grace
Casals, Pablo
Channing, Carol
Corelli, Franco
Curtin, Phyllis
Fox, Virgil
Greenberg, Noah
Lawrence, Steve
Mancini, Henry
Martin, Dean
Mennin, Peter
Monk, Thelonious
Raskin, Judith
Schlamme, Martha
Schuller, Gunther
Segovia, Andrés
Skrowaczewski, Stanislaw
Solti, Georg
Starkie, Walter
Streisand, Barbra
Thomas, Jess
Zeffirelli, Franco

Nonfiction

Adzhubei, Aleksei I.
Ayer, A. J.
Baldwin, James
Barzun, Jacques
Bayne, Stephen F., Jr.
Beard, James
Berlin, Sir Isaiah
Brosnan, Jim
Clark, Kenneth B.
Drucker, Peter F.
Durant, Will
Erhard, Ludwig
Forster, E. M.
Garst, Jonathan
Goldman, Eric F.
Goodhart, Arthur Lehman
Greenberg, Noah
Harrar, J. George
Heffner, Richard D.
Highet, Gilbert
Hughes, Emmet John
Italiaander, Rolf
Kästner, Erich
Lancaster, Osbert
Lattimore, Owen
Lazarsfeld, Paul F.
Madariaga, Salvador de
Mayer, Maria Goeppert
Morgan, Edward P.
Moro, Aldo
Morris, James
Nemerov, Howard
Obraztsov, Sergei

Piper, John
Powell, J. Enoch
Ransom, John Crowe
Schuller, Gunther
Sepheriades, Georgios
Shera, Jesse H.
Simpson, Alan
Simpson, George Gaylord
Simpson, Louis
Skinner, B. F.
Smith, Merriman
Starkie, Walter
Steichen, Edward
Trueblood, D. Elton
Vaizey, John
Wilson, Edmund
Wootton, Barbara, Baroness of Abinger

Organizations

Annis, Edward R.
Budington, William S.
Castagna, Edwin
Clark, Kenneth B.
Coutts, Frederick
Craig, Walter E.
Farmer, James
Martell, Edward
Motley, Constance Baker
Mueller, R. H.
Potter, Dan M.
Shera, Jesse H.
Sink, M. Virginia
Wilkins, Roy

Philosophy

Ayer, A. J.
Barzun, Jacques
Berlin, Sir Isaiah
Durant, Will
Madariaga, Salvador de

Photography

Steichen, Edward

Politics—Foreign

Butler, R. A.
Erhard, Ludwig
Geijer, Arne
Grigg, John
Grivas, George
Inönü, Ismet
Juan Carlos, Prince
Leoni, Raúl
Madariaga, Salvador de
Martell, Edward
Moro, Aldo
Ohira, Masayoshi
Powell, J. Enoch
Shastri, Lal Bahadur
Shazar, Zalman
Woodcock, George

Politics—United States

Black, Hugo L.
Breathitt, Edward T.
Fogarty, John E.
Gonzalez, Henry B.
Gross, H. R.
Hughes, Emmet John
Johnson, Lyndon B.
King, John W.
Laird, Melvin R.
Long, Edward V.
Miller, George P.
Morrison, Frank B.
Motley, Constance Baker
Peabody, Endicott
Reynolds, John W. (Jr.)
Rolvaag, Karl F.
Rooney, John J.
Sanders, Carl E.
Scranton, William W.
Williams, John Bell

Psychology

Clark, Kenneth B.
Pratt, J. Gaither
Skinner, B. F.

Publishing

Grigg, John

Radio

Heffner, Richard D.
McCambridge, Mercedes
McGee, Frank
Morgan, Edward P.
Neal, Patricia

Religion

Bayne, Stephen F., Jr.
Bea, Augustin, Cardinal
Coutts, Frederick
Fox, Virgil
Greeley, Dana McLean
Johnson, Howard A.
Marella, Paolo, Cardinal
Mueller, R. H.
Potter, Dan M.
Ritter, Joseph Elmer, Cardinal
Sizoo, Joseph R.
Trueblood, D. Elton

Science

Budington, William S.
Craig, Lyman C.
Crewe, Albert V.
De Bakey, Michael E.
Garst, Jonathan
Garst, Roswell
Handler, Philip
Harrar, J. George
Hollomon, J. Herbert
Hornig, Donald F.
Massevitch, Alla G.
Mayer, Maria Goeppert
Mueller, George E.
Natta, Giulio
Nikolayev, Andrian
Oppenheimer, J. Robert
Page, Robert Morris
Pauling, Linus
Pratt, J. Gaither
Rock, John
Scheer, Alan Austin
Simpson, George Gaylord
Sink, M. Virginia
Skinner, B. F.
White, Robert M.
Zacharias, Jerrold

Social Science

Berlin, Sir Isaiah
Clark, Kenneth B.
Drucker, Peter F.
Durant, Will
Erhard, Ludwig
Harrar, J. George
Italiaander, Rolf
Lattimore, Owen
Lazarsfeld, Paul F.
Skinner, B. F.
Vaizey, John
Wootton, Barbara, Baroness of Abinger

Social Service

Binder, Theodor
Black, William
Clark, Kenneth B.
Coutts, Frederick
Vejjabul, Pierra
Wilkins, Roy
Wootton, Barbara, Baroness of Abinger

Sports

Bathgate, Andy
Brosnan, Jim
Brown, Jimmy
Campbell, Donald
Gifford, Frank
Hard, Darlene
Howard, Elston
Koufax, Sandy
Rozelle, Pete
Schoendienst, Red
Tittle, Y. A.

Technology

Garst, Roswell
Hollomon, J. Herbert
Massevitch, Alla G.
Mueller, George E.

Natta, Giulio
Nikolayev, Andrian
Scheer, Alan Austin
Sink, M. Virginia
White, Robert M.
Zacharias, Jerrold

Television

Anka, Paul
Astaire, Fred
Boone, Richard
Carson, Johnny
Channing, Carol
Colbert, Claudette
D'Amboise, Jacques
Frankenheimer, John
Gassman, Vittorio
Gennaro, Peter
Gifford, Frank
Goldman, Eric F.
Harris, Richard
Heffner, Richard D.
Howard, Trevor
Lawrence, Steve
Lillie, Beatrice
McCambridge, Mercedes
McGee, Frank
Mancini, Henry
Martin, Dean
Morgan, Edward P.
Neal, Patricia
Plowright, Joan
Raskin, Judith
Reynolds, Debbie
Rutherford, Margaret
Streisand, Barbra

Theater

Astaire, Fred
Bagnold, Enid
Baker, Josephine
Baldwin, James
Boone, Richard
Channing, Carol
Christie, Agatha
Colbert, Claudette
Courtenay, Tom
Fonda, Jane
Gassman, Vittorio
Gennaro, Peter
Grass, Günter
Harris, Richard
Howard, Trevor
Lawrence, Steve
Lillie, Beatrice
McCambridge, Mercedes
Maney, Richard
Neal, Patricia
Obraztsov, Sergei
Plowright, Joan
Rutherford, Margaret
Schlamme, Martha
Skinner, Cornelia Otis
Streisand, Barbra
Thomas, Jess
Zeffirelli, Franco

Other Classifications

Beard, James
Johnson, Claudia Alta
Perkins, James A.
Popov, Oleg

CUMULATED INDEX—1961-1964

For the index to 1940-1950 biographies, see CURRENT BIOGRAPHY 1950 Yearbook. For the index to 1951-1960 biographies, see CURRENT BIOGRAPHY 1960 Yearbook. The dates after names indicate monthly issues and/or yearbooks in which biographies and obituaries are contained.

Abbas, Ferhat Mar 61
Adams, Eve B(ertrand) Sep 62
Adderley, Cannonball See Adderley, J. E. Jul 61
Adderley, Julian E(dwin) Jul 61
Adoula, Cyrille Mar 62
Adzhubei, Aleksei I(vanovich) Sep 64
Ahmad, Imam of Yemen obit Nov 62
Ala, Hussein obit Sep 64
Alanbrooke, 1st Viscount See Brooke, A. obit Sep 63
Albee, Edward (Franklin) Feb 63
Albers, Josef Jun 62
Alcock, Norman Z(inkan) Mar 63
Alexander, Franz (Gabriel) obit Apr 64
Ali, Mohammed obit Mar 63
Allan, John J(ames) obit Jan 61
Allen, Arthur A(ugustus) biog Jan 61 obit Mar 64
Allen, Florence E(llinwood) Jul 63
Allen, Gracie obit Oct 64
Alpert, George Sep 61
Amies, (Edwin) Hardy Mar 62
Amini, Ali Jan 62
Ammann, O(thmar) H(ermann) Jan 63
Anderson, George W(helan), Jr. Nov 62
Anderson, Dame Judith Feb 61
Anderson, Mary obit Mar 64
Anderson, Samuel W(agner) obit Jan 63
Anderson, Victor E(manuel) obit Oct 62
Andrić, Ivo Feb 62
Anka, Paul (Albert) Feb 64
Annis, Edward R(oland) Apr 64
Antonioni, Michelangelo Dec 64
Appel, Karel Mar 61
Archipenko, Alexander obit Apr 64
Ardizzone, Edward May 64
Armstrong, David W(illiam) obit Mar 63
Arnold, Edwin G(ustaf) obit Jan 61
Arquette, Cliff(ord) Jun 61
Ashcroft, Dame Peggy Sep 63
Askey, E(dwin) Vincent Feb 61
Astaire, Fred Apr 64
Astor, Mary Nov 61
Astor, Nancy Witcher, Viscountess obit Jul 64
Atkinson, (Justin) Brooks Feb 61
Auerbach-Levy, William obit Sep 64
Austin, Warren R(obinson) obit Feb 63
Avery, Sewell (Lee) obit Jan 61
Ayer, A(lfred) J(ules) May 64
Babbitt, Milton (Byron) Sep 62
Bacon, Charles L(angston) May 62
Baez, Joan Nov 63
Bagnold, Enid Jun 64
Bailey, John M(oran) Jun 62
Bainton, Roland H. Jun 62
Baker, George T(heodore) obit Jan 64
Baker, Josephine Jul 64
Baker, Phil obit Jan 64
Balch, Emily Greene obit Mar 61
Baldwin, James (Arthur) Jul 64
Balewa, Sir Abubakar Tafawa Sep 61
Ball, George W(ildman) Feb 62
Banda, Hastings (Kamuzu) Jan 63
Bandaranaike, Sirimavo May 61
Bannow, Rudolph F(rederick) obit Sep 62
Barber, Carl Jerome See Barber, J. Apr 62
Barber, Jerry Apr 62
Barber, Mary I(sabel) obit Apr 63
Barber, Samuel Sep 63
Barnard, Chester I(rving) obit Sep 61
Barnett, Ross R(obert) Sep 61
Barnsley, Alan (Gabriel) See Fielding, G. Feb 62
Barr, Alfred H(amilton), Jr. Jan 61
Barr, John A(ndrew) Jan 61
Barrett, Frank A. obit Jul 62
Barringer, Emily Dunning obit Jun 61
Barth, Karl Nov 62
Barton, Bruce Feb 61
Barzun, Jacques (Martin) Sep 64
Baskin, Leonard May 64
Batcheller, Hiland G(arfield) obit Jul 61
Bates, Sanford Jan 61
Bathgate, Andy Feb 64
Batt, William L(oren), Jr. Sep 62
Bauer, Louis Hopewell obit Mar 64
Bayne, Stephen F(ielding), Jr. Jan 64
Bea, Augustin, Cardinal Sep 64
Beard, James (Andrews) Dec 64
Beaton, Cecil (Walter Hardy) Jul 62
Beatty, Jim Jan 63
Beatty, Warren May 62
Beaverbrook, William Maxwell Aitken, 1st Baron obit Sep 64
Beck, Bertram M(aurice) May 61
Beebe, (Charles) William obit Sep 62
Beecham, Sir Thomas obit May 61
Beeching, Richard Sep 63
Behan, Brendan (Francis) biog Mar 61 obit May 64
Békésy, Georg von Dec 62
Bell, David E(lliott) Jun 61
Bellmon, Henry (Louis) Jul 63
Bemelmans, Ludwig obit Dec 62
Ben Bella, Ahmed Feb 63
Ben-Zvi, Isaac obit Jun 63
Bender, George H(arrison) obit Sep 61
Bennett, Henry Gordon obit Oct 62
Bennett, John C(oleman) Jan 61
Bennett, Robert Russell May 62
Benny, Jack Nov 63
Benson, John obit Nov 62
Beranek, Leo L(eroy) Mar 63
Berelson, Bernard (Reuben) Jul 61
Bergen, John J(oseph) Jun 61
Bergquist, Kenneth P(aul) Mar 61
Berle, Adolf A(ugustus), Jr. Jun 61
Berlin, Irving May 63
Berlin, Sir Isaiah Jul 64
Bess, Demaree (Caughey) obit Sep 62
Bettelheim, Bruno Jul 61
Bettmann, Otto L(udwig) Nov 61
Beveridge, Sir William (Henry) obit May 63
Biddle, Anthony J(oseph) Drexel obit Jan 62
Bimson, Carl A(lfred) Mar 61
Binder, Theodor Sep 64
Bingham, Millicent Todd Jun 61
Bishop, Joey Apr 62
Black, Hugo L(a Fayette) May 64
Black, William Jul 64
Blair, David Jan 61
Blair, James T(homas), Jr. obit Sep 62
Blalock, Alfred obit Nov 64
Blanchard, Hazel A(nn) Jun 63
Blitzstein, Marc obit Mar 64
Block, Joseph L(eopold) Jun 61
Boeschenstein, Harold Feb 61
Bohr, Niels (Henrik David) obit Jan 63
Bok, William Curtis obit Jul 62
Boland, Frederick H(enry) Feb 61
Bolt, Robert (Oxton) Jul 63
Bonesteel, Charles H(artwell) obit Sep 64
Boone, Richard (Allen) Feb 64
Booth, Arch N(ewell) Dec 61
Boring, Edwin G(arrigues) Mar 62
Borzage, Frank obit Sep 62
Bosch, Juan Jun 63
Boucher, Anthony Jun 62
Boulanger, Nadia May 62
Bowater, Sir Eric (Vansittart) obit Nov 62
Boyd, Stephen Dec 61
Boyle, William M(arshall), Jr. obit Nov 61

Brady, William T(homas) Jan 61
Bramuglia, Juan A(tilio) obit Nov 62
Brand, Oscar Jun 62
Braque, Georges obit Oct 63
Brazzi, Rossano May 61
Breathitt, Edward T(hompson) Jul 64
Breckinridge, Aida de Acosta obit Jul 62
Breslin, Howard (Mary) obit Jul 64
Brewster, Kingman, Jr. May 64
Brewster, (Ralph) Owen obit Feb 62
Brezhnev, Leonid I(lyich) Jan 63
Bridges, (Henry) Styles obit Jan 62
Bridgman, P(ercy) W(illiams) obit Nov 61
Brigham, Clarence S(aunders) obit Oct 63
Brind, Sir (Eric James) Patrick obit Jan 64
Bristol, Lee H(astings) biog Sep 62 obit Nov 62
Britten, (Edward) Benjamin Apr 61
Britton, Edgar C(lay) obit Oct 62
Brode, Mildred H(ooker) Sep 63
Brook, Peter (Stephen Paul) May 61
Brooke, Alan (Francis), 1st Viscount Alanbrooke obit Sep 63
Brooks, Overton obit Dec 61
Brooks, Van Wyck obit Jun 63
Brosnan, Jim Nov 64
Brown, George (Alfred) Dec 63
Brown, Harold Sep 61
Brown, Jimmy Sep 64
Bruce, David K(irkpatrick) E(ste) Sep 61
Bruce, Howard obit Sep 61
Brumel, Valeri Apr 63
Bryan, James E(dmund) Jun 62
Bryant, C(ecil) Farris Sep 61
Buchanan, Scott (Milross) Sep 62
Buchman, Frank N(athan) D(aniel) obit Nov 61
Buck, Solon J(ustus) obit Jul 62
Buckley, William F(rank), Jr. Jun 62
Budd, Ralph obit Mar 62
Budington, William S(tone) Jun 64
Buechner, Thomas S(charman) Feb 61
Buitoni, Giovanni Jun 62
Bullis, Harry A(mos) obit Jan 64
Bumbry, Grace (Ann) Mar 64
Bundy, McGeorge Mar 62
Bundy, William P(utnam) Jun 64
Burchfield, Charles (Ephraim) May 61
Burdick, Quentin N(orthrop) May 63
Burke, William R(ichard) Jul 61
Burnett, Carol Jun 62
Burns, James MacGregor Dec 62
Burr, Raymond (William Stacy) Sep 61
Butler, Paul M(ulholland) obit Feb 62
Butler, R(ichard) A(usten) Sep 64
Caffrey, James J(oseph) obit May 61
Cage, John (Milton, Jr.) Sep 61
Calder, (Peter) Ritchie Apr 63
Calvin, Melvin Apr 62
Campbell, Donald (Malcolm) Feb 64
Campbell, Sir Gerald obit Sep 64
Campbell, Grace (MacLennan Grant) obit Jul 63
Canaday, John (Edwin) May 62
Canby, Henry Seidel obit Jun 61
Cannon, Cavendish W(elles) obit Dec 62
Cannon, Clarence obit Jul 64
Caplin, Mortimer M(axwell) Sep 61
Cardona, José Miró See Miró Cardona, José Nov 61
Carmody, John Michael obit Jan 64
Carpenter, Malcolm Scott Sep 62
Carr, Robert K(enneth) Apr 61
Carroll, Diahann Sep 62
Carroll, Joseph F(rancis) Apr 62
Carroll, Thomas H(enry 2d) biog Jul 62 obit Oct 64
Carson, Johnny Jan 64
Carson, Rachel (Louise) obit Jun 64
Carter, Don(ald James) Mar 63
Carton de Wiart, Adrian obit Jul 63
Carvel, Elbert N(ostrand) Jun 63
Cary, William L(ucius) Jan 63
Casals, Pablo Nov 64
Case, Francis (Higbee) obit Sep 62
Casey, Robert J(oseph) obit Jan 63
Cassini, Oleg (Loiewski-) Jul 61
Castagna, Edwin Jun 64
Castillo (del Rey), Antonio (Cánovas del) Sep 62
Celebrezze, Anthony J(oseph) Jan 63
Chamberlain, (George) Richard Jul 63
Champion, George Apr 61
Chancellor, John (William) Jan 62
Channing, Carol Sep 64
Chaplin, Charles (Spencer) Mar 61
Charles-Roux, François (-Jules) obit Sep 61
Chavan, Y(eshwantrao) B(alwantrao) Apr 63
Chavchavadze, George obit Apr 62
Chavez, Dennis obit Jan 63
Cheshire, (Geoffrey) Leonard Jan 62
Chiari, Roberto F(rancisco) Feb 61
Chotzinoff, Samuel obit Apr 64
Christie, Agatha Jul 64
Churchill, Edward D(elos) Feb 63
Clapp, Gordon R(ufus) obit Jun 63
Clark, Charles E(dward) obit Mar 64
Clark, Kenneth B(ancroft) Sep 64
Clark, Sir Kenneth (Mackenzie) Sep 63
Clay, Cassius (Marcellus, Jr.) Sep 63
Clay, Lucius D(uBignon) Jun 63
Cleveland, (James) Harlan Sep 61
Close, Upton obit Jan 61
Cobb, Geraldyn M. See Cobb, J. Feb 61
Cobb, Jerrie Feb 61
Cobb, Ty(rus Raymond) obit Oct 61
Cobham, Charles John Lyttelton, 10th Viscount Apr 62
Coblentz, W(illiam) W(eber) obit Nov 62
Coburn, Charles obit Nov 61
Cochran, Jacqueline Jun 63
Cockrell, Ewing obit Apr 62
Coggeshall, L(owell) T(helwell) Sep 63
Colbert, Claudette May 64
Coleman, Ornette Jun 61
Collins, James (Daniel) Dec 63
Colwell, Eileen (Hilda) Jul 63
Compton, Arthur H(olly) obit May 62
Connally, John B(owden, Jr.) Jul 61
Connally, Tom obit Jan 64
Connor, John T(homas) Apr 61
Cook, Barbara Feb 63
Cook, Donald obit Dec 61
Cooke, Leslie E(dward) Jun 62
Cooper, Gary obit Jul 61
Cooper, Leroy Gordon, Jr. Sep 63
Copeland, Lammot du Pont May 63
Corea, Sir (George) Claude (Stanley) biog Mar 61 obit Nov 62
Corelli, Franco Feb 64
Corson, Fred Pierce, Bishop May 61
Coty, René (Jules Gustave) obit Jan 63
Courtenay, Tom May 64
Coutts, Frederick Mar 64
Coward, Noel (Pierce) Mar 62
Cox, Archibald Jul 61
Cox, Herald R(ea) Apr 61
Craig, Lyman C(reighton) Apr 64
Craig, Walter E(arly) Jun 64
Craveiro Lopes, Francisco Higino obit Nov 64
Creasey, John Sep 63
Cresap, Mark W(infield), Jr. obit Sep 63
Crewe, Albert V(ictor) Feb 64
Crosland, (Charles) Anthony (Raven) Sep 63
Crosley, Powel, Jr. obit Jun 61
Cunningham, Andrew Browne, 1st Viscount Cunningham obit Sep 63
Curtice, Harlow H(erbert) obit Jan 63
Curtin, Phyllis Sep 64

Dale, Chester obit Jan 63
Dalton, (Edward) Hugh (John Neale) Dalton, Baron obit Apr 62
D'Amboise, Jacques (Joseph) Sep 64
Darin, Bobby Mar 63
Darling, Jay Norwood obit Mar 62
Davey, Jocelyn See Raphael, Chaim Dec 63
Davidson, Roy E(lton) biog Sep 63 obit Sep 64
Davies, Clement (Edward) obit May 62
Davis, Joan obit Sep 61
Davis, Meyer Jun 61
Davis, Miles (Dewey, Jr.) Jun 62
Davis, Stuart biog Jul 64 obit Sep 64
Davis, Tobé Coller obit Feb 63
Davis, William H(ammatt) obit Oct 64
Day, Dorothy May 62
Day, J(ames) Edward May 62
Dayal, Rajeshwar Feb 61
Dean, H(enry) Trendley obit Jul 62
Dean, Sir Patrick (Henry) May 61
Dearborn, Ned H(arland) obit Oct 62
De Bakey, Michael E(llis) Mar 64
Debye, Peter J(oseph) W(illiam) Sep 63
Decker, George H(enry) Jan 61
De Forest, Lee obit Oct 61
De Kruif, Paul (Henry) Jul 63
Delaney, Shelagh Apr 62
Delon, Alain Apr 64
Del Castillo (del Rey), Antonio Cánovas) See Castillo (del Rey), A. Sep 62
Dempsey, John (Noel) Jun 61
Dennis, Eugene obit Mar 61
De Quay, Jan Eduard See Quay, J. de May 63
De Toledano, Ralph See Toledano, R. de Dec 62
De Wohl, Louis obit Oct 61
Dichter, Ernest Jan 61
Dickerson, Nancy Hanschman See Hanschman, N. Sep 62
Dickinson, Edwin Sep 63
Dickson, (Horatio Henry) Lovat Sep 62
Djanira Jan 61
Djuanda obit Jan 64
Dobie, J(ames) Frank obit Nov 64
Dobrynin, Anatoly F(edorovich) Sep 62
Dobzhansky, Theodosius (Grigorievich) Sep 62
Docking, George obit Mar 64
Dolci, Danilo (Bruno Pietro) Sep 61
Domagk, Gerhard (Johannes Paul) obit Jun 64
Donald, David (Herbert) Sep 61
Donnelly, Phil M. obit Nov 61
Donovan, James B(ritt) Jun 61
Dooley, Thomas A(nthony) obit Mar 61
Dorticós (Torrado), Osvaldo Feb 63
Dougherty, Dora (Jean) Mar 63
Dowling, Walter C(ecil) Mar 63
Downey, Sheridan obit Jan 62
Doxiadis, Constantinos A(postolos) Sep 64
Drake, Frank D(onald) Jan 63
Drozniak, Edward Jul 62
Drucker, Peter F(erdinand) May 64
Dryfoos, Orvil E(ugene) biog Jan 62 obit Jul 63
Du Bois, W(illiam) E(dward) B(urghardt) obit Oct 63
Dubuffet, Jean Jul 62
Duffy, Edmund obit Nov 62
Duke, Angier Biddle Feb 62
Duke, Patty Sep 63
Dulles, Eleanor Lansing Sep 62
Dunham, Franklin obit Jan 62
Dunrossil, William Shepherd Morrison, 1st Viscount obit Apr 61
Durant, Will(iam James) Sep 64
Durrell, Lawrence (George) Jul 63
Dworshak, Henry C(larence) obit Oct 62
Dykstra, John Apr 63

Eady, Sir (Crawfurd) Wilfrid (Griffin) obit Feb 62
Eberhart, Richard (Ghormley) Jan 61
Ecker, Frederick H(udson) obit May 64
Eddy, Manton S(prague) obit Jun 62
Edel, (Joseph) Leon Jul 63
Edwards, Vincent Oct 62
Egbert, Sherwood H(arry) Jun 63
Eichelberger, Robert L(awrence) obit Dec 61
Einaudi, Luigi obit Jan 62
Eisenschiml, Otto biog Oct 63 obit Jan 64
Eisler, Hanns obit Nov 62
Eklund, (Arne) Sigvard Jul 62
Eliot, T(homas) S(tearns) Oct 62
Ellis, Elmer Jul 62
Elvehjem, C(onrad) A(rnold) obit Oct 62
Emanuel, Victor obit Jan 61
Engle, Clair obit Oct 64
Erhard, Ludwig Jun 64
Ernst, Max Oct 61
Ernst, Morris L(eopold) Feb 61
Eshkol, Levi Oct 63
Evans, Maurice Jun 61
Ewell, Tom May 61
Eyring, Henry Oct 61

Fairless, Benjamin F(ranklin) obit Feb 62
Farmer, James (Leonard) Feb 64
Farrell, Eileen Feb 61
Faulkner, William obit Sep 62
Fay, Frank, obit Dec 61
Feiffer, Jules Oct 61
Feis, Herbert Oct 61
Ferguson, Elsie obit Jan 62
Ferguson, Garland S(evier) obit Jun 63
Ferguson, Harry (George) obit Jan 61
Ferriss, Hugh obit Mar 62
Fielding, Gabriel Feb 62
Filmus, Tully Apr 64
Fine, Benjamin Mar 61
Finnegan, Joseph F(rancis) obit Apr 64
Finney, Albert Oct 63
Fischer, Bobby Oct 63
Fister, George M(organ) Jun 63
Fitch, Robert Elliot Apr 62
Fitzgerald, Barry obit Feb 61
Flagstad, Kirsten obit Jan 63
Fleming, Ian (Lancaster) biog Jan 64 obit Oct 64
Fleming, Sam(uel) M. Jun 62
Florence, Fred F(arrel) obit Feb 61
Flynn, Elizabeth Gurley biog Oct 61 obit Nov 64
Foerster, Friedrich Wilhelm Jul 62
Fogarty, John E(dward) Apr 64
Folkers, Karl (August) Oct 62
Fonda, Jane Jul 64
Ford, Edward Charles See Ford, W. Apr 62
Ford, Gerald R(udolph), Jr. Mar 61
Ford, Whitey Apr 62
Forrester, Maureen (Kathleen Stewart) Jul 62
Forster, E(dward) M(organ) Apr 64
Foster, Sir Harry (Braustyn Hylton) Hylton- See Hylton-Foster, Sir H. (B. H.) Jan 61
Foster, William Z(ebulon) obit Nov 61
Fox, Virgil (Keel) Jan 64
Foyle, William Alfred obit Jul 63
Franciosa, Anthony Jul 61
Francis, Connie Jul 62
Franck, James obit Jul 64
Frankenheimer, John (Michael) Oct 64
Franklin, John Hope Oct 63
Freyberg, Bernard Cyril, 1st Baron Freyberg obit Sep 63
Friedman, Herbert Sep 63
Frische, Carl A(lfred) Oct 62
Frost, Robert (Lee) obit Mar 63
Fuchs, Joseph (Philip) Oct 62

Gable, Clark obit Jan 61
Gagarin, Yuri (Alekseyevich) Oct 61
Gaither, H(orace) Brown, Jr. obit Jun 61
Gaitskell, Hugh (Todd Naylor) obit Feb 63
Galloway, Irene O(tillia) obit Feb 63
Gardiner, James Garfield obit Mar 62

Gardner, Ed(ward Francis) obit Oct 63
Garst, Jonathan Oct 64
Garst, Roswell Apr 64
Gasser, Herbert S(pencer) obit Jul 63
Gassman, Vittorio Oct 64
Gavin, James M(aurice) Sep 61
Gavin, John Sep 62
Geijer, (Karl) Arne Jul 64
Gennaro, Peter Jun 64
George, Zelma W(atson) Oct 61
Gerstacker, Carl A(llan) Oct 61
Gesell, Arnold L(ucius) obit Sep 61
Gifford, Frank (Newton) May 64
Gilmore, Voit Feb 62
Gilpatric, Roswell L(eavitt) Mar 64
Gilruth, Robert R(owe) Oct 63
Gingrich, Arnold Feb 61
Giordani, Francesco obit Mar 61
Glaser, Donald A(rthur) Mar 61
Glenn, John H(erschel), Jr. Jun 62
Gmeiner, Hermann May 63
Goldberg, Arthur J(oseph) Jul 61
Golden, Clinton S(trong) obit Sep 61
Golding, William (Gerald) Mar 64
Goldman, Eric F(rederick) Jul 64
Gollancz, Victor Oct 63
Gonzalez, Henry B(arbosa) Jun 64
Goodhart, Arthur Lehman Jul 64
Goodman, Benny Oct 62
Goodspeed, Edgar J(ohnson) obit Mar 62
Googe, George L(ogan) obit Dec 61
Goossens, Sir Eugene obit Sep 62
Gorbach, Alfons Oct 61
Gordon, Cyrus H(erzl) May 63
Gordon, Kermit Jul 63
Gordon, Lincoln Feb 62
Gore, Sir (William) David Ormsby- See Ormsby-Gore, Sir (W.) D. Mar 61
Goulart, João (Belchior Marques) Sep 62
Goulet, Robert (Gerard) Sep 62
Gove, Philip B(abcock) Oct 62
Graham, John Oct 62
Graham, Martha Jun 61
Graham, Philip L(eslie) obit Oct 63
Grant, Gordon (Hope) obit Jul 62
Grass, Günter (Wilhelm) Oct 64
Greeley, Dana McLean Mar 64
Green, Constance (Winsor) McLaughlin Oct 63
Greenberg, Noah May 64
Greene, Hugh Carleton Sep 63
Greenebaum, Leon C(harles) Jan 62
Greenstein, Jesse L(eonard) Sep 63
Gregory, Dick Jun 62
Gregory, Edmund B(ristol) obit Mar 61
Grigg, Sir James obit Jul 64
Grigg, John (Edward Poynder) Oct 64
Grimes, Tammy (Lee) Jul 62
Grimond, Jo(seph) Oct 63
Griswold, A(lfred) Whitney obit Jun 63
Grivas, George (Theodorus) Oct 64
Groat, Dick May 61
Groat, Richard M(orrow) See Groat, D. May 61
Gross, H(arold) R(oyce) Jan 64
Gross, Paul Magnus May 63
Gross, Robert E(llsworth) obit Nov 61
Grotewohl, Otto obit Nov 64
Guevara (Serna), Ernesto Jun 63
Guggenheim, Peggy Oct 62
Guggenheimer, Mrs. Charles S. See Guggenheimer, Minnie Oct 62
Guggenheimer, Minnie Oct 62
Guinzburg, Harold K(leinert) obit Jan 62
Guion, Connie M(yers) Feb 62
Gullander, W(erner) P(aul) Oct 63
Gunther, John Feb 61
Guthrie, Woody May 63

Hagen, Uta Oct 63
Halaby, Najeeb E(lias) Oct 61
Hall, Peter (Reginald Frederick) Feb 62
Hall, William Edwin obit Mar 61
Hamilton, Edith biog Apr 63 obit Jul 63
Hammarskjöld, Dag (Hjalmar Agne Carl) obit Nov 61
Hammond, John Hays, Jr. Jul 62
Hand, (Billings) Learned obit Nov 61
Handler, Philip Feb 64
Hanschman, Nancy (Conners) Sep 62
Hansen, Carl F(rancis) Oct 62
Harbach, Otto A(bels) obit Mar 63
Hard, Darlene Jul 64
Hardenbrook, Donald J(ohnson) Jul 62
Hardwicke, Sir Cedric obit Oct 64
Hargrave, Thomas J(ean) obit Apr 62
Harkins, Paul D(onal) Apr 64
Harkness, Douglas S(cott) Oct 61
Harper, Marion, Jr. Mar 61
Harrar, J(acob) George Jan 64
Harris, Harwell Hamilton Jan 62
Harris, Richard (St. John) May 64
Harrison, James L(erlie) Oct 62
Hart, Edward J(oseph) obit Jun 61
Hart, Merwin K(imball) obit Jan 63
Hart, Moss obit Feb 62
Hartigan, Grace Sep 62
Hartle, Russell P(eter) obit Jan 62
Harvey, Laurence May 61
Hassan II, King of Morocco Sep 64
Hassel, Kai-Uwe von May 63
Hatch, Carl A(twood) obit Nov 63
Hayakawa, Sessue Sep 62
Hayes, Carlton J(oseph) H(untley) obit Nov 64
Hazeltine, (Louis) Alan obit Jul 64
Head, Matthew See Canaday, J. May 62
Heath, Edward (Richard George) Oct 62
Hecht, Ben obit Jun 64
Heffner, Richard D(ouglas) Oct 64
Heineman, Ben W(alter) Jan 62
Heller, Walter W(olfgang) Sep 61
Henry, E(mil) William Feb 64
Herbster, Ben M(ohr) Jul 62
Herlihy, James Leo Sep 61
Herskovits, Melville J(ean) obit Apr 63
Hess, Elmer obit Jun 61
Hess, Max (Jr.) Oct 61
Hess, Victor Francis Oct 63
Hesse, Hermann biog Oct 62 obit Oct 62
Hesselgren, Kerstin obit Oct 62
Hester, James M(cNaughton) Jun 62
Heuss, Theodor obit Jan 64
Heyrovský, Jaroslav Jul 61
Highet, Gilbert (Arthur) Sep 64
Hillyer, Robert Silliman obit Feb 62
Hilsberg, Alexander obit Nov 61
Hilsman, Roger Mar 64
Hindemith, Paul obit Feb 64
Hines, Jerome Feb 63
Hocking, William Ernest Mar 62
Hodes, Henry I(rving) obit Apr 62
Hodge, John R(eed) obit Jan 64
Hodges, Gil(bert Ray) Oct 62
Hoff, Philip H(enderson) Sep 63
Hofmann, Klaus H(einrich) Apr 61
Hofstadter, Robert Oct 62
Hoggart, (Herbert) Richard Oct 63
Holbrook, Hal May 61
Holenstein, Thomas (Emil Leo) obit Jan 63
Holland, Sir Sidney (George) obit Nov 61
Holloman, J(ohn) Herbert Mar 64
Holloway, Stanley Feb 63
Holman, Eugene obit Oct 62
Holmes, D(yer) Brainerd Mar 63
Holmes, John Haynes obit May 64
Holt, Isabella obit May 62
Holyoake, Keith J(acka) Feb 63
Hopkins, Ernest Martin obit Oct 64
Hornig, Donald F(rederick) May 64
Hornsby, Rogers obit Feb 63
Hornung, Paul (Vernon) Feb 63
Horsfall, Frank L(appin), Jr. Jan 61
Houk, Ralph (George) Jul 62
Houle, Cyril O(rvin) May 62
Hours, Madeleine See Hours-Miédan, M. Apr 61

Hours-Miédan, Magdeleine Apr 61
Houser, Theodore V. obit Feb 64
Howard, Elston (Gene) Apr 64
Howard, Trevor (Wallace) Jul 64
Howe, C(larence) D(ecatur) obit Feb 61
Howe, Gordie Mar 62
Howe, Gordon See Howe, Gordie Mar 62
Hu Shih obit Apr 62
Hubbard, Bernard (Rosencrans) obit Jul 62
Huddleston, (Ernest Urban) Trevor Oct 63
Hudson, Rock Oct 61
Hughes, Emmet John Jan 64
Hughes, Harold E(verett) Jun 63
Hughes, Richard J(oseph) Jul 62
Humphrey, Helen F. obit Oct 63
Hurley, Patrick J(ay) obit Sep 63
Husing, Ted obit Oct 62
Huxley, Sir Julian Oct 63
Hylton-Foster, Sir Harry (Braustyn Hylton) Jan 61

Ikeda, Hayato May 61
Infeld, Leopold Jul 63
Inönü, Ismet Oct 64
Irene obit Jan 63
Italiaander, Rolf (Bruno Maximilian) Jun 64
Ives, Irving M(cNeil) obit Apr 62

Jack, Homer A(lexander) Jul 61
Jackson, C(harles) D(ouglas) obit Nov 64
Jackson, Eugene B(ernard) Jun 61
Jacobson, Leon Orris Oct 62
Jacobsson, Per obit Jun 63
Jagan, Cheddi (Berret) Apr 63
Janney, Russell obit Sep 63
Janssens, Jean Baptiste See Janssens, John Baptist obit Dec 64
Janssens, John Baptist obit Dec 64
Jellinek, Elvin M(orton) obit Jan 64
Johannesen, Grant Jun 61
John XXIII, Pope obit Jul 63
John, Augustus (Edwin) obit Jan 62
Johnson, Claudia Alta (Taylor) Oct 64
Johnson, Harold Ogden obit Apr 62
Johnson, Howard A(lbert) Apr 64
Johnson, J(ohn) Monroe obit Sep 64
Johnson, (Justin) Leroy obit Jun 61
Johnson, Lady Bird See Johnson, Claudia Alta Oct 64
Johnson, Lyndon B(aines) Mar 64
Johnson, Rafer (Lewis) Jun 61
Johnston, Eric A(llen) obit Oct 63
Jones, Candy Oct 61
Jones, Sir Harold Spencer obit Jan 61
Jones, Howard P(alfrey) Jul 63
Jones, Joe obit Jun 63
Jones, Shirley Oct 61
Jonsson, John Erik Jan 61
Jordan, Marian (Driscoll) obit Jun 61
Joxe, Louis Apr 61
Juan Carlos, Prince Oct 64
Jung, Carl Gustav obit Sep 61

Kahn, Herman Oct 62
Kahn, Louis I. Oct 64
Kaiser, Edgar F(osburgh) Sep 64
Kaiser, Henry J(ohn) Mar 61
Kaiser, Jakob obit Jul 61
Kalmus, Herbert T(homas) obit Sep 63
Kampmann, (Olfert) Viggo (Fischer) Jan 61
Kasavubu, Joseph Mar 61
Kassem, Abdul Karim (El-) obit Mar 63
Kästner, Erich Jul 64
Katsh, Abraham I(saac) Mar 62
Kauffmann, Henrik (Louis Hans) obit Jul 63
Kaufman, George S(imon) obit Sep 61
Kaur, Rajkumari Amrit obit Mar 64
Kawakami, Jotaro Mar 63
Kay, Hershy Mar 62
Kefauver, (Carey) Estes obit Oct 63
Keldysh, Mstislav (Vsevolodovich) Feb 62
Kellogg, Winthrop N(iles) Apr 63
Kendrew, John C(owdery) Oct 63
Kennedy, Edward M(oore) Sep 63
Kennedy, Jacqueline (Lee Bouvier) Oct 61
Kennedy, (John) Arthur Nov 61
Kennedy, John B(right) obit Oct 61
Kennedy, John F(itzgerald) biog Jul 61 obit Jan 64
Kennedy, Thomas obit Feb 63
Kennelly, Martin H(enry) obit Jan 62
Keppel, Francis May 63
Kerner, Otto Oct 61
Kerr, Clark Apr 61
Kerr, Robert S(amuel) obit Feb 63
Kessing, O(liver) O(wen) obit Mar 63
Kestnbaum, Meyer obit Feb 61
Kheel, Theodore W(oodrow) Sep 64
Khouri, Faris el- obit Feb 62
Khoury, Bechara El- obit Feb 64
Kimbrel, M(arvin) Monroe Jun 63
Kindelberger, J(ames) H(oward) obit Oct 62
King, John W(illiam) May 64
Kingman, Dong (Moy Shu) Oct 62
Kiplinger, W(illard) M(onroe) Jan 62
Kirk, Alan Goodrich obit Dec 63
Kirk, Russell (Amos) Sep 62
Kirkpatrick, Sir Ivone (Augustine) obit Jul 64
Klahre, Ethel S(usan) May 62
KleinSmid, Rufus B(ernhard) von obit Sep 64
Kline, Clarice (Lenore) May 61
Knight, Douglas M(aitland) May 64
Kobak, Edgar obit Jul 62
Koestler, Arthur Jan 62
Koner, Pauline Oct 64
Korth, Fred (H.) Jul 62
Kosaka, Zentaro Sep 61
Koufax, Sandy Jan 64
Kovacs, Ernie obit Mar 62
Krag, Jens Otto Oct 62
Kreisler, Fritz obit Mar 62
Kruif, Paul (Henry) De See De Kruif, P. Jul 63
Kubrick, Stanley Feb 63
Küng, Hans Jul 63
Kutchuk, (Mustafa) Fazil Feb 61

Labouisse, Henry R(ichardson) Oct 61
Ladd, Alan (Walbridge) obit Mar 64
LaFarge, John obit Jan 64
La Farge, Oliver (Hazard Perry) obit Oct 63
Laird, Melvin R(obert) Nov 64
Lamorisse, Albert (Emmanuel) Jun 63
Lancaster, Osbert Oct 64
Landau, Lev (Davidovich) Jul 63
Landis, James M(cCauley) obit Oct 64
Langer, Susanne K(atherina Knauth) Nov 63
Langner, Lawrence obit Feb 63
Larson, Leonard W(infield) May 62
Lattimore, Owen Jul 64
Laughton, Charles obit Jan 63
Laver, Rod(ney George) Feb 63
Law, Vernon S(anders) Apr 61
Lawrence, Carol Nov 61
Lawrence, (Frederick William Pethick-Lawrence, 1st Baron Pethick- See Pethick-Lawrence, (F.W.P.-L.) obit Nov 61
Lawrence, Steve Nov 64
Lazarsfeld, Paul F(elix) Nov 64
Lea, Clarence F(rederick) obit Sep 64
Lebrun, (Fede)rico obit Jul 64
Lecuona, Ernesto obit Jan 64
Lederle, John W(illiam) Feb 61
Lee, Laurence F(rederick) obit Oct 61
Lee, (Nelle) Harper Nov 61
Lee, Peggy Mar 63
Lefaucheux, Marie-Helene obit Apr 64
Lefèvre, Théo(dore Joseph Albéric Marie) Jun 62
Léger, Alexis Saint-Léger Apr 61
Lehman, Herbert H(enry) obit Jan 64

Lehmann, Inge Nov 62
Lehmann-Haupt, Hellmut E(mil) Mar 61
Leigh, Robert D(evore) obit Mar 61
Leinsdorf, Erich Oct 63
Lemmon, Jack Feb 61
Lemonnier, André (Georges) obit Jul 63
Leoni, Raúl Oct 64
Lequerica y Erquiza, José Félix de obit Jul 63
Lesage, Jean Nov 61
Lewis, C(live) S(taples) obit Jan 64
Lewis, Jerry Nov 62
Lewis, John (Aaron) Jan 62
Lhevinne, Rosina Nov 61
Li, C(hoh) H(ao) Apr 63
Lichtenberger, Arthur (Carl), Bishop Apr 61
Lillie, Beatrice (Gladys) Sep 64
Lilly, John C(unningham) Nov 62
Lindsay, John V(liet) Nov 62
Lipchitz, Jacques Apr 62
Lippmann, Walter Nov 62
Lipton, Seymour Nov 64
Lober, Georg (John) obit Feb 62
Loeb, James (Isaac), Jr. Jan 62
Lombardi, Vince May 63
Long, Edward V(aughan) Jul 64
Lorge, Irving (Daniel) obit Apr 61
Loutfi, Omar obit Jul 63
Louw, Eric H(endrik) Mar 62
Love, J(ames) Spencer obit Mar 62
Love, John A(rthur) Nov 63
Low, Sir David (Alexander Cecil) obit Nov 63
Luccock, Halford E(dward) obit Jan 61
Luce, Henry R(obinson) Jan 61
Luhan, Mabel Dodge obit Oct 62
Lumumba, Patrice (Emergy) obit Apr 61
Luthuli, Albert John Feb 62

Maas, Melvin J(oseph) obit Jun 64
Macapagal, Diosdado Nov 62
MacArthur, Douglas obit May 64
McCabe, Gibson Feb 63
McCambridge, Mercedes Jun 64
McCarthy, Clem obit Jul 62
McClintic, Guthrie obit Jan 62
McCloy, John J(ay) Nov 61
McConnell, F(owler) B(eery) obit Feb 62
McCormack, John W(illiam) Apr 62
McCormick, Myron obit Oct 62
McCracken, James (Eugene) Nov 63
McCracken, Joan obit Jan 62
McCune, Francis K(imber) Mar 61
McDevitt, James L(awrence) obit May 63
McDonald, David L(amar) Nov 63
McDonald, James G(rover) obit Dec 64
McDowall, Roddy Apr 61
McGee, (Doctor) Frank Jun 64
McGee, Gale (William) Nov 61
McGinley, Phyllis Nov 61
McGovern, John W. Nov 61
McGranery, James P(atrick) obit Feb 63
McIntyre, Thomas J(ames) Nov 63
McKeen, John E(lmer) Jun 61
McKinley, Chuck Nov 63
MacLean, Basil C(larendon) obit Apr 63
McMurrin, Sterling M(oss) Jun 61
McNamara, Robert S(trange) Sep 61
McNeely, Eugene J(ohnson) Nov 62
McSwigan, Marie obit Sep 62
Macy, John W(illiams), Jr. Jan 62
Madariaga (y Rojo), Salvador de Jan 64
Madeira, Jean (Browning) Oct 63
Madeleva, Sister Mary obit Oct 64
Magill, Roswell (Foster) obit Feb 64
Malone, George W(ilson) obit Jul 61
Mancini, Henry Jul 64
Maney, Richard (Sylvester) Jul 64
Mann, Thomas C(lifton) Apr 64
Manzu, Giacomo Mar 61
Mao Tse-tung May 62
Marais, Jean Apr 62
Marella, Paolo, Cardinal Oct 64
Margai, Sir Milton (Augustus Strieby) biog Feb 62 obit Jun 64
Maris, Roger (Eugene) Nov 61
Mark, Herman F(rancis) May 61
Marks, Simon, 1st Baron Nov 62
Martell, Edward (Drewett) Nov 64
Martin, Dean Nov 64
Martin, Edmund F(ible) Jan 62
Marvel, Mrs Archie D. Apr 62
Marvel, Elizabeth Newell See Marvel, Mrs. A. D. Apr 62
Marx, Chico obit Dec 61
Marx, Harpo obit Nov 64
Massevitch, Alla G(enrikhovna) Jan 64
Mastroianni, Marcello Jun 63
Mattei, Enrico obit Jan 63
Mattingly, Garrett obit Feb 63
Maugham, (William) Somerset Jan 63
Mauldin, Bill Nov 64
Mauldin, William Henry See Mauldin, Bill Nov 64
Maxwell, Elsa obit Jan 64
May, Elaine Mar 61
Mayer, Maria Goeppert Jun 64
Maza (Fernández), José obit Jul 64
Mead, George H(ouk) obit Feb 63
Mead, James M(ichael) obit Apr 64
Mearns, David C(hambers) Jul 61
Medawar, Peter Brian Apr 61
Meerloo, Joost A(braham) M(aurits) Jan 62
Mehaffey, Joseph C(owles) obit Apr 63
Melcher, Frederic G(ershom) obit Apr 63
Mellers, Wilfrid (Howard) Feb 62
Melton, James obit Jun 61
Menderes, Adnan obit Nov 61
Meng, John J(oseph) Nov 61
Menjou, Adolphe obit Jan 64
Mennin, Peter Nov 64
Merrick, David Jan 61
Messer, Thomas M. Nov 61
Messick, Dale Jul 61
Messmer, Pierre (August Joseph) Nov 63
Meštrović, Ivan obit Mar 62
Milam, Carl H(astings) obit Oct 63
Milhaud, Darius May 61
Miller, George P(aul) Feb 64
Miller, Harry W(illis) Mar 62
Miller, J(oseph) Irwin Nov 61
Miller, Watson B(ahan) obit Apr 61
Miller, William E(dward) Feb 62
Mills, Frederick C(ecil) obit Apr 64
Mills, Hayley Apr 63
Mills, John May 63
Minow, Newton N(orman) Oct 61
Miró Cardona, José Nov 61
Mitchell, James P(aul) obit Dec 64
Mitropoulos, Dmitri obit Jan 61
Moffo, Anna May 61
Mohammed V, King of Morocco obit Apr 61
Monk, Thelonious (Sphere) Oct 64
Monroe, Marilyn obit Oct 62
Monteux, Pierre obit Sep 64
Montini, Cardinal Giovanni Battista See Paul VI, Pope Nov 63
Moore, Charlotte Emma See Sitterly, C. M. Jan 62
Morath, Max (Edward) Nov 63
Morgan, Edward P(addock) Apr 64
Morgenstierne, Wilhelm (Thorleif) Munthe de obit Sep 63
Morgenthau, Hans J(oachim) Mar 63
Morison, Samuel Eliot Sep 62
Morley, Robert Nov 63
Moro, Aldo Jun 64
Morris, James (Humphry) Jan 64
Morris, William Richard, 1st Viscount Nuffield obit Oct 63
Morrison, deLesseps S(tory) obit Jul 64
Morrison, Frank B(renner) May 64
Morrison, William Shepherd See Dunrossil, W. S. M., 1st Viscount obit Apr 61
Morse, Robert (Alan) Nov 62
Morton, Elizabeth Homer Jul 61
Morton, Florrinell F(rancis) Jul 61
Mosbacher, Emil, Jr. Mar 63
Mosconi, Willie Jun 63
Moscoso (Mora Rodríguez), (José) Teodoro Oct 63
Mosel, Tad Nov 61

Moses, Anna Mary Robertson obit Feb 62
Mössbauer, Rudolf L(udwig) May 62
Mostel, Zero Nov 63
Motherwell, Robert (Burns, 3d) Nov 62
Motley, Arthur H(arrison) Jan 61
Motley, Constance Baker May 64
Mott, Frank Luther obit Dec 64
Mowrer, Edgar Ansel Jul 62
Mueller, George E(dwin) Nov 64
Mueller, R(euben) H(erbert) Apr 64
Muench, Aloisius (Joseph), Cardinal obit Apr 62
Muir, P(ercival) H(orace) See Muir, P. Apr 63
Muir, Percy Apr 63
Mumford, Lewis Mar 63
Murphree, Eger V(aughan) obit Jan 63
Murphy, (Eleanor) Patricia Apr 62
Murray, James E(dward) obit May 61
Murray, John Courtney May 61
Murray, Thomas E(dward) obit Sep 61
Murtaugh, Daniel (Edward) Feb 61

Nabarro, Sir Gerald (David Nunes) Nov 63
Nabrit, James M(adison), Jr. Jan 61
Nabrit, S(amuel M(ilton) Jan 63
Nash, Philleo Nov 62
Natta, Giulio Nov 64
Nazimuddin, Khwaja obit Dec 64
Neal, Patricia Sep 64
Nehru, B(raj) K(umar) Feb 63
Nehru, Jawaharlal obit Jul 64
Neill, A(lexander) S(utherland) Apr 61
Nemerov, Howard Oct 64
Nestingen, Ivan A(rnold) Mar 62
Neuberger, Maurine B(rown) Oct 61
Neutra, Richard J(osef) Jul 61
Newhart, Bob Mar 62
Newhouse, Samuel I(rving) Mar 61
Ngo Dinh Diem obit Jan 64
Nichols, Mike Mar 61
Nicklaus, Jack (William) Nov 62
Nikolayev, Andrian (Grigoryevich) Nov 64
Nikolayevna-Tereshkova, Valentina (Vladimirovna) See Tereshkova, V. Dec 63
Nitze, Paul H(enry) Feb 62
Nomura, Kichisaburo obit Jul 64
Norell, Norman Nov 64
Nuffield, 1st Viscount See Morris, W. obit Oct 63
Nureyev, Rudolf (Hametovich) Jul 63
Nyerere, Julius K(ambarage) Apr 63

Obraztsov, Sergei (Vladimirovich) Nov 64
O'Brien, Lawrence F(rancis) Nov 61
O'Casey, Sean biog Nov 62 obit Nov 64
Ochoa, Severo Jun 62
O'Connor, Edwin (Greene) Nov 63
Odets, Clifford obit Nov 63
Odlum, Mrs. Floyd B(ostwick) See Cochran, J. Jun 63
Ogburn, Charlton obit Apr 62
Ogilvy, David M(ackenzie) Jul 61
Ohira, Masayoshi Mar 64
Ohlin, Lloyd E(dgar) Apr 63
O'Keeffe, Georgia Feb 64
Olav V, King of Norway Jan 62
Olds, Irving S(ands) obit Apr 63
Ollenhauer, Erich obit Feb 64
Olsen, John (Sigvard) obit Mar 63
O'Mahoney, Joseph C(hristopher) obit Jan 63
Onassis, Aristotle Socrates Mar 63
O'Neill, Eugene F(rancis) Apr 63
Oppenheimer, Harry Frederick Feb 61
Oppenheimer, J(ulius) Robert Apr 64
Ormsby-Gore, Sir (William) David Mar 61
Orr, Louis M(cDonald) obit Jul 61
Osgood, Charles E(gerton) Apr 62
Osmeña, Sergio obit Dec 61
Overholser, Winfred obit Dec 64
Owen, Steve obit Jul 64
Oxnam, G(arfield) Bromley obit Apr 63
Ozbirn, Catherine (Freeman) See Ozbirn, Mrs. E. L. Jan 62
Ozbirn, Mrs. E. Lee Jan 62

Page, Robert Morris Nov 64
Page, Ruth Jun 62
Pahlmann, William C(arroll) Oct 64
Pant, Govind Ballabh obit May 61
Pape, William Jamieson obit Mar 61
Park, Rosemary Jan 64
Park, Thomas Jan 63
Parker, Cola G(odden) obit Sep 62
Parry, Albert Apr 61
Parsons, Talcott Jan 61
Partridge, Deborah (Cannon) See Wolfe, D. Dec 62
Partridge, Eric (Honeywood) Jan 63
Pate, Randolph McC(all) obit Oct 61
Patterson, Alicia obit Sep 63
Paul I, King of the Hellenes obit Apr 64
Paul VI, Pope Nov 63
Pauling, Linus (Carl) Feb 64
Peabody, Endicott Mar 64
Pearson, Lester Bowles Nov 63
Pease, Lute obit Nov 63
Peden, Katherine (Graham) May 62
Pennel, John (Thomas) Nov 63
Perkins, C(harles) H(arvie) obit Apr 63
Perkins, James A(lfred) Apr 64
Perse, St.-John See Léger, A.S.-L. Apr 61
Perutz, M(ax) F(erdinand) Nov 63
Peterson, Esther (Eggertsen) Dec 61
Peterson, R(udolph) A(rvid) May 64
Pethick-Lawrence, (Frederick William Pethick-Lawrence), 1st Baron obit Nov 61
Petri, Egon obit Jul 62
Pettit, Robert (E. Lee) Oct 61
Pevsner, Antoine obit Jun 62
Pew, Joseph N(ewton), Jr. obit Jun 63
Phillips, Morgan (Walter) obit Feb 63
Piaf, Edith obit Nov 63
Pibul Songgram, Luang obit Sep 64
Picard, Frank A(lbert) obit Apr 63
Picasso, Pablo Nov 62
Piccard, Auguste obit May 62
Piccard, Jean Felix obit Mar 63
Pierce, Bob Dec 61
Pierce, J(ohn) R(obinson) Feb 61
Pierlot, Hubert, Count obit Feb 64
Piper, John Apr 64
Pinter, Harold Nov 63
Piston, Walter (Hamor, Jr.) Dec 61
Pittman, Steuart L(ansing) Jan 63
Player, Gary Nov 61
Plisetskaya, Maya (Mikhailovna) Jun 63
Plowright, Joan Feb 64
Plumley, H(arold) Ladd Apr 63
Pompidou, Georges (Jean Raymond) Nov 62
Popov, Oleg (Konstantinovich) Mar 64
Popper, Karl R(aimund) Jan 63
Porter, Cole obit Dec 64
Porter, Katherine Anne Mar 63
Portinari, Candido obit Mar 62
Poston, Tom Apr 61
Potter, Dan M(artin) Feb 64
Pound, Ezra (Loomis) May 63
Pound, Roscoe obit Sep 64
Powdermaker, Hortense Feb 61
Powell, Dick obit Feb 63
Powell, J(ohn) Enoch Nov 64
Powers, James E(llis) Jun 63
Prasad, Rajendra obit Apr 63
Pratt, E(dwin) J(ohn) obit Jun 64
Pratt, J(oseph) Gaither Nov 64
Prestopino, Gregorio Jun 64
Price, (Mary) Leontyne May 61
Prinz, Joachim Feb 63
Pucci, Emilio Feb 61

Quadros, Jánio da Silva Jun 61
Quay, Jan Eduard de May 63

Raab, Julius obit Feb 64
Rabaut, Louis Charles obit Jan 62
Radcliffe, Cyril John, 1st Viscount Radcliffe Jun 63
Raeder, Erich obit Jan 61
Ramadier, Paul obit Dec 61
Ramírez, Pedro P(ablo) obit Sep 62
Ramsey, DeWitt C(linton) obit Nov 61
Ramsey, Norman F(oster) Dec 63
Randall, Tony Jan 61
Randolph, Jennings Jan 62
Rankin, John E(lliott) obit Jan 61
Ransom, John Crowe Jul 64
Raphael, Chaim Dec 63
Raskin, Judith Apr 64
Rasminsky, Louis Dec 61
Ratoff, Gregory obit Feb 61
Rawlings, Sir (Henry) Bernard (Hughes) obit Dec 62
Ray, (Jackson Harvelle) Randolph obit Jul 63
Ray, Satyajit Mar 61
Rayburn, Sam(uel Taliaferro) obit Jan 62
Raye, Martha Jul 63
Read, Sir Herbert (Edward) Mar 62
Reece, B(razilla) Carroll obit May 61
Reiner, Carl Apr 61
Reiner, Fritz, obit Jan 64
Reischauer, Edwin O(ldfather) May 62
Renne, Roland R(oger) Jun 63
Resor, Stanley B(urnet) obit Dec 62
Reybold, Eugene obit Jan 62
Reynolds, Debbie Dec 64
Reynolds, John W. (Jr.) Apr 64
Reynolds, Robert Rice obit Mar 63
Richardson, Tony Dec 63
Richberg, Donald R(andall) obit Jan 61
Richter, Sviatoslav (Teofilovich) Feb 61
Riecken, Henry W(illiam) Dec 61
Rigg, Edgar T(aylor) Jun 61
Ritter, Joseph Elmer, Cardinal Dec 64
Rivers, Thomas M(ilton) obit Jul 62
Robarts, John P(armenter) Dec 62
Robertson, D(avid) B(rown) obit Dec 61
Robinson, Henry Morton obit Mar 61
Robinson, Spottswood W(illiam), 3d Mar 62
Robus, Hugo biog Dec 62 obit Feb 64
Rock, John Dec 64
Rogers, Carl R(ansom) Dec 62
Rogers, Frank B(radway) Jun 62
Rogers, Rutherford David Jun 62
Rollins, Carl Purington obit Jan 61
Rolvaag, Karl F(ritjof) Feb 64
Rombauer, Irma (von) S(tarkloff) obit Dec 62
Rooney, John J(ames) Dec 64
Roosa, Robert V(incent) Dec 62
Roosevelt, (Anna) Eleanor obit Jan 63
Rose, (Iain) Murray Jun 62
Rostow, Eugene V(ictor) Apr 61
Rostow, Walt W(hitman) May 61
Rothko, Mark May 61
Routley, T(homas) Clarence obit Jun 63
Rowley, James J(oseph) Jan 63
Rozelle, Pete Jun 64
Rubattel, Rodolphe obit Dec 61
Rudolph, Wilma (Glodean) Sep 61
Rusk, (David) Dean Jul 61
Russell, Donald J(oseph) May 62
Russell, James S(argent) Jan 62
Rutherford, Margaret Jan 64
Ryan, Joseph P(atrick) obit Sep 63
Ryan, Robert (Bushnell) Dec 63

Saarinen, Eero obit Nov 61
Saddler, Donald (Edward) Jan 63
St. Laurent, Yves (-Mathieu) Dec 64
Salant, Richard S. Nov 61
Salinger, Pierre (Emil George) Jul 61
Samuel, Herbert (Louis), 1st Viscount Samuel obit Mar 63
Sandburg, Carl (August) Dec 63
Sanders, Carl E(dward) Dec 64
Sandström, (Alfred) Emil (Fredrik) obit Sep 62
Sanford, (James) Terry Nov 61
Satterfield, John C(reighton) Jul 62
Savage, Augusta (Christine) obit May 62
Sawyer, John E(dward) Jul 61
Saxon, James J(oseph) Dec 63
Scheer, Alan Austin Jan 64
Schell, Maria (Margarethe Anna) Jun 61
Schell, Maximilian Dec 62
Scherman, Harry Jul 63
Schildkraut, Joseph obit Mar 64
Schlamme, Martha Feb 64
Schoendienst, Albert Fred See Schoendienst, Red Dec 64
Schoendienst, Red Dec 64
Schoeppel, Andrew F. obit Mar 62
Schröder, Gerhard Dec 62
Schuck, Arthur A(loys) obit Apr 63
Schuller, Gunther Apr 64
Schuman, Robert obit Nov 63
Schuman, William (Howard) Dec 62
Schweitzer, Pierre-Paul Dec 63
Schwidetzky, Oscar (Otto Rudolph) obit Nov 63
Scofield, Paul Mar 62
Scranton, William W(arren) Jan 64
Seaborg, Glenn T(heodore) Dec 61
Seeger, Pete(r) Dec 63
Seferis, George See Sepheriades, Georgios S(tylianou) May 64
Segovia, Andrés Jun 64
Senghor, Léopold Sédar Mar 62
Senior, Clarence (Ollson) Dec 61
Sensenich, Roscoe L(loyd) obit Feb 63
Sepheriades, Georgios S(tylianou) May 64
Seymour, Charles obit Nov 63
Seymour, Whitney North May 61
Shastri, Lal Bahadur Dec 64
Shazar, (Shneor) Zalman Feb 64
Shepard, Alan B(artlett), Jr. Dec 61
Shepard, E(rnest) H(oward) Dec 63
Shera, Jesse H(auk) Jun 64
Sherrod, Robert (Lee) Dec 62
Shirer, William L(awrence) May 62
Shoemaker, Samuel M(oor) obit Dec 63
Shope, Richard E(dwin) Dec 63
Shotton, Burt(on Edwin) obit Oct 62
Shoulders, Harrison H. obit Jan 64
Shriver, R(obert) Sargent (Jr.) Dec 61
Shurlock, Geoffrey M. Jan 62
Sides, John H(arold) Jan 61
Sidi Mohammed, Sultan of Morocco See Mohammed V, King of Morocco obit Apr 61
Sillanpää, Frans Eemil obit Jul 64
Silver, Abba Hillel biog May 63 obit Jan 64
Simpson, Alan Feb 64
Simpson, George Gaylord Dec 64
Simpson, Louis Dec 64
Sinclair, Upton (Beall, Jr.) Dec 62
Sink, M(ary) Virginia Mar 64
Sitterly, Mrs. Bancroft Walker See Sitterly, C. M. Jan 62
Sitterly, Charlotte Moore Jan 62
Sizoo, Joseph R(ichard) Dec 64
Skidmore, Louis obit Dec 62
Skinner, B(urrhus) F(rederic) Jan 64
Skinner, Cornelia Otis Dec 64
Skrowaczewski, Stanislaw Dec 64
Slocum (Manly) Harvey obit Jan 62
Smadel, Joseph E(dwin) biog May 63 obit Sep 63
Small, John D(avis) obit Mar 63
Smith, (Albert) Merriman Dec 64
Smith, Sir Ben obit Jul 64
Smith, Carleton Apr 61
Smith, Elizabeth Rudel Dec 61
Smith, Margaret (Madeline) Chase Mar 62
Smith, Oliver Sep 61
Smith, Sylvester C(omstock), Jr. Jul 63
Smith, T(homas) V(ernor) obit Jul 64
Smith, Walter Bedell obit Nov 61
Snell, Peter (George) Dec 62
Snow, C(harles) P(ercy) Dec 61

Snow, Sir Charles Percy See Snow, C. P. Dec 61
Sokolsky, George E(phraim) obit Jan 63
Solti, Georg Mar 64
Songgram, Luang Pibul See Pibul Songgram, L. obit Sep 64
Sordoni, Andrew J(ohn) obit Apr 63
Sorensen, Theodore (Chaikin) Dec 61
Souvanna Phouma, Prince of Laos Nov 62
Spahn, Warren (Edward) May 62
Speicher, Eugene (Edward) obit Jul 62
Sporborg, Mrs. William Dick obit Feb 61
Spottswood, Stephen Gill Apr 62
Stace, W(alter) T(erence) Apr 61
Stahr, Elvis J(acob), Jr. Sep 61
Stainback, Ingram Macklin obit Jun 61
Standley, W(illiam) H(arrison) obit Dec 63
Starch, Daniel Jan 63
Starker, Janos May 63
Starkie, Walter (Fitzwilliam) May 64
Steacie, E(dgar) W(illiam) R(ichard) obit Nov 62
Stefansson, Vilhjalmur obit Nov 62
Steichen, Edward Dec 64
Steinbeck, John (Ernst) May 63
Stelle, John obit Sep 62
Stevenson, Adlai E(wing) Sep 61
Stikker, Dirk U(ipko) Feb 62
Stokes, Anson Phelps, Jr. Jul 62
Storke, Thomas M(ore) Dec 63
Storms, Harrison A(llen), Jr. Jan 63
Strachey, (Evelyn) John (St. Loe) obit Sep 63
Stratton, Julius A(dams) May 63
Straus, Nathan obit Nov 61
Streisand, Barbra Jun 64
Struve, Otto obit Jun 63
Stuart, J(ohn) Leighton obit Nov 62
Sturgis, Samuel D(avis), Jr. obit Sep 64
Subandrio Mar 63
Suggs, Louise Jan 62
Suhrawardy, H(ussain) S(haheed) obit Jan 64
Summerskill, Edith (Clara), Baroness Summerskill Jul 63
Sunderland, Thomas E(lbert) Apr 62
Svanholm, Set (Karl Viktor) obit Dec 64
Swallow, Alan Feb 63
Swann, W(illiam) F(rancis) G(ray) obit Mar 62
Swidler, Joseph C(harles) Mar 64
Swift, Harold H(iggins) obit Sep 62
Switzer, Mary E(lizabeth) Jan 62
Szilard, Leo obit Jul 64

Tafawa Balewa, Sir Abubakar See Balewa, Sir Abukakar Tafawa Sep 61
Tamm, Igor Dec 63
Tati, Jacques Feb 61
Taylor, A(lbert) Hoyt obit Jan 62
Taylor, Maxwell D(avenport) Dec 61
Taylor, Paul Jun 64
Teagle, Walter C(lark) obit Feb 62
Teague, Walter Dorwin obit Jan 61
Teale, Edwin Way Dec 61
Templeton, Alec obit May 63
Tennant, Sir William George obit Sep 63
Ter-Arutunian, Rouben Jun 63
Tereshkova, Valentina (Vladimirovna) Dec 63
Terry, Luther L(eonidas) Oct 61
Terry-Thomas Mar 61
Thant, U Feb 62
Thomas, Jess Jun 64
Thomas, John Charles obit Feb 61
Thomas, Norman (Mattoon) Jul 62
Thomas, Terry- See Terry-Thomas Mar 61
Thompson, Dorothy obit Mar 61
Thorez, Maurice obit Sep 64
Thurber, James obit Jan 62
Tillinghast, Charles C(arpenter), Jr. Feb 62
Timberlake, Clare H(ayes) Jan 61
Tisserant, Eugène, Cardinal Apr 63
Titov, Gherman (Stepanovich) Dec 62
Tittle, Y(elberton) A(braham) Mar 64
Tobias, Channing H(eggie) obit Jan 62
Togliatti, Palmiro obit Oct 64
Toledano, Ralph de Dec 62
Tollefson, Thor C(arl) Feb 63
Tower, John G(oodwin) Dec 62
Townes, Charles H(ard) Mar 63
Tozzi, Giorgio Oct 61
Traphagen, Ethel obit Jun 63
Trautman, George M(cNeal) obit Sep 63
Travell, Janet G(raeme) Dec 61
Tree, Marietta Dec 61
Tree, Mrs. Ronald See Tree, Marietta Dec 61
Trueblood, D(avid) Elton Jan 64
Trujillo Molina, Rafael Leónidas obit Oct 61
Tshombe, Moise (-Kapenda) Dec 61
Tuchman, Barbara W(ertheim) Dec 63
Tugwell, Rexford G(uy) Jan 63
Tuomioja, Sakari (Severi) obit Nov 64
Turner, Ewald (Walter) May 62
Turner, R(ichmond) Kelly obit Apr 61
Tworkov, Jack Mar 64
Tydings, Millard E(velyn) obit Apr 61
Tynan, Kenneth (Peacock) Dec 63

Udall, Stewart L(ee) May 61
Unitas, John Feb 62
Upfield, Arthur W(illiam) obit Apr 64

Vaizey, John (Ernest) Jan 64
Vallee, Rudy Apr 63
Vance, Cyrus R(oberts) Dec 62
Vandercook, John W(omack) obit Feb 63
Vandiver, S(amuel) Ernest Jul 62
Vandivert, William (Wilson) Mar 63
Van Dyke, Dick Mar 63
Van Loen, Alfred Feb 61
Vanocur, Sander Jan 63
Van Pelt, John V(redenburgh) obit Sep 62
Van Volkenburg, J(ohn) ("Jack") L(amont) obit Jul 63
Van Waters, Miriam Mar 63
Vejjabul, (Kunying) Pierra Mar 64
Venizelos, Sophocles obit Mar 64
Vertès, Marcel biog Apr 61 obit Jan 62
Vickers, Jon Mar 61
Viereck, George Sylvester obit May 62
Vila, George R(aymond) Mar 63
Vilar, Jean (Louis Cóme) Apr 62
Villon, Jacques obit Jul 63
Volpe, John A(nthony) Feb 62
Von Békésy, Georg See Békésy, Georg von Dec 62
Von Hassel, Kai-Uwe See Hassel, K. von May 63
Von Kármán, Theodore obit Jun 63
Von Wicht, John Jan 63

Wachuku, Jaja (Anucha) Apr 63
Waddington, C(onrad) H(al) Apr 62
Wagman, Frederick H(erbert) Jul 63
Wagner, Aubrey J(oseph) Jun 63
Wagner, Richard Apr 62
Wahlen, Friedrich T(raugott) Jun 61
Wald, Jerry obit Sep 62
Walker, Stanley obit Jan 63
Wallace, George C(orley) Dec 63
Wallgren, Mon(rad) C(harles) obit Nov 61
Waln, Nora obit Nov 64
Walsh, Chad Feb 62
Walsh, William B(ertalan) May 62
Walter, Bruno obit Apr 62
Walter, Francis E(ugene) obit Jul 63
Ward, Paul L(angdon) Mar 62
Ward, Robert (Eugene) Jul 63
Wasilewska, Wanda obit Oct 64
Watson, James Dewey Apr 63
Watson, Lucile obit Sep 62
Watts, Alan (Wilson) Mar 62

Waugh, Sidney (Biehler) obit Sep 63
Waymack, W(illiam) W(esley) obit Jan 61
Weaver, Robert C(lifton) Apr 61
Webb, James E(dwin) May 62
Weber, Max obit Dec 61
Weis, Mrs. Charles W(illiam), Jr. obit Jun 63
Weis, Jessica McCullough See Weis, Mrs. C. W., Jr. obit Jun 63
Welch, Leo D(ewey) Dec 63
Welles, Sumner obit Nov 61
Welsh, Matthew E(mpson) Jun 62
Wenner-Gren, Axel (Leonard) obit Jan 62
Wesker, Arnold Feb 62
Westmoreland, W(illiam) C(hilds) Jun 61
Whalen, Grover A(loysius) obit Jun 62
Wheelwright, Jere (Hungerford, Jr.) obit Mar 61
White, Byron R(aymond) Dec 62
White, Robert M. Mar 64
Whitton, Rex M(arion) May 62
Wickens, Aryness Joy Sep 62
Widmark, Richard Apr 63
Wiener, Norbert obit May 64
Wiesner, Jerome B(ert) Dec 61
Wilcox, Francis O(rlando) Apr 62
Wilhelmina, Princess of the Netherlands obit Jan 63
Wilkins, Maurice H(ugh) F(rederick) Jun 63
Wilkins, Roy Jan 64
Wilkinson, Bud See Wilkinson, C. Apr 62
Wilkinson, Charles (Burnham) Apr 62
Williams, G(erhard) Mennen Jun 63
Williams, John Bell Mar 64
Williston, Samuel obit Apr 63
Wills, Royal Barry obit Feb 62
Wilson, Charles E(rwin) obit Dec 61
Wilson, Colin Apr 63
Wilson, Edmund Jan 64
Wilson, (James) Harold May 63
Winiarski, Bohdan (Stefan) Feb 62
Wirtz, W(illiam) Willard Feb 63
Wolfe, Deborah (Cannon) Partridge Dec 62
Wolman, Leo obit Dec 61
Wood, Louise A(letha) Jul 61
Wood, Natalie Apr 62
Woodcock, George Feb 64
Woodsmall, Ruth F(rances) obit Jul 63
Woodward, Robert F(orbes) Dec 62
Woolley, Monty obit Jun 63
Wootton, Barbara (Frances), Baroness Wootton of Abinger Feb 64
Wright, John J(oseph) Feb 63
Wright, Sir Michael (Robert) Jul 61
Wright, Richard obit Jan 61
Wright, Sir Robert Alderson Wright, Lord obit Sep 64

Yamasaki, Minoru Mar 62
Yevtushenko, Yevgeny (Alexandrovich) Feb 63
Youlou, Fulbert Dec 62
Young, Owen D. obit Sep 62

Zacharias, Ellis M(ark) obit Oct 61
Zacharias, Jerrold (Reinach) Feb 64
Zahedi, Fazlollah obit Nov 63
Zeffirelli, Franco Dec 64
Zellerbach, J(ames) D(avid) obit Nov 63
Zog I obit Jun 61
Zorach, William Feb 63
Zorlu, Fatin Rustu obit Nov 61

ADDENDA

PAGE 1:

It was announced in late November 1964 that Aleksei I. Adzhubei had joined the editorial staff of *Soviet Union,* a monthly magazine.